VIOLETA SIMJANOVSKA & TONI-MATTI KARJALAINEN (EDS.)

# THE ART OF RE-THINKING: NEW ERA FOR ARTS MANAGEMENT

SIBELIUS ACADEMY PUBLICATIONS 23

UNIARTS HELSINKI
SIBELIUS ACADEMY

VIOLETA SIMJANOVSKA & TONI-MATTI KARJALAINEN (EDS.)

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Sibelius Academy Publications 23

The Art of Re-thinking: New Era for Arts Managements.
Violeta Simjanovska & Toni-Matti Karjalainen (eds.)

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**The Sibelius Academy Foundation**

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# FOREWORD

**Emilie Gardberg**
Dean
Sibelius Academy, University
of the Arts Helsinki, Finland

25 years ago, the Sibelius Academy took on a new subject which was still fairly unknown in Finland. Previously arts managers had existed, but they came to be through various paths, and many learned several important basic skills through trial and error in working life. The Sibelius Academy decided to create a modern model for a Master's Degree in Arts Management. It was decided that the programme would cover different aspects, from the relationship between arts and society to the entrepreneurial aspects. Both elements are closely related to Finnish society, and to international trends.

Today our arts managers are a group of highly skilled and sought-after professionals in the arts field and beyond. Their degree is a balanced combination of theoretical, practical, strategic, and social skills which enable them to work in the varied and complex field of arts in Finland and abroad. Our programme is also genuinely international and enjoys a very high number of applicants.

In the future we will strive to become even more inclusive and strategic. The future for success in Arts Management lies both in the practicalities of the work, but even more within strategic planning, where arts managers enable the whole arts field to grow and expand beyond its current perceived realms.

Resources are becoming more competitive, and we must make sure we give the tools for future professionals to be able to securely navigate the challenges. It is no longer just grant writing that keeps our heads above water, but intricate partnerships with surrounding communities, municipalities, businesses, the education sector and so on. Arts managers at the Sibelius Academy understand the value of cultural capital and its influence on the economic and social environment on a whole.

We are also challenged by inclusion in the arts and culture sector. Now longer can we cater to just a few, and we need to give resounding skills to our

graduates to create proper inclusion within their own fields of work, to connect with people to whom the arts sector is not familiar and to lower thresholds and throw doors of prestigious institutions wide open for everyone to access and participate.

The Arts Management Programme is also deeply dedicated to issues of ecological and social sustainability. Our task within the Arts Management Programme is to give our students a curriculum, which helps them navigate these important aspects of future work within the arts field. The arts manager needs to be at the forefront in fighting for a more sustainable future, to ensure our field has the adequate tools to work critically and sustainably within the whole sector.

Within Arts Management we create bridges between artists, institutions, audiences, funders, media, and society on a whole. An arts manager explores the voice of the arts and makes it more accessible, obtainable, visible, and available to the rest of the world. Our work is that of a vehicle, and our proudest moment the one when we see true connection and communication happening between artists and the audience, may it be in any setting or form.

The past years have challenged the arts and culture sector in an unparalleled way. We have had to question the very future of our sector and had to face an unprecedented lack of understanding from decision makers. In rebuilding our industry and our faith in arts and culture as a profession, arts managers will have a more important role than ever before. In the Sibelius Academy, we must make sure our students graduate with the tools to negotiate a strong footing for their sector, robust skills in advocacy and resilient determination to cope with the psychological and financial challenges of rebuilding.

When we embark upon our coming 25 years, we are no longer the “new programme” in the Sibelius Academy, but one of its most dynamic, sought after and appreciated fields of study. Our students go on to undertake significant roles in the arts field and beyond in Finland and around the world. And it is our great pleasure to welcome them in and send them off as enablers and makers for a field so diverse and inspiring.

I wish to give my heartfelt congratulations to the Arts Management Programme at this quarter of a century and I want to applaud the discipline of Arts Management that has been so transformational also for me personally.

INTRODUCTIONS

# 25 YEARS OF ARTS MANAGEMENT IN SIBELIUS ACADEMY

**Violeta Simjanovska**
Head of Arts Management Department
Sibelius Academy, University of the Arts Helsinki, Finland

This book and the year 2022 mark the 25th Anniversary of the Arts Management Department at Sibelius Academy, Uniarts Helsinki. It is my utmost pleasure and honour to be in the position of the Head of Arts Management Department while we are marking this important milestone.

Arts Management as a discipline and as a profession have dramatically changed in the last decades. At the beginning of 21st century, there was a clear need worldwide for a high standard of a new kind of management knowledge in the arts and cultural sector. Starting as a need for professionalisation and better administration of the existing arts organisations, Arts Management has evolved into an interdisciplinary field which influences and transforms the relation between arts, creativity and society. Simultaneously, the education in Arts Management has developed to entail different directions, forms and geographic areas.

In Finland, everything started with Mr. Osmo Palonen, a forward-thinking person who had the idea to start an educational programme for arts managers at Sibelius Academy in 1997. For this book, we asked him to look back to the start: "Quite a long process was also needed in establishing the Arts Management Master´s Degree Programme. There was also very visible resistance at Sibelius Academy, because the idea to enlarge the education from music to arts administration was quite new. The music university basis was very much a traditional conservatory. Rector Lassi Rajamaa and the university board of Sibelius Academy were in any case willing to enlarge the education activities of the music academy.

Now, twenty-five years later, it is easy to see that they made a wise decision."

I cannot agree more with this statement. Sibelius Academy indeed made a brave and wise decision to start with a Master's Degree Programme in Arts Management. The programme was a good match with the needs of the people who were working in the arts organisations in Finland at the beginning of 1990s. During that period, the government faced economic challenges, as the whole country was in a deep recession, and the public funds for arts and culture were decreased. All of this forced many of the art organisations, such as orchestras, museums and theatres, to re-think their old-fashion working habits. New skills in Arts Management were needed, including leadership, marketing, fundraising, sponsorship, entrepreneurship and many others.

In addition, Osmo Palonen made good connections internationally with other universities, collected the best practices, and secured the global perspective of the programme. As he commented:" First, the planning work consisted of reading and making analyses of programmes in different countries. At that time, there were nearly one hundred arts and cultural management programmes in universities all over the world. There were many in Europe and even more in the United States. ENCATC, the European network on cultural management and policy, was assisting in finding information and colleagues in Europe and in America as well. The last step was visiting some well-known universities in Europe and America. It was important to see, on a practical level, how Arts Management education was going on in different places."

In 1997, Palonen launched an international Arts Management Programme at Sibelius Academy, with top-level Finnish and international teachers and experts leading the courses. Palonen himself was leading the programme until 1999. Since then, the programme continued to evolve, adopting the main ideology of the role of arts managers up front: Bringing the artists, audience and society together in a meaningful way. The teaching activities have also expanded outside Helsinki. The department hosted a branch programme in Kuopio in 2004-2008, and in 2022, we co-established a pilot bachelor programme on cultural music research at the Seinäjoki branch of Sibelius Academy.

Throughout the years, the programme has been directed by a number of visionary people. In addition to Osmo Palonen, we want to acknowledge the great contributions to the legacy of the Arts Management Programme provided by the former Heads: Tuomas Auvinen (1999-2002), Samu Forsblom (2002-2003), Sanna-Mari Jäntti (2003-2004), Timo Cantell (2004-2010) and Tanja Johansson (formerly Tanja Vilén, 2011-2018), as well as Patrick Furu and Kaisa Holopainen (in temporary posts 2014-2015). And of course, all the students who have gone through the programme

are to be greatly thanked. We already have an alumni of some 160 graduated students who work in well-known public art organisations in Finland and worldwide, in NGOs, collectives, private companies and start-ups, as researchers and entrepreneurs.

In 2018, I was appointed as the new Head of Arts Management Department. More than anything, my period has unfortunately been heavily impacted by many new challenges and crises faced in the world. Leading the department in such circumstances, including many difficult decisions, has not always been an easy or pleasant job. Pandemics spread all over the world, climate change is threatening, the energy crisis, new economic challenges, and many new conflicts are arising – all of these tremendously affecting the fields of arts and culture, particularly the roles of individuals and operations of organisations. The crises have brought the sector into a state of great uncertainty and economic turmoil, which are predicted to have long-term negative effects on the arts. Many of the artists and arts organisations have sought new solutions in this situation, by transforming their earlier functioning practices and adopting new operation models. Most of the arts and cultural organisations across the world are in a process of re-thinking their management models, and new skills are needed in this process.

In 2019, we decided to start re-thinking and re-structuring the fundamentals of the Arts Management Programme. It was essential that teachers, experts, researchers, students, participants and practitioners of Arts Management come together to ponder the future together, trying to better understand our complex and unpredictable world. To back up the restructuring, we have made analyses of the needs of the Finnish society and, in particular, those of the arts organisations and individuals involved in the field. In addition, we took the global tendencies in the field into consideration. The crucial point in this process was our capability for adaptation and flexibility. We came up with the new understanding of Arts Management: Bringing the arts, artists and society together in a meaningful, inclusive, sustainable and responsible way – for us, that is what Arts Management is all about! We are paying particular attention to the core values, such as accessibly, freedom, inclusion, diversity, wellbeing, hospitality, equality and respect for nature. And as a bottom line, we are particularly dedicated to the wellbeing of our students, teachers and staff, and securing the best learning environment for everyone.

As the most visible result of this transformation, we started with a newly structured master's degree programme titled "Arts Management, Society and Creative Entrepreneurship" in the Autumn of 2021. With new content, we have tried to better adapt to the Finnish context, meet the needs of the cultural sector, but also to recognise and apply the global tendencies and relevant issues in the fields of arts and culture. As re-

sult, we are covering a wide spectrum of topics and themes: The role of arts, its value and impact in relation with society, cultural policy, cultural planning and urban regeneration, strategic management and leadership, creative industries, creative entrepreneurship, branding and marketing, popular culture, curating practices, music business, ecology, social justice and many more. As cross-cutting issues in all our courses, we are strongly addressing the aspects of sustainability and digitalisation. These aspects are not only covered in our curriculum, but we are also trying to show good practice by co-existing in a more meaningful and sustainable way ourselves.

The new bi-annual two-year programme is international and has a strong interdisciplinary approach. It is held in English, offers 120 credits, and our students are now graduating with the title of Master of Art. Our students also have the opportunity to apply to doctoral studies in encompassing various theoretical, empirical and interdisciplinary research perspectives on relevant topics of Arts Management.

Our department is highly international. We have students from all over the world, and our top -level international teachers bring in concepts and practices from different corners of the world. In essence, the collaboration on the national and international levels is a key ingredient of our department. We have initiated many different projects, through which our students have an opportunity for international collaborative practices. We have also established collaboration in research projects with many universities and other stakeholders, and we are part of several cultural cooperation and community-based projects. In addition, the Arts Management Department has initiated collaborative projects within Uniarts Helsinki, bringing together students and teachers from all three faculties.

We are currently celebrating the Arts Management Department's 25th Anniversary year, which has culminated in this publication. During the year, we celebrated our teaching, learning and research together with the wider community of Sibelius Academy and Uniarts Helsinki, as well as our colleagues, alumni, partners, collaborators, donors and friends from other places. Keeping in mind the overall circumstances and complexity we are currently living in, we dedicated this anniversary to the re-thinking process of the Arts Management field, with a goal to present the new era in Arts Management, discuss new possible scenarios for the future, new practices in the field, and their connections to the issues of sustainability and digitalisation.

In June 2022, we organised two events: Summer Academy and an international research conference, with the title "The Art of Re-thinking: New Era for Arts Management," where we were joined by more than 100 participants, as well as 20 teachers, experts and panellists. On June 10, we organised an Open Public event in the Music Centre

in Helsinki, with over 250 attendees. There, we celebrated achievements both big and small, shared feelings and memories, and heard the various voices of our community. We also enjoyed good music, participatory art projects, public discussion and some nice food and drinks.

I hope that we make a major contribution to the field of Arts Management through our Arts Management Master's Degree Programme, Society and Creative Entrepreneurship, our research as well as other activities. We hope to prepare arts managers of the future who are equipped to face and challenge the changing world: to contribute to the building of a more sustainable society and solving the key challenges concerning our future in the arts and cultural fields.

With this publication, we want to leave a mark with this process of re-thinking the art management field. We invited our colleagues, teachers, students, researchers and collaborators to contribute to this debate with various research-oriented perspectives. We hope you will enjoy reading the visionary contents of the book.

I wish you all a happy 25th anniversary of Arts Management at Sibelius Academy, University of the Arts Helsinki!

# ABOUT OUR RESEARCH AND THIS BOOK

**Toni-Matti Karjalainen**
Professor
Sibelius Academy, University
of the Arts Helsinki, Finland

I joined the Department in 2020 when I was appointed as the Professor of Arts Management. Stepping through the doors of Sibelius Academy, and the University of the Arts Helsinki, was a happy and exciting move in my career. I had spent a long term in the neighbouring Aalto University, and its predecessors, with a number of projects and tasks in design, business and technology, and most recently moved more heavily into the field of music and arts. The timing of the step was quite peculiar and interesting, to say the least. Not only had the pandemic changed the world, the cultural field in particular, and other challenges were lurking around the corner, several transformational processes concerning research and education were ongoing or commencing in our university. In Arts Management, one of first tasks I encountered was the redesign of our master's programme, as described by Violeta Simjanovska above. Despite the challenges, the renewal processes have also provided many interesting prospects for the future, and true possibilities to shape the research directions within the field of Arts Management and related themes, both inside our walls but also contributing to the international research communities.

In the spirit of our Anniversary title, "The Art of Re-thinking: A New Era for Arts Management," we have also been visioning new research ideas, projects and collaborations – and building bridges between our Master's Programme and doctoral education. To date, there have been ten doctoral candidates working in their Arts Management -related research projects in Sibelius Academy over the years. Two have already graduated and the next one out will be Kristina Kuznetsova-Bogdanovitsh, one of the authors in this book, who defended her thesis at the end of 2022. Lilja Lehmuskallio, who also writes her thoughts in this book, is in turn our newest candidate. Overall, doctoral education is one of the key focus areas for us in the future. It would also contribute to a wider and more impactful research and knowledge community and tradition in Arts Management, which will arguably have an increasingly important role

in the transformation of arts, culture and society.

We also aim to contribute to the transformation through new research projects. For example, we have taken the future development and reconstruction of the Finnish arts and culture sectors to the core of our radar. As one very new idea, a collaborative ideation and project development is in effect, for example, between Uniarts Helsinki and Aalto University in Espoo, partly based on the reconstruction project and report that Jenni Pekkarinen describes later in this book. We aim to establish a "futures laboratory" in which researchers could flexibly address the various challenges of creative and cultural sectors in close collaboration with practitioners, funding bodies, policy makers and other stakeholders within local, regional, national and global networks. We need to better understand the structures and mechanisms, criteria and decision-making processes of the creative ecosystems to find truly effective ways to make our field ecologically, socially, culturally and economically sustainable in the future. Additionally, in the light of our roundtable discussion, we need to come up with new ways of engagement and co-creation with local communities in arts production.

Moreover, we aim to generate future events and publications that contribute to the international discourse in Arts Management. In this Anniversary year, we organised an international academic online conference in the beginning of June 2022, as mentioned earlier. For the conference call for presentations, we identified twenty special topic areas and themes. These are at the core of our Arts Management Master's Programme and, as we believe, will also form the framework for the Arts Management research in the future. These topics included the following (in no particular order of relevance or focus):

- The history, development, current state and future of Arts Management as a field of research and practice
- Arts Management education
- Arts, culture and society
- Cultural industries, culture and economy
- Creative entrepreneurship; marketing and branding in cultural and creative industries
- Artist management, management of creativity processes of creativity
- Digitalisation and its effects on the practice and policy of arts and culture
- The impact of global pandemics and the climate crisis on arts and culture
- Arts Management and globalisation
- Cultural diversity, diversity of cultural expressions
- Views on cultural/arts policy
- Infrastructures and landscapes of arts and culture
- Creativity and the city
- Culture, arts and ecology
- Arts and values
- Cultural heritage, the politics of memory

- Fundraising and sponsorship in arts and culture
- Copyrights, contracts and legal issues in arts and culture
- Special topics of music, performing arts, visual arts, film and television, and other arts and culture sectors

Many of these were touched upon by the conference presentations that also showcased other relevant views on Arts Management research. Some of the presentations went to the core of the transformation and challenges of our fields, trying to identify new characterisations and solutions for the task of re-thinking the management of arts and culture. These themes are also approached in this publication.

**The Book** you are holding in your hands is one of the tangible outcomes of our re-thinking processes in this new era of Arts Management. To accompany our own viewpoints, we asked our good colleagues, former students, current researchers and people we newly met in the conference to share their ideas, thoughts and research projects for you to read. The brief given was very broad and open; we did not want to nurture stiff restrictions to the content or style of the chapters. The objective was to celebrate the versatility of Arts Management and people working in it.

The fourteen chapters of the book are grouped into three main parts: In **the first part**, the transformation of Arts Management is discussed in four chapters. In my own chapter, I write about the re-shaping research paradigm of Arts Management, using the roundtable expert discussion held in our international conference as the basis. In the chapter titled "Thinking Arts Management Research – Reflections from a Conference Table," the topics of re-localisation and root-cultural perspective, re-integration and co-creation in local communities, as well as activist research and creative entrepreneurship, are discussed.

The second chapter "Professionalisation of the Cultural Sector Through the Development of Arts/Cultural Management and Cultural Policy as Academic, Research-Based Disciplines" is written by **Milena Dragićević Šešić**. She delivers a historical view on the development of Arts and Cultural Management education – which started as a vocational curriculum and proceeded to produce competent cultural professionals needed for the implementation of ambitious cultural policies raised after WWII. Furthermore, Dragićević Šešić describes how the new generation of European scholars took a step ahead and moved from vocational to real academic programmes with three levels of diplomas – bachelor, master and doctoral, linking arts/cultural management with cultural policy research. This was accompanied by development of new networks (especially ENCATC), international journals and conferences, and numerous international research projects.

**Tanja Johansson**'s chapter, ”Managing the Arts – Managing The Unresolved Conflict,” focuses on reviewing the different views of the contested nature of cultural organisations and provides some key steps in the evolvement of research on the topic. Johansson examines the research views of unresolved conflict in managing cultural organisations and discusses the generative managerial responses to the contested nature of cultural organisations to provide a snapshot of some of the key debates that have contributed to the development of arts and cultural management. The chapter ends with an emphasis of the generative view of the 'balancing act' between art and economy and encourages looking at the organisational-individual interplay in finding new research avenues in arts and cultural management.

**Kristina Kuznetsova-Bogdanovitsh** delivers a chapter named "Arts and Arts Management Students in Academia – Critical Thoughts on Entrepreneurial Education, Knowledge Management and Identity." She shares stories and claims concerning higher education, certain dilemmas of academic education and student identities, based on her own and her colleagues' years of teaching, education development, observation and research. As one of the conclusions, Kuznetsova-Bogdanovitsh suggests that entrepreneurial education — shared experiences and reflection — can offer a variety of opportunities for working on the identity of the learners.

The chapter by **Anna-Kaisa Rastenberger, "**We're Breaking All the Rules. Even Our Own Rules.," discusses the role and nature of art education in universities, especially the drastic changes that are needed. She calls for radically new perspectives on qualities, quotas and equities in education, as well as implementation of new strategies and practices, which are based on social and environmental responsibility. Here, Arts Management can and will have a central role.

The following four chapters in **the second part** of the book review Arts Management from the perspectives of society, diversity and sustainability. "In Search of An Enhanced Societal Role For the Arts – A Cultural Sustainability Point of View to Arts Sector Reconstruction" is a chapter written by **Jenni Pekkarinen**. It examines the findings of the report of Uniarts Helsinki's Arts Sector Reconstruction programme within the framework of cultural sustainability. Pekkarinen argues that a culturally sustainable future most urgently requires enhancing the societal role and impact of the arts sector. She suggests four central development areas for the arts sector to fulfil its potential as a transformative force for sustainable development in Finnish society: wider cooperation within and beyond the arts sector; concrete steps towards diversity, equality and inclusion; constructive dialogue and active cultural policy debate; and future-oriented thinking and active agency.

**Lilja Lehmuskallio** shares a chapter titled "Repositioning Power and Privilege – Implementing Intersectionality and Adapting Activist Approaches in a Museum." She argues that national cultural institutions, as gatekeepers to our past and present representations, are at the forefront of societal development and could lead the way towards a reconstructed, diverse and intersectionally understood contemporary national identity. The chapter looks at the formation and representations of the Finnish national identity in the National Museum of Finland through the permanent exhibitions and the strategy of the museum. The research was conducted to understand how the decision making of the museum strategically and curatorially takes into consideration the diversification of the Finnish identities and population in the 21st century, and how the museum engages with societal change in the perceptions of various minority and marginalised groups.

The chapter, "Re-Thinking of Cultural Polices on Diversity and Participation – A Case Study on The Public Art Organisations in The Helsinki Central Area," is provided by **Violeta Simjanovska**. Her chapter questions the relationship between the Finnish cultural policy model and its reflection on the public arts organisations, particularly, how the Finnish model of cultural policy, which provides secure and long-term governmental funding, influences arts organisations' diversity and participation. Simjanovska provides a critical overview of the public art organisations in Helsinki, concerning their management structure and their relationship towards major external influences. The chapter calls for a re-thinking of existing models of management but also about the existing cultural policy model and proposes some future directions for these cultural institutions.

**Taru Elfving**'s chapter "Cultivating Cultural Change – Notes on Art, Ecology and Social Justice" places emphasis on the climate emergency that calls for profound cultural and behavioural changes in all areas of contemporary life. She notes that the ecological crisis cannot be addressed as detached from questions of social justice and aims to sketch out how the complex web of concerns affects and manifests in the arts today, and how the field of curating and management of art can address these urgent challenges. The chapter asks these questions: How are the structures and practices in the arts part of the problem? How can the arts play a significant role in the cultural transformations required?

**The third part** of the book consists of four chapters in which we can read about various insights on creative work, entrepreneurship, marketing and cultural management. **Lidia Varbanova** first reports on "Creative Clusters as Catalysts for Local Cultural Development." Her chapter aims to identify the essence and key characteristics of creative clusters (CCs) and to offer a typology of their diverse forms of existence. It also summarises the main busi-

ness models, sources of external financial support and key success factors for the development of CCs.

The chapter "Co-creation and Sustainability: The New Trends in Arts Marketing" by **Annukka Jyrämä**, **Mervi Luonila** and **Kaari Kiitsak-Prikk** brings forth topics that have recently gained widening interest among practitioners and scholars of arts and cultural marketing: customer relationships, with special attention to co-creation, as well as the role of sustainability and social responsibility. The chapter focuses on customer relationships in the context of arts and cultural marketing, also touching on the managerial ideas, while these disciplines have several interlocking connections. The authors aim to provide the reader with an understanding of the current trends in arts marketing, mirrored by a look to the past and, in particular, to elaborate understanding on what co-creation and sustainability involve.

In her chapter "Art(Ist) Managers: Creative Practitioners Working In Arts Management," **Sheila Murray** outlines a phenomenological research study into the position of artists who work as arts managers as an alternative career choice when art fails to pay. Participant manager-artists made an intervention into their workplaces by reengaging with their former art practice. By doing this, the study asked how their two professional identities could be reconciled, and what Arts Management might gain if this were to happen. The aim was to encourage a change in perception regarding who is understood as an artist and who is understood as a manager, and the possibility of being recognised as both.

**Helene George** gives us a view on "Creative Economy Sustainability Framework and Concentric Circles Model: New Conceptual Tools for Arts and Cultural Management". She shows how, as a strategic advisory practice, Creative Economy has developed innovative approaches to improving the sustainability of cultural and creative industries. The chapter presents two conceptual tools in our methodology: the Creative Economy Sustainability Framework and the Creative Economy Concentric Circles Model. The tools are based on the Creative Economy's culture-first approach, and three decades of experience in the cultural sector. The chapter also includes a case study of our work with Waringarri Aboriginal Arts to illustrate the effect of these development models.

Lastly, in the chapter, "Music Management in the Age of the Algorithms – Navigating by Numbers," **Daniel Nordgård** provides a perspective on the music business. He discusses how music management in the digital age is dependent on the understanding of numbers that are changing rapidly and, in some instances, becoming more abstract and difficult to access and assess. He argues that it is a bit paradoxical that, on the one hand, data and insights are more available than ever before, but on the other hand, to ful-

ly understand and make use of data and numbers may become more difficult. In the chapter, Nordgård describes and discusses some of these paradoxes, and the challenges that they represent in a new era for Arts Management.

Please enjoy reading the chapters! Hopefully – and presumably – they ignite lots of new ideas and questions in your head. That is what we want, that you *re-think* the management practices, strategies, policies, behaviour, values and other aspects constructing the fundamentals of the *New Era* of Arts Management.

# Part 1:

# TRANSFORMATION OF ARTS MANAGEMENT

# 1

# RE-THINKING ARTS MANAGEMENT RESEARCH AND EDUCATION – REFLECTIONS FROM A CONFERENCE TABLE

**Toni-Matti Karjalainen**
Sibelius Academy, University of the Arts Helsinki, Finland

## Introduction

It goes without saying: our world is facing challenges of colossal magnitude. Pandemics, political and social perturbation, aggression and egoism, energy shortages and economic anxieties, as well as the actualizing climate disaster are confronting our customary lifestyles. They also pertain to the fields of arts and culture, on many fronts, in various ways. The creative and cultural sector has also been going through major transformations during the entire new millennium in terms of digitalization, reconstructed business models, changing patterns of arts and cultural production, as well as audience engagement, lack of resources, reformation of labour, new funding frameworks, you name it. The crises and transformations require a new kind of understanding and knowledge, new ways of comprehending the forms, structures, ecosystem, and management of arts and culture, which Arts Management research must also be equipped to face.

We had these transformations in mind when considering the central themes for the 25th anniversary year of Arts Management education at the Sibelius Academy. Hence the title, "The Art of Re-thinking: A New Era for Arts Management", which provided the title also for the book in your hand as well as for the online conference that we organized in the beginning of June 2022.

To start the conference, to set the keynote for the presentations and talks that followed, I summoned a roundtable discussion with five experienced experts in the field of Arts Management. The key questions of the panel, in the spirit of re-thinking Arts Management research concerned: "What is relevant in Arts Management research right now?" and "How should we look into the future?" They were addressed by our long-

term colleagues and partners Professor **Franco Bianchini** (Centre for Cultural Value, Italy and Visiting Professor in Sibelius Academy), Professor **Milena Dragićević Šešić** (University of Arts Belgrade, Serbia and Head of the UNESCO Chair in Cultural Policy and Management), Professor **Annukka Jyrämä** (Estonian Academy of Music and Theatre and Aalto University, Finland), independent cultural expert **Chris Torch** (currently in Italy), and Professor **Lidia Varbanova** (National Academy of Theatre and Film Arts in Bulgaria)—many of whom also share their thoughts in the chapters of this very book.

In this brief chapter, I review some of the topics raised on the table during our discussion. The view is multifaceted yet limited, of course. Arts Management—or its sibling Cultural Management—as a research field is cross-disciplinary and cross-sectional, consisting of multiple research perspectives and it approaches different fields. Hence, it is impossible to form a coherent and pervasive view of its future developments. In the light of our roundtable discussions, accompanied with my own synthesis and elaborations, I however bring forward some of the most fundamental overarching development trends, colouring the background of our future research canvas in Arts Management. These are grouped here under four interconnected themes and sections. First, I make a few notes concerning the general development of Arts Management impacting our research framework. This is followed by some notes on the topics of re-localisation, re-integration, and creative entrepreneurship. Finally, a few concluding remarks are added.

## Re-Shaping the Research Framework within the Curative Paradigm

Unsurprisingly, the discussants all foresaw that the post-Covid era is really bringing along a new paradigm that also re-shapes education and research frameworks on the higher level. As a practice-dominated field, Arts Management research is heavily impacted by the changing landscape of cultural production and labour.

For example, Lidia Varbanova addressed the new skills and competences that arts managers will need, encompassing the constantly strengthening quest for critical thinking, and harnessing various alternative approaches and angles to view reality—and the different realities of different people. Increasingly changeable and flexible processes call for novel strategic approaches and higher level risk-taking, competences in working in offline, online and hybrid environments, mastery of creative business models, skills of engaging stakeholders in new forms of fundraising schemes such as the metaverse, cryptocurrency, and non-tangible tokens (NFTs). However, not all these skills can be mastered by everyone: it is crucial

that arts managers create their own toolkits, while they will end up working in very different contexts, organisations, and settings. Overall, a situation-based approach needs to be nurtured, more than before in more stagnant times, where they can set up their own toolkit. To be better manageable, this selectivity and agility also requires new research-based knowledge and models.

Hardening demands also relate to the changing nature of culture and arts itself in society. As Franco Bianchini suggested, concerning urban environments, the development reaches beyond economic development, city marketing and social inclusion, towards a more "curative paradigm" for culture-led urban generation strategies. This means that views on culture and welfare as well as culture and environmental challenges will become more important. In addition to the positive impact of the new cultural emphasis, Bianchini also saw some threats in this development: there might emerge a tendency to go back to basic forms of the arts at the expense of more innovative approaches. More precisely, he fears that some big opportunities of the Covid recovery resilience plans will be missed if the changing context of cultural management and policy, or audience development, is not properly addressed. This is particularly so if our views start shifting back to very traditional forms of cultural interventions dominated by buildings, engineers, and architects—a development that Bianchini saw happening for example in Italy.

The key aspect to remember in this development, as Lidia Varbanova noted, is that we should not forget that art is about human contact. The future power may reside in the human interactions within local and global communities. Taking this further, I believe that we should not only focus on art and culture communities—forming their own bubbles centred around institutions. The curative paradigm may suggest that the connecting role of the arts is emphasised. Arts and culture can function as a catalyst for interaction on the local level, engage citizens through events, exhibitions, performances on the "street level" rather than in institutions.

## Re-Localization and a Root-Cultural Perspective

This curative view connects to the new geographical orientation in arts and culture, which was also seen as a major direction for future development and a vividly discussed point at our roundtable.

Chris Torch provided many interesting examples, especially from his various local projects in different parts of the world, including Africa. For example, he referred to a "root-cultural perspective" in arts, which he still finds in developing countries. Such a view—and cultural realities tied to it—is in sharp contrast to the institutional view of arts and culture dominating the past and current Arts Management discourse.

European publicly supported cultural institutions have somehow become lost along the culture is and way, Torch noted. In specific, the funding approaches seemed to lose the idea of what could be, and instead turned the focus towards physical buildings and exclusive practices, detaching many people from normal daily cultural lives.

The root-cultural perspective inherently encompasses local small-scale activities that are desperately needed to accompany and challenge the large events, centralised structures, and institutions. Torch called upon a new "cultural intimacy", concerning small festivals, artists working with local citizens, and perhaps new kinds of flexible projects using the "hidden" and previously closed spaces of cities and villages, dealing with smaller groups of local citizens. Annukka Jyrämä agreed with this view of cultural intimacy by commenting that we have perhaps concentrated too much on urbanisation, leaving rural contexts and remote communities with little attention. Perhaps the future capacity of Arts Management, including its research framework, will be more dependent on its ability to deal with local cultural initiatives. This may have also far-reaching implication, Chris Torch added. For example, the strong growth of negative nationalism and populist politics often has its roots in rural areas, and within excluded communities, where new forms of cultural work may help to shift the malignant trajectories by encouraging diversity, tolerance, and dialogue.

On a general level, Torch proposed that the future focus for European culture must be on small-scale local repeated actions that are geographically and culturally spread out, rather than on the large-scale events entwined around money and profit that have less impact on the participants involved. This is a fair suggestion, also regarding the moral use of public resources: the large economy-driven events and projects usually gather ample resources, while the small community-based gatherings lack even a basic funding base. Moreover, the re-localised perspective sets different demands for management and research. The focus needs to be more on the process of cultural production than on the final outcomes only. Pointed out by Torch, arts managers need to understand the difference between the entertainment industry and public culture: we can well be entrepreneurs and make a profit, but publicly financed culture should be about process.

Going further, we can even claim that culture is inherently about processes. In the same vein, this requires that we re-think the idea of tradition. The culture and contents of arts are constantly being renewed and revitalized. Even though we must also value tradition and history, in terms of the outcomes and representations of arts and culture, the process-driven view suggests that there are no traditional or permanent structures of culture. In this process, as Chris Torch also emphasised, we humans need to re-under-

stand ourselves as cultural beings. This demands re-understanding ourselves, and cultural processes concern us researchers as well.

Franco Bianchini took up the point that such processes of re-centralisation and re-traditionalization in cultural policy, and of culture-led re-generation, are not yet highly visible and may also not be that fast as bureaucracies and policy making systems do not change easily. Perhaps the key is then to find new connections and forms between the established and new ways of thinking, for example combining the processes of institutionalised structures and mega events on the one extreme and the local small-scale communal activities on the other. Bianchini talked about the example of the European Capital of Culture, where it would be interesting to examine, for instance, the various patterns of inclusion and exclusion of cultural sector organisations and individuals in the design, delivery, and realised benefits. In particular, I think such large-scale cultural gatherings provide Arts Management researchers with fascinating perspectives and materials.

In Finland, the city of Oulu was selected as the European Capital of Culture 2026. This project can form a valuable testbed also for research projects concerning the curative paradigm and re-localised structures. Bearing in mind one specific point made by Bianchini, these mega events may be especially prolific in scrutinising evolving concepts and categories in the field such as “seldom heard communities” or “left behind places” in cultural production. Further, affected also by the post-pandemic policy priorities, large projects can effectively function as platforms for shifting expectations and new contexts of arts production. These include the changing understandings of public spaces and workplaces, as well as the contribution of cultural activities to tackling the mental health crisis, which Bianchini presented as examples.

In sum, as also Lidia Varbanova highlighted, Arts Management education and research needs more local content and better understanding of the cultural policies and social contexts in different countries as well as of the changing global-local dynamics overall. It is the role of research to generate diverse, subtle, and deep knowledge. In our research framework, this development not only needs to be addressed but it also offers new opportunities. Perhaps this will even involve entirely new research settings in which (local) researchers can act as part of the arts communities, providing ideas and support for their development—hence re-shaping, re-integrating, and co-creating the processes and forms of artistic activities together with artists and citizens.

## Re-Integration and Co-Creation in Local Communities

Transformation towards strengthened re-localisation will thus bring along new forms of integration within local arts and culture communities, and between communities in a wider regional sense. Perhaps we will see the emergence of fully new frameworks of ecosystems, wherein local communities function as central nodes and are surrounded by numerous inter-communities, or "inter-local" as Chris Torch named them. These would be not only dictated by geographical proximity alone, inter-communities also form on national, international, and global levels through online connections. If I look at the arts and culture map of Finland, arts and culture communities outside the capital region and larger cities are gaining more visibility in this scenario, hopefully also in the eyes of the funding bodies and investors. There is high potential for harnessing the local richness of arts and culture in different parts of our country, particularly through local communal and regional collaboration.

Torch, strongly engaged in communal art activities himself, sees important implications of such small-scale occasions on Arts Management research and education. If there appears a movement where many artists are shifting from sole producers to co-creators in close interaction with the global communities, we need new views of Arts Management to accompany and support this development. Concerning for example festivals and events, the now-stressed large-scale productions presuppose arts managers, in Torch's words, end up acting mainly as tour managers. It is then a very different case when one of their key tasks would be connecting arts and artists with local citizens in new interactive settings. Torch called such artists "animators" who are in direct relationship with the local people. Perhaps, then, the role of the arts manager is more of an enabling and facilitating nature. Overall, he reminded us that the impact of such occasions can be far-reaching. They can provide the local community with increased confidence, experience and memories that sets the cultural development in natural motion beyond particularly organised events. It is good to remember that while cities are filled with many art productions, in smaller and more remote communities, cultural occasions are much rarer, and it therefore becomes important to involve local people when they occur.

Annukka Jyrämä also took up the topic of co-creation, strongly emergent also in the field of marketing, and pondered how it can be adapted to the field of arts. It requires new participatory forms of audience engagement, which must concern stronger integration of marginal groups and minorities of different kinds. Indeed, it is not only the art enthusiasts who are on the radar here: it is important to think about how co-creative practices could be able to integrate a wider range of community members

in local cultural development incentives.

In the view of Franco Bianchini, re-integration also follows wider societal forces. He talked about the development concerning immigration, where "new citizens" and intercultural exchange serve as forces for transformation in cultural management and policy. This development goes beyond integration and towards new forms of innovation, and de-colonialisation of cultural policies. In his opinion, such new citizens, turn from visible minorities to major protagonists in cultural production, not only as members of audience. The question is how able the cultural policies are to go beyond the idea of integration, to inclusion: and how are innovations in management, organisations, and productions enabled through versatile cultural forces? As Bianchini exemplified, such changes could even help tackle the crisis of liberal democracy and emerging divisiveness through a more inclusive synthesis of culture activities, or simply by providing public places for collaborative and tolerant dialogue.

From both practice and research viewpoints, many interesting and impactful co-creative practices of the future may also occur in new cross-sectional settings, for example combining music, performing arts, visual arts, and other culture fields—more than within restrictive siloes of single sectors. Research may be harnessed to explore these cross-connections for example from the angles of artistic practices, management, and funding structures. Concerning the latter in particular, Lidia Varbanova also suggested that we should also look beyond the core culture and art fields, for example to the leisure industry. While many future challenges of arts and culture relate to scarce resources, we need to come up with new innovative models of management as well as creative solutions for financing and fundraising. In many cases the money does not reside in cultural sector, so we have to be open to many types of collaborations, Varbanova reminded us.

Integration and co-creation also concern our higher research agendas. Milena Dragićević Šešić pointed out that Arts Management as a field of study has always been inherently interdisciplinary. Arts Management does not exist as an isolated academic discipline. Lidia Varbanova went on to note that it is also a research field characteristically connecting theory and practice. According to her, Arts Management researchers balance various tensions, because we work with so many different stakeholders and audiences, and arts is in many cases unpredictable, which makes managing arts and artists really a difficult act. Indeed, in addition to engaging research-based teaching and learning in our curricula, we must nurture practice-based research in the core of Arts Management.

Furthermore, due to its versatile and flexible nature, Arts Management requires integrated and comprehensive research approaches. Chris Torch again referred to the changing nature of au-

dience engagement, which in the future presupposes that Arts Management is approached in an increasingly holistic manner. It also requires new ways of organising ourselves and our institutions, new production and management methods—and in essence, new research openings.

## Activist Research and Creative Entrepreneurship

The views of re-localisation and re-integration, overall, may bring forth requirements for re-positioning the role of Arts Management research in increasingly versatile future environments. Not only as passive observers analysing the changes researchers can play an increasingly influential role as activists, and change agents. This follows from the more active role of citizens in local communities overall, and researchers can embrace this more visible status in their own communities in terms of what Milena Dragićević Šešić mentioned as key development themes: activism, cultural dissent, and intercultural dialogue. Both Arts Management researchers and practitioners should have knowledge of themselves as active persons, as activists who contribute to change and not only adapt, as Annukka Jyrämä propounded. Assuming the core feature of Arts Management as a practice-based discipline, Jyrämä continued that a key educational concept in this practice-theory activism is challenge-based learning. Hence, instead of slavishly applying established models and theories, Arts Management researchers and educators must stay open to challenges that are often hard to foresee and require flexible problem-solving skills.

This is, however, not to suggest that rigorous and well-structured research approaches would be less important in this volatile environment. Quite the opposite: research is the instrument to increase our understanding of the profound underlying factors that explain the forces of change and, by doing so, either make them more manageable or at least somewhat easier to anticipate and affect. Additionally, Chris Torch, who did not consider himself an academic but rather an actionist, saw research having a key role in the future Arts Management framework. Research is needed to analyse new environments and habits, suggest new views, test novel models, analyse them again, in a constant cycle of theory and praxis. Researchers and future art managers alike must take the responsibility for approaching questions that others may not understand to pose. As Torch concluded, we have no idea what the future will be, therefore we need to keep trying things out, experimenting. This could lead to many failures, but mostly constructive ones, and therefore contributing to continued development of ways we organize our cultural lives.

This active role of trying things out, with the risk of failure, and contributing

to the overall development of the field connects to the much-debated "entrepreneurial mindset" that has also pervaded the fields of arts and culture. Creative entrepreneurship is also one of the key concepts in our Arts Management activities in Uniarts Helsinki. The importance of generating innovative ideas for the future art production, management approaches, and business models is seen a key part of future cultural work. In our roundtable, entrepreneurialism was mentioned as a major trend for instance by Milena Dragićević Šešić. Moreover, Lidia Varbanova, herself an advocate of cultural entrepreneurship, stressed the relevance of social and creative entrepreneurship as a prominent mode of Arts Management work in the future.

In addition to contributing to the formation of more sustainable business models, with a greater social impact, and more diverse portfolios of financing arts and culture, Varbanova connected the entrepreneurial approach particularly to our previously discussed themes. An entrepreneurial approach may be the most effective way to create new ideas and forms to engage the people in local communities and rural areas, to break away from the global forces and institutionalized structures. Hence, re-localization, re-integration and co-creation go hand in hand with the new creative forms of cultural entrepreneurship. In essence, the approach of creative entrepreneurship and activism—may I to dare to call it entrepreneurial activism or activist entrepreneurship—embraces the flexibility needed in the future world of increased uncertainty.

As summarised by Chris Torch, concerning Arts Management education there are very few fixed views or methods that will be relevant in this constantly changing environment and that we can teach to our students. What we can offer to them, is the capacity to adapt our production and organisation methods to different situations.

## Concluding Remarks

So, what can we take forward from this brief conversation and the all-encompassing themes and views raised to the table? It is at least clear that we certainly must re-think the contents and approaches of research and education in the constantly transforming "new era" of Arts Management. Our field will be in intense flux for the foreseeable future. Things cannot continue as if nothing is changing. The pandemic has wrought serious damage and challenged the fields of arts and culture, particularly the events industry. However, there are even more serious threats looming around the corner. The largest, which actually did not get that much attention in our roundtable nor the conference, concerns the global eco crisis that is inevitable and will shape our cultural environment more than anything else. The prospects, challenges and solutions are being vividly discussed for example in

the music industry meetings. Again, research can play a key role in analysing the changes and finding new answers to wicked questions.

In the big picture, the future trajectory concerning both the eco crises and the issues of re-localisation and re-integration discussed above are directly dependent on our ability to adopt new geographical approaches and thinking in our activities. In Arts Management research and beyond: including studies of places and communities, the relationships between people and their environments, the physical and psychical forms and features of arts and culture, descriptive views on the relationships between living organisms, humans, and their physical environments, and so forth. As a research community we also must seriously re-think our own ecological—and ethical—footprints and the ways of improving various processes in our universities and networks. Evidently, this can also provide Arts Management research possibilities of not only observing the transformation but also acting as an instrumental assistance in re-thinking research, management, and production practices, for example in terms of travel, food, and energy consumption.

To conclude, it is my hopeful wish that the viewpoints and opinions presented here, as well as elsewhere in the book, will spark lots of new research ideas that contribute to the evident transformation of Arts Management as a field of study and practice. The big picture is visible but somewhat unsharp. It will be the task of the future books, journal papers, theses and reports, events and projects to paint a higher resolution version of it and expose the impact and manifoldness of arts and culture in re-thinking our futures.

2

# PROFESSIONALISATION OF THE CULTURAL SECTOR THROUGH THE DEVELOPMENT OF ARTS/ CULTURAL MANAGEMENT AND CULTURAL POLICY AS ACADEMIC, RESEARCH-BASED DISCIPLINES

**Milena Dragićević Šešić**
Professor Emerita, University of Arts, Belgrade, Serbia

## Introduction

Situations are rare in which artists, scientists and researchers from Serbia participate in the constitution of an academic research discipline at the same time working with their colleagues from around the world. However, this was the case for cultural policy and cultural management, disciplines that as a research sphere and a domain of practical public policy making started to be developed throughout Europe after World War II, including in Yugoslavia. My professors belonged to a generation that through non-institutionalised but highly dynamic European dialogue enhanced reflection on cultural development and cultural democracy (Praxis summer schools[1]), already enabling my generation, who entered university in the 1970s on vocational programmes, to graduate in cultural management as an academic discipline. However, it was my generation of European scholars who in last 40 years from Scandinavia to the Balkans have succeeded in going a real step forward from the vocational cultural management curricula to academic programmes with three levels of academic qualifications from bachelor's, master's, and doctoral degrees in the cultural policy and management field. To achieve this, we had to create

1 http://cultural-opposition.eu/registry/?uri=http://courage.btk.mta.hu/courage/individual/n31917

networks, academic journals, academic conferences, and numerous international research projects, to go beyond usual "methodological nationalism" (Beck & Grande 2010) that prevailed until then in cultural management and policy research, even when organised by UNESCO and the Council of Europe.

It was my privilege to be able to participate in seminal European events that endorsed the development of cultural management as an academic discipline, from the first, "International Conference on the Training of Arts Administrators", held in Hamburg in 1987, organized by Andreas Wiesand from the ZfKf research and documentation centre in Bonn, where so-called national reports were presented (My report about Yugoslavia included three higher education institutions, from Belgrade, Rijeka and Zadar, including the network of high schools in Serbia that offered vocational education described as the "Organisation of cultural activities"[2]). The congress resulted with an awareness about diversity in cultural management education and training. The second event, held in Barcelona (1990) was already strengthened by intensive cultural policy work (Wiesand 2018) by the Council of Europe and CIRCLE network, but still hardly gathered 20 educational institutions from Western Europe, and Yugoslavia. However, that conference led to the creation of ENCATC (the European Network of Cultural Administration Training Centres) in Warsaw in December 1992 that gathered organisations, this time from Scandinavia to the Eastern and Southern Europe where both the Faculty of Dramatic Arts (University of Arts in Belgrade) and the Sibelius Academy from Helsinki were present (members-founders).

## Cultural Policy and Research Development

As François Chaubet and Laurent Martin (2011) claim, the role of UNESCO in stipulating research development throughout the world was of crucial importance in the post-World War II period (especially considering that the previous organisation, the International Committee on Intellectual Cooperation, established in 1922, had only European and Latin American members) by developing numerous forms of collaborations and transnational projects, organising conferences, publishing journals, and much more.

At the end of the 1960s, UNESCO started a large project focusing on the analytical description of national cultural policies throughout the world. It was published in the series *Studies and documents on cultural policy* that contained more than 30 books. It started with the *Cultural policy a preliminary study* 1969, based on results of the *Monaco round*

2 This was presented by Ružica Rosandić from the Institute from Cultural Development while I was on study trip in Japan.

*table meeting on cultural policies* 18–22 Dec 1967 (among the participants were academics: Joffre Dumazedier, Pierre Bourdieu, Stefan Zolkiewski; cultural policy officers: Carl-Johan Kleberg, Sweden, Albert Hoba, Ivory Coast, Raj Anan, New Delhi; and artists: Yacine Kateb, Algeria, Roberto Matta, Chile, etc.). Published studies included: *Some aspects of French cultural policy* (Service des études et de la recherche, Ministère des affaires culturelles, 1970), *Some aspects of cultural policies in India* (Batsyayan, 1972), *Cultural policy in Senegal (*M'Bengue, 1973), *Cultural Policy in Argentina* (Harvey 1979), *Cultural policy in Yugoslavia: self-management in culture* (Majstorovic, 1971/1980). All of this work culminated with the Mexico City *Declaration on cultural policies* that was agreed at the World conference on cultural policy (Mexico City, 26 July–6 August 1982).

The Council of Europe entered the cultural policy scene, first by helping creation of the CIRCLE network (1984), and then initiated in 1986 the Cultural Policy Review Programme that offered comprehensive analysis and policy recommendations based on common values (democracy, justice, equality, and pluralism, including principles of promotion of cultural diversity, respect of identity, freedom of expression, etc.). Within this programme 36 countries have been evaluated, including: France (1988), Sweden (1990), till Russia (1996/2013), Ukraine (2007/2017), Georgia (2002/2018), Serbia (2003/2015), Moldova (2001/2019), North Macedonia (2003/2020). Only countries of new democracies have passed the evaluation process twice, probably due to the fact that they were at the beginning of their transition process when the first evaluation was done. Special help in this process was offered to mostly young researchers of different countries lacking expertise in evaluation and impact analysis by Eduard Delgado and Ritva Mitchell, who were the research officers of the Council of Europe for this programme. The fact that the project was based on a country-by-country approach can be seen even today in the Compendium of Cultural Policies and Trends (www.culturalpolicies.net), where deeper comparative approaches are lacking (there are only few items presented from a comparative perspective—diversity, international cultural collaboration, and funding and support).

Together with cultural policy development, university education in the humanities and social sciences that was spreading around the world after WWII stipulated the development of wider research in the cultural field. Such efforts were supported also by activist groups and intellectuals that reflected issues of cultural development, cultural democratisation, city cultural policies, cultural participation, free time cultural activities, etc. Numerous research and books produced by Augustin Girard, Pierre Gaudibert, Bernard Miège, Henri Ingberg, Etienne Grosiean, Herman Glaser, but also sociologists such as Pierre Bourdieu, Joffre Dumazedier,

philosopher Michel de Certeau, and finally scholars and practitioners such as John Pick (*State and the Arts*) and Jack Lang (*L'Etat et le theatre*) offered a body of knowledge that represented a departing point for newly created university programmes in this area.

At the same time, in Yugoslavia, numerous books were published: *Culture and Democracy, Cultural Rights, In Search of Identity* (all by Stevan Majstorović), *Economy and Law of Artistic Production; Labour Law for Artists* (by Borislav Jović), *Workers and Culture* (Beno Zupančič), *Cultural Policy* (Branko Prnjat), *Culture and Cultural Policy, Cultural Life of Labour Class Youth* (Trivo Indjić), *Cultural Needs* (Milos Nemanjić), and those related to culture in Non-Aligned worlds of Africa (Nada Švob Djokić and Biserka Cvjetičanin), etc. Although none of them were translated into English, such production, that here is just partially quoted, enabled the development of authentic university education in cultural policy and arts/cultural management.

Both UNESCO and the Council of Europe, with their demands contributed a lot to the development of public cultural policies on all levels, from the state, through regions, to cities and neighbourhoods (Bassand, 1993; Wesner and Palka, 1997; Delgado, Bianchini et al., 1996, 1998). All of them, as policymakers, needed research, impact studies, and evaluations that would precede policy and planning processes. The Council of Europe study on the cultural regions of Europe in the 1980s—project number 10: *Cultural dynamics in regional development (1982-1991)*—had contributed to the founding of the European Diploma in Cultural Project Management (since 1989 till today), which is one of the most prestigious truly international programmes of continuous professional development (Deru et al. 2014: 18).

In different countries of the world, in accordance with their socio-political systems, special research institutions were created or, as was the case in the United States, universities started to form appropriate departments (the University of Southern California thus developed numerous applied research programmes showing the impact, mostly economic, of festivals and other cultural investment projects), or institutions started to commission policy research (such as the National Endowment for Arts). In France and other Western European countries, the ministries for culture were given the task to form research units (most of those units are still active today, in accordance with the postulate that cultural policies should be evidence-based).

Those departments for research and planning of cultural development, such as Centre des etudes et de la recherche in France, or independent research institutes such as CERC Barcelona, ZfKf Bonn, and the Center for Studies in Cultural Development in Belgrade, among others, created the CIRCLE Network in 1980 (Centres for Cultural Information, Research and

Documentation), confirming the link between research, data gathering, policy making and training, which are all necessary for cultural development. Most of these organisations had also various publishing activities, trying to make their data useful to different cultural professionals and policymakers. Among the arts councils, one of the most active was the Art Council of Finland, which since the end of the 80s had published numerous studies related to cultural policies, but also went beyond national borders by publishing extremely important books in cooperation with CIRCLE (between 1989 and 1994), among whom was also a pivotal text by Rod Fisher and Ritva Mitchell (Professional Managers for the Arts and Culture; Training of Cultural Administrators and Arts Managers in Europe, 1992).

For the development of cultural policy and management education in Serbia, it was important that Stevan Majstorović managed to form the Centre for Studies in Cultural Development in 1967 as a public institution with departments for research, planning, and documentation, but also with significant publishing activity. The Croatian Institute of Culture was launched at the beginning of the 1970s, but it was closed down at the beginning of the transition of the Republic of Croatia. Cultural research and relevant publishing were continued by IMO (Zagreb) that in the 1980s carried out world cultural policy documentation for UNESCO, and since 1989 till today publishes the journal *Culturelink*.

## The Roots of Arts/Culture Management Education

The history of the development of arts/cultural management education has to be studied contextually as the reasons and motivations for its development are different in different countries. Cultural professionals who were in the service of artistic production belonged to very different categories of labour: in some countries they have been market-oriented practitioners (impresarios, gallerists, art dealers, film producers), in some "educational" workers, as most of the cultural institutions were seen as part of peoples education and enlightenment (in countries of real socialism they were seen also as promoters of official ideology), and in some cases they have been even called "national" workers, as culture was seen as a pillar of national identity.

In the Anglo-American world, the necessity was more linked to Arts Management and arts policy as practical disciplines, the first offering the necessary skills, the other demanding the development of advocacy for public support of the arts. In the United States and other countries with liberal market economies, the management of art production (and especially of media) made sense for economic reasons, because everything from films and performing arts to architecture and design was valorised exclusively on a free market. Consequently, highly educated and highly skilled professionals were needed, and the first theatre production

and management courses were created there (UCLA, 1941/1953).

The situation was different in Western Europe, where besides the need for profit-making cultural professionals, there were traditions of cultural activism since 19th century linked to socialist (labour, trade union) movements (UK, Italy, Norway, Spain) that contributed to the creation of different types of cultural institutions, from workers` universities, to "people's houses" (casa del pueblo, casa del popolo, folkets hus...). Socio-cultural movements, cultural battles for the use of national culture in public life (kulturkampf) were led mostly through creation of peoples' universities (Denmark, Sweden, etc.), or peoples' universities in "colonised" regions (Slavic regions of Austro-Hungarian Empire: Slovenia, Croatia, Vojvodina, etc.) or through local citizens libraries (chitalishta) in countries liberated from the Turkish "yoke" (Bulgaria, Serbia). Their cultural work was twofold: on one side it was linked to preservation and promotion of national (ethnic) identity and on the other hand it was linked to the education and enlightenment of the people (socialist ideas).

WWII brought revitalisation of socialist ideas to the cultural field in Western Europe, especially through cultural associative movements such as Peuple et Culture, Travaille et Culture (France), casa del popolo in Italy (Montegranaro, Ponticelli, Fountain in Milano). Thus, it was not surprising that even right-wing governments created ministries of culture in the capitalist world in France (1959) and Denmark (1961). To compete against the spread of socialist ideology through associative movements, Malraux started to lead politics of cultural development and cultural decentralisation (although "parachuted") by building houses of culture and centres of cultural actions (MC, CAC, MJC, CCC, and other different forms of "integral equipment" or equipement integrées) throughout France. This politic demanded numerous educated cultural professionals, and research that I did in 1976 showed more than 40 different training and educational programmes (Dragićević Šešić 1978) endorsed by different ministries, universities (departments for socio-cultural animation, popular education, etc.), and specific agencies and organisations for continuous professional development, such as ATAC (Association technique pour l'action culturelle, created in 1966), ANFIAC (Association Nationale pour la Formation et l'Information Artistiques et Culturelles), ARSEC (Agence Rhone Alpes de services aux entreprises culturelles), AGECIF (Formation continue des profesionnelles de la culture), etc.

On the other hand, in socialist countries, in accordance with the idea of cultural development as an emancipatory process, cultural organisers and cultural operators were needed in order to make the arts accessible while relying on public resources and public policies. Socialist countries had centralised cultural policies which were heavily con-

trolled and censored. However, these wide and numerous systems demanded a high number of professionals in different domains (cultural officers—referents, or cultural workers and animators), thus drama, art, and film schools were the first educational institutions to train future film and theatre professionals for work in the production sector (different profiles, from technical management till economy of a performance). On the other side, humanistic universities had developed a theoretical course "culturology" (general cultural studies) that became a university discipline which was different from cultural studies developed at the same time in the US and UK. Within this discipline, several options (student profiles) were possible, such as the organisation of cultural activities, or socio-cultural technologies (that in the context of the Soviet Union meant applied cultural studies). Both programmes (art schools and universities) comprised a theoretical base (culturology, art history, aesthetics and other traditional humanities) and another area called: sciences of organisation (scientific organisation of work, theory of systems) that was applied to art production within a given socialist context. The third element of the programme—practical training with an internship—was applied at art schools, but completely neglected at universities (so student might gain at least some practical experience only through research or private engagement in some project).

Yugoslavia in this respect was "in the middle". As a socialist country, endorsing social justice, cultural participation and cultural development throughout its territory, it wanted to educate cultural workers to develop projects in municipalities, villages, in big factories and other enterprises, but, also in cultural industries that might be both public and small private enterprises (up to 5 employees). In numerous art domains independent productions were possible through temporary and permanent artistic working collectives (privremene i trajne radne zajednice umetnika), and most film and theatre productions were done through them. Thus, society needed competent cultural managers that could do fundraising or organize touring for theatre performances. According to Marković and Nikšić (1986, 1989), 80% of the money that was circulating in the cultural field came from individuals buying cultural goods and services, and from companies that were buying services for their workers, art works for their collections and sponsoring film and theatre projects.

Cultural policy was the responsibility of each federal republic. From 1953 till 1992 there was no federal ministry for culture or education. Thus, discrepancy in the development of cultural policies and practices from one republic to another was very visible. The most advanced had been Serbia, Croatia, and Slovenia, that created specific research and planning institutes as well as higher education programmes in those domains. However, the cultural system in all of them was based on self-governance

and a delegation system that comprised creation of two types of community of interest: communities of providers and communities of receivers of cultural services (Jakovljevic, 2016).

The real turning point for the profession came in the 1960s when welfare states, primarily Western European countries, established their ministries for culture which were seeking to implement newly created public policies by hiring a large number of cultural workers and artists, primarily cultural animators and civil society operators. They also needed educated policymakers and administrators. Not only the ministries for culture, but different ministries involved in cultural development were launching programmes for professional education for those who would like to work on these new jobs. In France, the Ministry of Agriculture trained animators for work in rural cooperatives, the Ministry of Youth and Sports trained animators in cultural youth centres, the Ministry of Tourism trained animators in tourist complexes, and even the Ministry of the Interior trained animators for work in high-risk environments. This was a range of training programmes designed to enable both those who were already engaged and those who are not, to acquire certain knowledge about the management of cultural projects, leadership, and mediation of cultural content.

Thus, a profession began to be gradually developed, together with a development of new, relevant educational and training programmes. The Western world first created vocational education: training programmes in continuous professional education, both for managers and public administrators. However, some of the programmes were linked to academic education. The first programmes for producers (usually at the level of professional masters) were launched already in the 1950s in California, and in New York (producers for the centres of art, film and theatre production), while in Western Europe it came much later, in a few waves. An Arts Management Department opened in 1967 at the City University London: Telemark University College in Norway opened a program in 1975; while the Sibelius Academy started education for cultural professionals in 1991, and together with the University of Arts and Design, and the Theatre Academy designed the first Arts Management Professional Diploma in 1997 (Johansson & Luonila, 2018: 6).

During the 1970s, in this first wave of creation of higher university degrees for cultural professionals, a few academic programmes were launched in France: Professor Andre Weinstein at Paris VIII Vincennes at the Department of Theatre developed a Module of socio-cultural animation; while Professor Joffre Dumazedier developed at Paris V—Rene Descartes a department of Sociology of culture and popular culture. Their aim was to educate reflective practitioners. Consequently, these programmes had an important role in bringing cultural policy research and cultural policy de-

mands to the academic world. However, in most of these academic programmes the bibliography was based on "national" research and texts: in Britain it was British and American theory (besides policy texts written by the director of the department John Pick himself, the literature included literary and cultural studies, but also practical texts such as guides in stage management, etc.); in France it was French theory (from the sociology of culture to philosophy) and present policy research (published by Documentation Française), including sometimes German critical theory (the influence of the post-1968 atmosphere was important in this field).

The Academy of Theatre, Film, Radio and Television in Belgrade launched a study programme titled: Organisation of performing arts and cultural activities in 1961 (motivated by the necessity to train professionals, drama, and film entrepreneurs, but also operators who could promote and disseminate art productions within the country and abroad). Those were the years of opening Yugoslavia to the world, the constitution of the Non-Aligned Movement, and the establishment of international festivals and events that were also in need of highly educated professionals such as the Dubrovnik Summer Festival, Zagreb Music Biennale, BITEF, and many more (Medenica, 2021: 274).

As it is usual in small countries, academic knowledge was more open toward world knowledge and trends. Thus, the cultural management curriculum in Belgrade (and later in Rijeka and Zadar) was based, besides domestic cultural policy research, on five theoretical pillars: 1) French cultural theory (Foucault, Levi-Strauss, Morin, Moles, Bourdieu), 2) Polish sociology and philosophy of culture (Bauman, Zulkiewski, Kloskowska, Morawski), 3) British cultural studies (Williams, Hoggart, Hall, Hebdidge), 4) the Frankfurt school (Adorno, Horkheimer, Benjamin, Marcuse), and 5) Anglo-American cultural anthropology (Malinowski, Benedict, Mead), plus including translations of applied cultural policy and development issues (Girard, Ingberg, Glaser, etc.) available in journals Kultura (published from 1967), Cultural Worker (Zagreb), Cultural Life (Belgrade), Problems (Ljubljana), etc. (Dragićević Šešić 2010, 2018).

Enhanced by both theoretical and applied research inside and outside academia that were led by UNESCO and Council of Europe, during the 1980s more and more university departments, especially in Western Europe, developed modules and courses relevant to issues of national cultural policies and practices. The fall of the Berlin Wall enormously raised the importance of the Council of Europe as all the countries of former Central and Eastern Europe had joined the Council immediately embracing the methodology and the evaluation of cultural policies. At the same time, countries such as Sweden, Finland, and Austria, that were on the accession path towards the European Union, also quickly accepted the programme

of evaluation of cultural policies and raised their expertise during this process as it demanded both internal and external evaluation. Thus, Scandinavian policy experts, such as Carl-Johan Kleberg, Ritva Mitchel, Per Mangset, and scholars such as Anita Kangas, Peter Duelund and others, became of pivotal importance especially for the development of cultural policies in the Baltic countries (Poland, Lithuania, Latvia and Estonia) including Russia that during transitional times tried to open themselves towards Europe. On the other side, cultural policy experts from the former Yugoslavia, Biserka Cvjetičanin, Vjeran Katunarić, Nada Švob Đokić (Institute for International Relations in Zagreb) received a grant from the Open Society Institute to act as cultural policy research center for researchers from CEE and Central Asia, while University of Arts (Belgrade) got a similar grant to act as a training center for professors/trainers in cultural management of the same region (since 1996 acting as a training center for Soros arts and Culture coordinators from the whole region).

Thus, the nineties were the second turning point for the development of Arts Management education. The sixties were the years when the teaching staff for this wide range of cultural occupations was formed, encouraged by both innovative cultural policies and practices, and by the need to present a country to the world through the arts, whether for strictly economic reasons, or for seeing culture as a soft power, and very often for a combination of different interests and needs.

## Arts/Cultural Management as a European Collaborative Endeavour: Networking as a Strategy

During the 1980s, leaders of dozens of academic courses decided to establish some kind of an association or a network, and the first preparatory meeting was organised in December 1990 in Barcelona under the auspices of the Council of Europe. The atmosphere was extremely positive, and Council of Europe took the lead to organise the constitutive meeting of the network in Warsaw in December 1992. This time, more than 50 university departments and training agencies from West and East were present (as the most of former socialist countries had already joined Council of Europe). The issues debated were varied and numerous conflictual situations were raised, mostly those deriving from different concepts of culture: culture as a public good, in the public interest that has to be administered (the French approach close to many former socialist countries), and culture as a product that should be managed and advocated for among public authorities (the Anglo Saxon approach). The other tensions came out of the dichotomy raised by academic research and educational institutions vs. training institutions providing skills for

a job market. In the conceptualisation of the network's name, all these differences came out, thus the words "administration" and "training" became part of the name. The network was called ENCATC—the European Network of Cultural Administration Training Centres, showing both the dominance of training as an educational format, and the francophone influence underlining policy importance ("cultural administration"). A compromise was also achieved in the composition of elected board members (universities were represented by Hamburg, Warwick, and Belgrade, training centres were represented by ARSEC Lyon, the Marcel Hicter Brussels Foundation, the CERC in Barcelona, while the Utrecht Higher Vocational Art School was represented by their officer for international cooperation). Very soon the name became an issue of controversy as university education became stronger and stronger, and the importance of training centres diminished. Today, the name ENCATC still stands, but it is subtitled as the "European Network for Cultural Management and Policy". In its mission, ENCATC continues to claim that it represents, advocates for and promotes education in the field of cultural management and cultural policy, professionalises the cultural sector to make it sustainable, and creates a platform for discussion and exchange at a European and international level. The word "education" clearly shows that it is no longer just about vocational training (as today universities are also offering not only knowledge, but capacities and skills for practical work). The entire activity of ENCATC shows this change through scientific conferences, ENCATC Academy, ENCATC Members Talks, the ENCATC Journal in Cultural Policy and Management, and a series of books that are supporting further development of academic research in this domain.

It is important to say that ENCATC has led to an intersection of academic disciplines, and to the development of cultural management and cultural policy as an academic scientific field. The majority of members of the editorial board of the first international scientific European Journal of Cultural Policy (issued in 1993) came from ENCATC (and had met at Barcelona and Warsaw meetings). Despite the name, and as a consequence of advocacy actions of members of the academic community from countries where cultural policy has been approved as the academic discipline at least since the 1980s (i.e., the first doctorates were defended at the University of Belgrade in 1974 and 1975, and by the 1980s there was already a significant fund of academic publications, books, as well as texts published in the journals Culture, Cultural Life, Cultural Worker, etc.), cultural management research started to be more based on cultural policy research. The Compendium of Cultural Policies & Trends became one of the basic educational tools, while for teaching based on practice, which is

very characteristic for both art schools and training centres (project learning, learning through work), research-based learning and learning through problem solving have been added.

With the creation of the network, cultural management education gained a strong agent of development, and the *International Directory of Training Centres*, done under the auspices of UNESCO and ENCATC (Dragićević Šešić 2003), identified nearly 300 training programmes. This European network that does advocacy and lobbying actions within EU also tries to find ways through solidarity and care to enlarge its scope of activities around the world. Since 1992, no university cultural management department was alone in Europe, because ENCATC started collaboration with other relevant international networks inside and outside Europe, for example, with the EFAH (European Forum for Arts and Heritage – today Culture Action Europe), AAAE (Association of Art Administration Educators), AIMAC (The International Association of Arts and Cultural Management), CIRCLE (Centres for Cultural Information, Research and Documentation), TACPS (Taiwan Association of Cultural Policy Studies) and more. This period when numerous other "agencies" were created, became crucial for the constitution of management and production of arts, culture and media as an academic and research discipline. As it was clear from the beginning, the major difference between business management education and cultural management education is that cultural management education was initially directly linked to public policies, as most of the programs referred to needs of cultural professionals (vocational programs), and cultural policy was the essential knowledge base (for cultural entrepreneurship), while business management education referred to market research as a crucial source of information for entrepreneurial actions.

## Arts/Cultural Management Education development: Case Study on Arts Management Education at the Faculty of Dramatic Arts, Belgrade

The case study I would like to present concerns a unique creation and development of a four-year bachelor cultural and Arts Management educational programme at the Academy of Theatre, Film, Radio and Television in Belgrade (later Academy) in 1961, and its later transformations together with the transformation of the Academy into a university (in 1973), and its final transformation during the Bologna process into a three-level educational programme (with bachelor's, master's, and doctoral studies).

Professors of drama and film arts at The Academy for Theatre, Film, Radio and Television in Belgrade were dreaming about creating conditions

for project-based education (in student teams), so that students of acting and directing departments could be assisted not only by students of other art schools (from departments of composing, costume and stage design), but also by students of production and management (organisers, managers) of theatre and film – a profession that did not have any higher educational program at that time. The Academy lobbied the authorities for additional professorial posts (for cultural management and art production), arguing that with this education the Academy would be able to offer new profiles of cultural professionals who would be able to develop cultural life throughout the country, efficiently manage art projects, successfully place and distribute performances and films around the country and the world, and in that way generate new revenues for the cultural sector and increase artists' income. (Although the Yugoslavian public cultural sector was already employing many artists in public theatres: actors, dramaturgs, scenographers, costume designers, etc., writers in publishing companies, visual artists and musicians in primary and secondary schools, numerous artists and translators had a freelance status, depending on copyrights that was instituted immediately after the WWII. Thus, professional cultural managers and agents were needed to support establishing temporary and permanent collectives that would enhance the capacity to develop projects and earn money on the market, and from copyrights (Yugoslavia was the only socialist country that had instituted such a possibility).

However, the teaching tradition of the Academy theatre departments was mostly connected to European, especially German, Russian, and French theatre cultures, philosophy and art in the broadest sense. The arrival of new professors at the Department of Organisation of Cultural Activities (later Cultural Management) brought also those who, especially in the field of film and TV production, began to bring new perspectives: that cinematography is not only an art, but also a business; that technologies of film production are different in Hollywood and in Italy, and that our producers must master both in order to be able to work on foreign film co-productions; that our producers must also know how to arrange a guest performance of a theatre play from various parts of the world. So, textbooks for the department began to be written by professors/practitioners, but also translated from Italian, English, German, etc. Thus, teaching at this department started to be based on multiple pillars of world science.

Since the inception of the Academy after World War Two, the major base for drama teaching was linked to the Stanislavski method and the so-called Russian School. However, in the sixties, there was a turn in this one-way flow, as artistic, and especially artistic production and cultural management teaching practice, became more open and

innovative, impacting the reform of "theatre economics" (as this academic discipline was called in the Soviet Union), first through Belgrade school influence on the Leningrad Theatre Academy department and then to other similar departments in the Soviet Union.

In the seventies, after 1973, when the Academy of Theatre, Film, Radio and Television as a vocational school became the Faculty of Dramatic Arts (a university institution where research became equally important to practical artistic and managerial education), a number of research projects were developed involving students on all three study levels (Bachelor, Master & Ph.D). The research themes included: cultural needs and citizens' participation, organisational development and the impact of cultural activities, cultural policies and international cultural relations, forms of education of cultural manager and more. The international connections of the Faculty of Dramatic Arts (former Academy) had intensified. Students continued to have internships in all the institutions of cultural and media sectors, but they could also work on research projects initiated by faculty members or on projects of other research institutions with recommendations from their professors.

International links established during the 1980s helped our faculty members and students to continue as much as possible in European collaboration in spite of the destruction of the country, war, and an international embargo that included culture and education (from 1992 till 1995). The University of Arts and its Department for Cultural Management were actively involved in fighting for democratic processes during the 1990s (our professors, alumni and students were key leaders of student and university protests from 1991 until the last strike in 2000 that finally resulted with the change of the regime). Solidarity of our European colleagues enabled us to participate in the creation of different European networks, such as IETM (Dragan Klaic), ENCATC, Oracle Cultural Managers Network, Trans Europa Halle, etc., to teach and send our students to take a European Diploma in Cultural Project Management, and to participate in numerous research conferences. We were partners in one of the first ENCATC projects, "Calliope—Teaching Art Management in the Times of New Technologies", led by ARSEC Lyon (Pascale Bonniel-Chalier) and with participation of the Sibelius Academy (Osmo Palonen) and the International Centre for Culture & Management Salzburg (Herwig Poeschl) for which, then a fourth-year Belgrade student, Žana Poliakov, made the first website that neither Belgrade school nor ENCATC had at that moment. Such an international perspective became stronger after 2000, as our students went out into the world applying methods and skills learned in Belgrade, but then returned as coaches, lecturers, trainers, or doctoral students, bringing us new focuses, interdisciplinary

approaches, and methods (e.g., Milica Ilić who works at ONDA - the National Institute for the Diffusion of Arts in France, Ljiljana Simić trainer in intercultural skills in Brussels, etc.). At the same time (2000–2006) the department had joined several programmes launched by Ecumest (Corina Suteu) and ECF, such as "Policies for Culture" (developing advocacy projects for democratic participative policies) and the "Cultural Policy Education Group" (including academics from Baltic and Balkan countries) developing cultural policy manuals in local languages. Unfortunately, both programmes ended prematurely.

Not only professors, but also students and alumni of the department, have been intensively involved in international research and educational projects, such as the European Diploma in Cultural Management (in 32 years there have been 24 participants from Serbia and 35 from Finland), and numerous ENCATC and ENCATC members' summer schools. The European Cultural Policy Award for best young researcher was given three times to our MA and PhD students (Aleksandar Brkić in 2011, Višnja Kisić in 2013, Biljana Tanurovska-Kjulavkovski in 2019). All three got the possibility to publish a book. Brkić and Kisić's books had been published by ECF, while the doctoral thesis by Biljana Tanurovska-Kjulavkovski was published by Peter Lang Verlag (this also shows the intention of ENCATC to become a more "academic" network).

The fact that the department acted as a dynamo for the development of this academic discipline, and a pillar for the development of interdisciplinary European projects, is proven by today's full integration of its members in international academic flows and their involvement in about fifteen international research projects: the Horizon 2020 project, ARTIS: Art and Research on Transformations of Individuals and Societies 2020–2025; six COST projects (*Investigating Cultural Sustainability;*[3] *NEP4DISSENT: New Exploratory Phase in Research on East European Cultures of Dissent*; *Writing Urban Places: New Narratives of the European City*; *Dynamics of Placemaking and Digitization in Europe's Cities*; *Populist Political Communication in Europe*; *Decolonising Development*); an Erasmus + strategic project *SHAKIN' - Sharing subaltern knowledge through international cultural collaborations* (2020–2023); three projects supported by Creative Europe *("Curious"*; *ReCulture—Rebranding institutions in the Western Balkans*; *A Southern Coalition: Stronger Peripheries* 2020–2024); as well as several *ad hoc* projects supported by various

3 This project was initiated by the University of Jyvaskyla (Anita Kangas) and had started with 12, but later included 24 universities and research centers. For our department it was a crucial international research project, as enabled integration of several young researchers in European academic sphere (Aleksandar Brkić, Goran Tomka, Ljiljana Rogač Mijatović, Julija Matejić, Ana Martinoli, Višnja Kisić and many others), and had opened up doors of international academic publishing for them.

organizations (*Višegrad Zlin Design Week - Exhibition Design Lab*; "*Europeana XX A Century of Change*" 2020-2021; "*Assessing the impact of the COVID-19 crisis on international cultural relations*" for CRP–Cultural Relations Platform), and more. Already the names of these projects show a large number of academic disciplines that cultural and media management are facing and developing transdisciplinary projects, even those that intersect humanities and social sciences with arts, such as the *"Ode to Beethoven"* and other projects of the Laboratory for Interactive Arts at the FDA.

Members of the department with their research and publications, and students with their diplomas, master's and doctoral theses, have made a great contribution to the establishment of certain subdisciplines or cross-sectoral research projects in cultural tourism, cooperation, and diplomacy, as well as fair practice in international cooperation, sustainable cultural development, urban development, participatory cultural policies, culture and politics of memory and oblivion, and identity theories in cultural policies and practices, while today special attention is given to "decolonising the curriculum" of Arts Management, encouraging knowledge coming from peripheries.

The professors of our department sit on numerous international boards and committees (EQ-Arts: Enhancing Quality in the Arts, Amsterdam; UNESCO Technical Facility Expert Group; Network of UNESCO Chairs in Cultural Policy), and they themselves have initiated numerous international platforms, such as the regional programme "LINK" (a higher education network in the field of theatre production), and the Regional Cultural Policy and Management Platform.

In short, the sixty years of the history of the department had two distinctive periods: the first 30 years were devoted to the development of arts/cultural management theory and practice focusing on Serbia and Yugoslavia, their needs and horizons. This work culminated in 1988 with the *Congress of professionals that graduated cultural management* (organisation of cultural activities) that was held in Zagreb and Zvečevo, which gathered professors and the alumni of three universities (Belgrade, Rijeka, and Zadar), and with a series of textbooks written by our professors for secondary vocational education of cultural organisers.

The second 30-year period, which began in the most difficult moments of the disintegration of Yugoslavia and the isolation of Serbia, paradoxically represent a period of intensive Europeanisation, development of international cooperation, and building of a new concept of teaching based on international research. A milestone of this process was the creation (in 2002) of the Master's Programme in Interculturalism, Art Management and Mediation (in English and French) that in 2004 got the title of the UNESCO Chair. Today it is one of ten UNESCO Chairs recognised for

its contribution to the promotion of the UNESCO Convention 2005 (Dragićević Šešić 2008).

Reflecting on our contribution to the world's trends and the establishment of management and production as academic disciplines, the department can be satisfied. Not only that in the first 30 years it helped creation of relevant departments throughout Yugoslavia (Novi Sad, Skopje, Sarajevo, Zagreb, etc.), in the second phase it contributed largely to the development of cultural management programmes in Moscow, St. Petersburg, Tallinn, Vilnius, Riga, Krakow, Gdansk, and Debrecen (acting as lecturers and reviewers/evaluators), leading international summer schools at the Central European University in Budapest and at the Inter University Centre in Dubrovnik.

The department made a huge contribution to the introduction of strategic management in programmes for capacity building and continuous professional development in the region (Dragićević Šešić 2009). Later on, these activities widened toward India, Cambodia, and the MENA region, and we helped institute numerous training for the trainers programmes, while finally we have partnered in the creation of a regional master's programme in cultural policy and management in Casablanca (2018). A large number of books in our language, edited books in English with major world academic publishers, and papers in international and regional journals, have enabled this department and its members to be recognised and sought after around the world, both in academia and in the world of innovative cultural practices.

## Critical Reflections on the Future

In the contemporary academic world of cultural management and cultural policy, many buzzwords are used. Below is a scheme presenting how words have changed in cultural management research and in teaching, sometimes without deeper reflection about why such a change was necessary. Of course, the passage from accessibility to inclusiveness, or from exchange to collaboration, is easy to comprehend. However, why everything in our practice has to be *strategic* since the beginning of the 1990s, or *creative* since the end of the 1990s, is not easy to explain, unless through the impact of research funding schemes on our project proposals and conceptualisation of ideas. If we want to get money for our research and our projects (or if we want to publish article in a journal), we have to show competence and knowledge, thus, the concepts that we are using have to be recent, trendy, and attractive (as well as our quotations which should refer to recent texts). This diminishes diversity in research ideas, but also in further conceptualisation of research questions. In spite of the fact that we are all speaking about creativity, we are not brave enough to be really creative in finding our individual research questions and

| 1960s to 1970s | 1980s to 1990s | 2000 to 2020 |
|---|---|---|
| Democratisation of culture | Cultural democracy | Participative cultural policy |
| Cultural pluralism | multiculturalism | cultural diversity |
| Cultural development | Strategic development | Sustainable development |
| Accessibility | Promotion/audience development/ outreach | inclusivity |
| Exchange | cooperation | collaboration |
| Animation | mediation | translation |
| Mixed media | Digital arts | Immersive arts/ transmediality |
| Foreign cult. policy | cultural diplomacy soft power | Fair cooperation |
| Co-productions | partnership | Public-private partnership |
| Organisation/ institution | Production/project management | Entrepreneurship |
| Associations | Networks | Groupings/ collaborative networks |
| Nation state (cultural policy) | Region | Territory |
| Multidisciplinary | Inter-sectorial | Trans-sectorial |
| Arts | Culture | Creative indus- tries |

**Table 2.1.** Changes in policy priorities and discourses (compiled by the Author).

vocabulary. A simple analysis of the conference keywords and the topics of the journal articles in cultural management in the last 50 years would indicate that easily.

As we saw at the beginning of this text, major research topics in the 1960s and 1970s referred to cultural development, the democratisation of culture/cultural democracy, and identifying major reasons for cultural policy developments (mostly in nation-based approaches). The eighties brought new research issues and topics, from identity politics (fuelled by cultural studies development) to culture in regions, cities and neighbourhoods, and, finally, to cultural economics and art marketing. The nineties intensified cultural policy research, but for the first time, cultural policy theory was developed, enhanced by creation of the first international journals for cultural policy (e.g., the European Journal of Cultural Policy, 1994), and the first international cultural policy academic conferences (e.g., ICCPR, 1999). In the first decade of this century, the creative industries, creative cities; intercultural dialogue, intercultural cities; leadership, and cultural diplomacy issues, entered the research realm, mostly stimulated by EU calls that explicitly asked for such research. Some of those topics (cultural diplomacy and leadership) continue to be important, while already existing academic research issues of culture of memory and politics of oblivion entered the cultural policy and management field (organisational memory, monument policies, etc.), as well as the issues of participative cultural policies and practices, and digitalisation of the cultural realm (especially stimulated during the Covid-19 pandemic).

However, I would like to point out some contextual differences that have not yet been debated in theory, and are sometimes hard to explain in a few words that a journal article would demand. The word "creativity" is one of them. Of course, we all use this word in our professional discourse, mostly linked to the concepts of the creative industries and creative cities. Both concepts immediately create pictures in our heads of richness and happiness. The outcomes of the application of both concepts are always measurable using the index of economic growth. However, in the Balkan countries the word "creative" is not linked to money and to middle class well-being. Being creative was and still is linked to rebellion, to go against norms and canons. The word "creative" is closer to the culture of dissent, than to mainstream culture and cultural policy. However, in cultural management the use of these two key notions of today (creative industries, creative cities) involves nothing which is subaltern, marginal, or subversive. If it is about film, it is about Hollywoods and Bollywoods, or about any commercial approach to films; if it is about creative cities, it is about its gentrification and spectacularisation of cultural offerings. It is not about originality, contextual endogenous difference, or the freedom to create a specific,

different path that should be logically linked with the meaning of "creative"... (Dragićević Šešić, 2016).

How does creativity work when we speak of university education? A university by definition is a conservative institution. Even now, when we have to re-accredit our programmes every five or seven years, we rarely reform institutions from the inside. We are looking for ideas and benchmarks outside. As a member of different accreditation committees, engaged in numerous European countries, I have noticed that in all the accreditation material (always in English), from Riga (Latvia) to Cetinje (Montenegro), the UK programmes in cultural management have been quoted as benchmarks. Of course, this can be explained by English being the *lingua franca* (other languages although spoken in academia are not shared, so it is less probable that programmes in Latvian or Portuguese might be selected as benchmarks). This makes all cultural management BA and MA programmes quite similar and decontextualised (although teaching one same title in different contexts might mean different approaches, content of the lectures, and methods). This decontextualized approach is especially true for those programmes that rely on guest professors as, even if they might be teaching for several years in the same place, it is difficult for them to carry out contextual research to better inform their approach. Even more it refers to different international capacity building programmes of independent organisations or in the sphere of continuous professional development. Thus, I advocate for a contextual, creative, and original (decolonised) approach in art management curriculum creation (Dragićević Šešić 2015).

## Conclusion

There are several issues that cultural management courses have to address in the present times of populist politics. One is the relation between culture and national identity (usually created as the identity of the majoritarian ethnic group). We in Belgrade should ask ourselves how cultural management programmes address cultural identity—to what extent minority cultures are taken in account, i.e., what knowledge of Roma or Albanian culture is discussed? In Helsinki, the same would go for the Sami population, but, as a surprise for many, also about Roma culture (as artists such as Kiba Lumberg are more known in European than in Finnish art circles). This is specifically important today when cultural organisations and institutions are perceived as "too cosmopolitan and European" for the taste of populist politicians of illiberal states. However, art schools only recently became aware that, for example, music education in the Sámi homeland is not the same as music education throughout Finland. Thus, the Sibelius Arts Management Department has contributed, (and still does), to a debate on the participation, equality and

representation of Sámi people in the programmes of the Finish public institutions, such as the National Museum of Finland, etc. Some master's theses have been dedicated to this topic, and some of the master's degree students and alumni from the department have played an active role in the public debate with the Ministry of Education and Culture about diversity issue in Finland, not only on the music education field, while the University of Arts in Belgrade together with its Lyon II and University of Weimar partners—is trying to work with students on making visible knowledge production of subaltern, oppressed and marginalised groups through the SHAKIN project—Sharing Subaltern knowledge through international cultural collaborations (Erasmus plus Strategic partnership, 2020–2023).

Can cultural management programmes develop research based upon critical thinking, and asking subversive, uncomfortable questions? Can we develop arts/cultural management curricula integrating different modalities: scholarship, practice-as-research, curation, or even those modalities that we cannot yet name negotiating different positions within cultural sector and within different contexts (Dragicevic & Jestrovic 2017: 75)?

A comparative analysis of the thematics of the ENCATC, AIMAC, AAAE, and ICCPR conferences shows that they are playing a secured game (and that is expectable as each of them are going to be evaluated by the number of attracted participants, thus, topics have to be "actual"). Probably a similar situation exists on a university level, where each department has to prove its capacity to attract grants and students at the same time (with students motivated by the image and importance of the department, which seems to be immediately linked to employability). Can we avoid terms such as "boot camps" and other military or advertising vocabulary, spotlight sessions, PIE events (Postulated Initiating Event or Public Issue Education?), hubs and labs, and many other trendy buzzwords? Will we introduce micropolitics of resistance, dissent and activism through international, intersectoral, transdisciplinary projects, such as research summer schools, winter reflection residences, working tables and other different processes that would not immediately seek or demand results/deliverables/products? Yes, we would like to be schools that endorse civic imagination, by creating different, imaginative curricula, specific in every social context, but differing in every academic environment.

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# 3

# MANAGING THE ARTS – MANAGING THE UNRESOLVED CONFLICT

**Tanja Johansson**
Laurea University of Applied Sciences, Finland

## Introduction

The intertwining of artistic and economic logic is a central and incompatible aspect of cultural organizations which influences their structures, relations, and practices in multiple ways. On the demand side, cultural organizations try to shape consumer preferences by applying new methods of distribution, marketing, and promotion, and on the supply side organizations aim to develop new ways of managing creative resources. One of the classic managerial challenges in cultural organizations has been finding a balance between the artistic and commercial requirements. However, we should avoid overly simplistic binary distinctions as they may hinder finding novel practical solutions to this age-old challenge. A key question to a functioning cultural organization is, therefore, how to combine ambiguity and hybrid dynamism in practices that are challenged by unpredictable demand and ill-defined production processes (Gümüsay, Smets and Morris, 2020).

Arts and business organizations have been traditionally relegated to nearly opposite worlds. Their goals, needs, and perspectives have usually been different, with art having the goal of humane and aesthetic development and business aiming more at economic growth. In addition, while beauty, inspiration, skill, creativity, emotions, and aesthetic experience have traditionally been related to arts and aesthetics (Hanfling, 1992), order, coordination, authority, and control have characterized business practices (Strati, 1992). Conflicting types of logic, values, and identities have been examined in the context of cultural organizations particularly at the field level but also the micro practices of 'logic blending' and daily struggles with various aesthetic, technical, political, legal, and financial issues have been considered. Research on the dynamism between art and economy have recognized that an overly binary articulation of logic and practices is too simplistic, and a continuum of logic provides a more generative view

on approaching the contested nature of cultural organizations (e.g. Thornton, Occasio, and Lounsbury, 2012). Stahl and Tröndle (2018) note that a cultural management theory rising from this understanding should correspond to the manifold types of logic that arts organizations live by whether talking about cultural/social, political, media, legal, pedagogical, or financial aspects of managing cultural organizations.

Cultural organizations tend to embrace paradoxical tensions which other organizations seek to minimize (Gümüsay, Smets & Morris, 2020). This is what makes cultural organizations inherently unique in relation to other types of organizations, implying more clearly one main logic of actions and values. In this paper I will review the different views of the contested nature of cultural organizations and provide some key steps in the evolvement of research on the topic. Hence, the aim of this chapter is to examine the research views on the unresolved conflicts of managing cultural organizations and discuss the generative managerial responses to the contested nature of cultural organizations.

## Conceptual Understandings of the Contested Nature of Cultural Organizations

An important reference point in the continuum of the dichotomy of art and economy is already found in Adorno and Horkheimer's theoretization on the subject from the 1940s. These two key figures of the Frankfurt School took a critical stance on the increasing rationalization and commercialization of art. They introduced the concept of a 'culture industry', which aimed to awaken people to see the incremental loss of heterogeneity, spontaneity and autonomy of high art in favour of the calculation, machinery and efficacy of mass culture. The starting point for Adorno and Horkheimer was that culture is ideally stated in artworks that are created with exceptional forms of human creativity. Art also has a special mission: to take a critical view of other areas of life and provide a counterbalance to them. However, art loses its critical capacity when it is transformed into a commodity (Adorno, 1991). This transformation means that art and business collapse to form a culture industry where "the sensuous moment of art transforms itself under the eyes of mass culture into the measurement, comparison and assessment of physical phenomena" (Adorno, 1991: 87).

Another important sociological theorization on the struggle between the conflicting 'worlds' of art and economy was examined by Pierre Bourdieu. His concept of the 'field of cultural production' is built around a relational system in which art and its producers do not exist independently of the institutional framework that authorizes, enables, empowers, and legitimizes cultural products and productions. Bourdieu's

theorization on cultural production is built on the idea of contradictory logic and ideological values such as artistic excellence and economic utilization. The economic logic of practice can be characterized by a market orientation, which sets external constraints and demands (e.g. economic, ecological, and political) on various forms of cultural production. In contrast, the artistic logic of practice is characterized by the desire to produce art for art's sake involving both the specific interests of the actors (e.g. stylistic) and more socially oriented aims to produce cultural products. Bourdieu highlights that *'l'art pour l'art' is not only 'for art'*, but at the same time it is essentially against economic thinking. Hence, the struggle is not only between two individuals, but rather is inscribed in the broader conflict between orthodoxy and heresy, which constitutes the central dynamics in the field of cultural production (Bourdieu, 1992, 1993).

Thus, cultural products are created through social relations that enable and maintain the system of cultural production. The relations can be both visible interactions as well as invisible structural relations between the social positions of individuals, groups, or institutions. These positions are attached in the different forms of capital operating within the field. In the field of cultural production, cultural and symbolic capital has traditionally been valued over economic capital, which creates continuous clashes and competition within the field (Bourdieu, 1992, 1993). These have been, however, challenged by the conflicting logic of art and management operating in the field of cultural production, which govern practices in cultural organizations (Bourdieu, 1992). Bourdieu calls the field of cultural production the 'economic world revised' based on a 'loser wins' logic. Thus, the challenge of bringing management into art is that art is inherently against management and not the other way around. This leads to a struggle between the organizational members of cultural organizations as they try to maintain a balance between the conflicting types of logic. According to Bourdieu, however, this conflict and the struggle between art and economy are seen more as unifying and generative principles of the system instead of an all too negative conception.

In addition to the sociological examination of culture and economy, economists became interested in culture and cultural organizations even earlier than the researchers of management and organizations. Economists have identified the origins of contemporary cultural economics as the year 1966 when the first major study dedicated specifically to the arts and cultural economics was published. This study by Baumol and Bowen in 1966 demonstrated important grounds for 1) defining the supply and demand for artistic services, 2) the role of arts and culture in the economy, and 3) the productivity lag affecting the live performing arts (Throsby, 2006).

Within the field of management and organization studies, the 1980s can

be seen as a turning point when the number of studies on different types of cultural organizations and cultural management started to increase. Researchers of management and organization became interested in examining the internal factors of cultural organizations including organizational culture (e.g. Voss, Cable, and Voss, 2000), organizational resources and fundraising (e.g. Johansson, 2008, Turrini and Voss, 2020), leadership (e.g. Koivunen, 2007; Sauer, 2005; Lehtinen, 2022), strategy (e.g. Maitlis and Lawrence, 2003; Kerrigan and Draebye, 2020), professional identity (e.g. Glynn & Lounsbury, 2005), interorganizational relations (e.g. Atkinson, 2008; Luonila, 2016), and institutional conditions (e.g. Agid & Tarondeau, 2007; Auvinen, 2000; Järvinen, 2019). In addition, trends in New Public Management (see e.g. McLaughlin et al., 2002) and requests for more efficient modes of production aroused discussions on the conflicting ground of cultural organizations. The debates and discussion on the development of the 'culture economy' (e.g. Florida, 2002; du Gay and Pryke, 2002) and cultural industries (e.g. Caves, 2006) have further contributed to the conflict between art and economy. However, these debates tend to focus more on the macro level analysis of the aesthetization and culturalization of products and services in the contemporary economy (du Gay, 2002) rather than the organizational-level analyses of the conflict.

A sub-discipline of management and organization studies called 'Arts Management' examines the management of arts organizations. According to Chong (2010), Arts Management is interested in how to better understand the management of creativity and innovation in complex knowledge flows between cultural production and consumption. From a more sensemaking point of view, Arts Management is a continuous process of sensemaking through which the actors engaged in the nets of collective actions construct meaningful flows of events for the individual, organisational and social benefits of arts and culture (Johansson and Luonila, 2017).

Studies on the management of cultural organizations have also contributed to the development of management and organization studies themselves as art has been seen to bring into management a critical counter force to more traditional understandings of management practices. Hence, an increasing number of studies have been conducted to explore the possible connections and valuable insights between art and management. This type of research highlights the complexities of organizational life and goes beyond the rational and functional side of organizations. For instance, studies on the aesthetics of organizations have explored the possibilities for collaboration between the contradictory worlds (Strati, 1992, 1999). In addition, art has provided several metaphors for examining organizational life such as theatre (e.g. Meisiek, 2004; Clark

and Mangham, 2004), dance (Atkinson, 2008), and jazz (e.g. Humphreys, Brown, and Hatch, 2003; Furu, 2012). These and other studies indicate that collaboration between art and management or art and economy more broadly can exploit both sides and thus bring something valuable to both business and cultural organizations. Figure 3.1 sums up the development of various debates and concepts within the field of art and economy.

## Towards Dialogical Management Practices in Cultural Organizations

A common question arising from the emphasis on the unresolved conflicting nature of cultural organizations asks whether cultural organization are impossible to manage in the first place. The paradoxical co-existence of conflicting logic has been studied both in traditional cultural organizations such as symphony orchestras and theatres as well as in organizations such as video game, media and film production companies that are currently considered representatives of creative industries. Lampel, Lant and Shamsie (2000) argue that a 'balancing act' is required between conflicting practices of intrinsic values and mass entertainment, product differentiation and market innovation, demand analysis and market construction, or individual inspiration

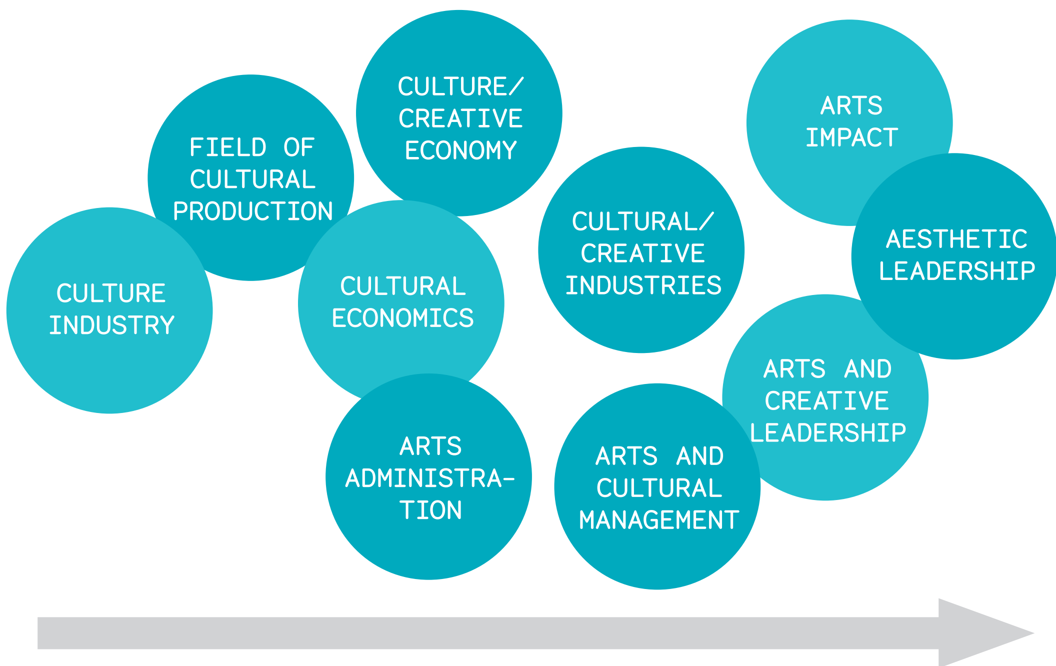


**Figure 3.1**: various debates and concepts within the field of art and economy.

and creative systems. The paradoxes have been coupled with different methods such as optimal distinctiveness between artistic differentiation and audience appealing goals in film production (Alvarez et al., 2005), idiosyncratic management practices rather than standardized solutions in theatre management (Eikhof and Haunschild, 2007) or a hybrid form of project governance that integrates decentralised production with tight requirements regarding time and space in the video games industry (Cohendet and Simon, 2007). To go beyond either-or thinking on the paradoxical organizational context (DeFillippi, Grabher, and Jones, 2007) and to explore 'logic blending' (Glynn and Lounsbury, 2005) we need to aim for a more generative and dialogical level of the balance between art and economy, and art and management (Vilén, 2010).

However, there is still a lot to be explored to fully understand the context and practices of cultural management. Gümüsay, Smets and Morris (2020) argue that we do not currently understand how organizations create the conditions for frontline employees to manage their competing institutional commitments in a more personal, agentic, and dynamic manner. Gümüsay, Smets and Morris provide two mechanisms to help understand how organizational members cope with conflicting institutional logic: polysemy *and* polyphony. Polysemy refers to an organization's thoughtful use of concepts, words, artifacts, or images that simultaneously support multiple meanings. This will empower organizational members to balance competing forms of logic personally and dynamically. Polyphony refers to an individual's thoughtful use of time, place and/or languages to enable simultaneous, but separate representations of the competing types of logic. Hence, it is through this organizational-individual interplay that organizations create the conditions for organizational members to manage their own institutional tensions and to engage competing forms of logic in a more personal, behavioral and dynamic manner. This interplay between individual and organizational practices aims to form an elastic hybridity, which captures a hybrid organization's ability to maintain unity in diversity by empowering staff to personally and dynamically engage competing types of logic, in particular when these are central and incompatible, such as in cultural organizations. This study by Gümüsay, Smets and Morris (2020) provides a new and exciting avenues for advancing the understanding of managing cultural organizations. It is important that the field of cultural management will continue drawing from different sociological, social, organizational, and managerial disciplines, among others, to shed light on and find practical solutions to the various consequences of the unresolved conflicting nature of cultural organizations.

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# 4

# ARTS AND ARTS MANAGEMENT STUDENTS IN ACADEMIA – CRITICAL THOUGHTS ON ENTREPRENEURIAL EDUCATION, KNOWLEDGE MANAGEMENT AND IDENTITY

**Kristina Kuznetsova-Bogdanovitsh**
Sibelius Academy, University of the Arts Helsinki, Finland

*"If you're going to perform inception, you need imagination. You need the simplest version of the idea—the one that will grow naturally in the subject's mind. It has to seem self-generated. Subtle art."*

Christopher Nolan, quotes from *Inception: The Shooting Script* (https://www.goodreads.com/work/quotes/13433807-inception-the-shooting-script)

## Introduction

Cinema is by far my favourite artform, I am really passionate about it, yet – although I identify as an arts manager—I do not work in the field of cinema in any way. However, I have made it my passion to use cinematic examples, quotes and visuals in my entrepreneurial classroom and these artifacts become extraordinary discussion, reflection, and even debate starters! This is because they often encompass almost all other artistic expressions: texts, audio, visuals, movement which are incredibly helpful in conveying the message to the learners.

Watching Nolan's already classic movie Inception once again lately I started thinking about the nature of ideas that we all have about ourselves, our profession, everybody around us, as well as the discourse we use to express it. It seemed really thought provoking to contemplate the statement about the simplest versions of ideas—often stereotypical—that tend to stick with us. In the arts academy setting these might be the ideas of what other departments are doing or teaching, what should a "professional" artist or an arts manager be able to do, or even how a graduate should be. Perhaps it explains then why critically questioning those "simple" ideas often tears them apart.

Moreover, while Inception is a meta-

phoric fictional work with a number of constructed dream state realities, our everyday life with countless communication experiences can create as much confusion. The higher education context, with all its intricacies, strong value systems, and at the same time economic insecurities in the contemporary world is equally prone to do so. All the while our minds are playing a trick on us, considering the "planted" ideas our own, and potentially creating conflict with the construction and development of our integrated sense of self and identity. I strongly believe that individual identity is established as the outcome of critical reflection on one's communication experiences within a societal context (e.g., Jackson and Hogg, n.d.). I also suspect, based on years of working with arts students in the academic environment, that their identity (including both personal and professional aspects) rarely gets consistent attention and critical reflection. Arts managers—professionally navigating between two distinct fields of theory and practice—need to be especially aware of these identity-construction barriers, their own values, aims, and attitudes in order to be able to find a meaningful place in the profession.

In a time when the art field itself is continuously diverse and symbolically complex, and at the same time strongly encouraged to be a contributor to the economy (e.g., Pratt, 2008), arts managers face complex tasks of co-constructing an artist's or an artwork's unique role in society, while realising their own life and career goals, dreams, and values. Furthermore, there are a lot of specialised, tacit or embodied, as well as explicit types of knowledge involved, acquired in a spontaneous (e.g., work situations) as well as structured way of learning (i.e., formal education).

Based on my observations for over 15 years primarily at the Estonian Academy of Music and Theatre and arts field in general, the public tends to forget that arts managers have their own unique identity as well, given that a lot of focus is on the artist's uniqueness and talent. In the arts university context, individual knowledge management skills and practices are crucial. Learners need to be able to choose and construct their own learning journeys and educational programmes, being aware of the knowledge they possess, or lack, as well as key people and methods to navigate it. Concerning the view of the university—academic and management parts—attention needs to be paid to the learner's subjective identity awareness and satisfaction with objective educational and professional or career choices (e.g., Huhtanen, 2004). This enables learners to grow as individuals and keep their career choices consistent with their values and identity.

Knowledge management activities can be spontaneous, but a conscious structured approach is inspiring and empowering (e.g., Maden, 2012) because it consistently provides all of the learners with meaningful support (through mentorship and guidance) and diverse knowledge experiences (e.g., Dewey,

1938). While the identity of arts managers is shifting, and one can argue over the possibility of a certain professional skillset which should inevitably be part of the profession (e.g., Bendixen, 2000), there are some central dilemmas in the identity of arts managers, as well as in higher education and knowledge which keep reoccurring.

My colleague researcher-educator Anna Ranczakowska intriguingly said in her interview (2021): "Arts Management is not about teaching skills it is about cultivating character. It is not so much a practice as an attitude." In the following sections, I will share stories from the academic context surrounding these dilemmas while including commentaries from Anna which were explored in our research interview. The claims are based on our years of teaching, education development, observation, and research. We suggest that entrepreneurial education—shared experiences and reflection—can offer a variety of opportunities for working on the identity of learners. In each sub-chapter, I open up more theoretical themes—mostly knowledge management and identity related—and include examples and stories from the entrepreneurial classroom and of students from the European higher education context. These observations are widely derived from my notes in my teacher's diary that I have kept over the years. They are not particular to any student but more of a general nature. I hope it will be a perceptive read and provide insights for both parties—leaders and educators as well as students in arts universities—to aid in their identity construction, learning journey, and meaningful knowledge management.

## The Diversity and Potential of Entrepreneurial Learning for Arts Management in Academia

Universities, and arts universities in particular, have accepted a variety of roles in society and faced diverse expectations over the latest decades in addition to their core tasks of high-quality education and research. While these days arts universities essentially educate highly-qualified professional artists and often arts managers (e.g., Comunian et al., 2011), they also need to provide a confident public voice to their graduates for navigating the creative economy and society at large—activities which are based on cultural values, or other artistic individual or collective creative expressions (Throsby, 2008). This has been even more so in times of crises and change for the whole creative ecosystem triggered by the Covid-19 pandemic (e.g., Ponte, 2020). Offering a variety of work-life oriented courses (e.g., Ellmeier, 2013) for students can assist them in finding a meaningful place in professional life and society at large. This is true also for students in Arts Management as well as arts students. The entrepreneurial mindset and skills constitute a large part of such courses, applying diverse methodological ap-

proaches and outcomes, and ideally being tailored to each academic context (e.g., Bui and Baruch, 2013; Smith, et al., 1998).

Universities can, and do, choose different focuses. They may for example focus on wider creative economy principles, or on specificities of entrepreneurship in a certain sub-field, e.g., jewellery design. As for methodology, it can be a mix of lectures by experts, visits to creative industry organisations, lean start up projects, group work, and so on. What is shared between different arts universities though is that it is in the context of these courses that arts and Arts Management students meet. Often these are truly the only occasions where learners are able to get to know and cooperate with each other as part of their curricula. While these courses are often selective some degree is mandatory in most European educational institutions, so in terms of socialisation they provide an excellent opportunity (e.g., European Commission, 2013; Nonaka et al., 2001). In the Figure 1, I present our conceptualisation of entrepreneurial education as a shared experience for learners in academia, given that it is rooted in a co-constructive methodology. As learning outcomes (e.g., Bloom, 1956) we have outlined: an entrepreneurial mindset, entrepreneurship practice, as well as other relevant knowledge, skills, and mindsets.

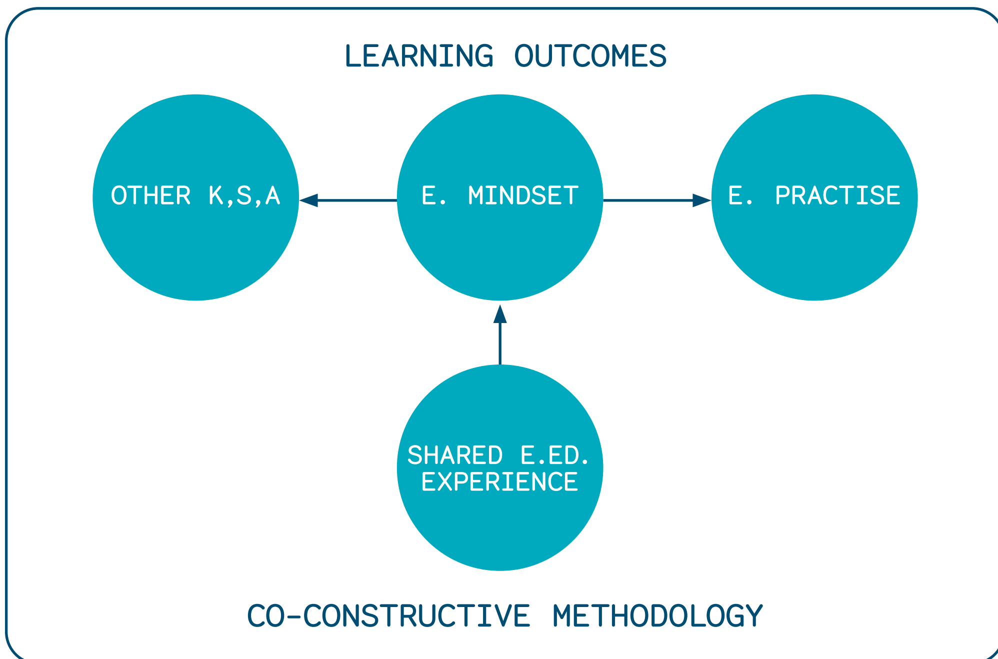


**Figure 4.1.** Entrepreneurial education as a shared experience in co-constructive methodology.

Figure 1 presents the three core elements of learning outcomes of entrepreneurial education. As noted above, I have grouped "other knowledge, skills and attitudes" into one main category, yet they can comprise a diversity of more technical or more broader categories such as personal branding knowledge, skills of writing funding applications, the attitude of being open to change, and so on. Depending on the approach and aims, entrepreneurial courses involve working out one's own vision and mission based on one's identity, values, and professional goals (e.g., Bennett et al., 2012).

In our interview, Anna said that she believes arts managers are generally passionate people, but they do not have to be passionate about arts, one can have other passions or missions in life. One can be an activist, an agent for a cause (Ranczakowska, 2021). Arts manager can work for an arts institution but find a focus for example in helping marginal groups to find place and meaning in society, with the support of arts, such as choir singing or drama classes. Such an approach combines skills and knowledge of many fields, but the driving motivation is the task of involving marginal groups to build a more coherent society.

One could suspect that arts managers are entrepreneurial in essence because they manage things. Indeed, Arts Management is a very practice-oriented discipline, however it does not necessarily involve an entrepreneurial practice or mindset (e.g., Dweck, 2008). Moreover, not all arts managers identify themselves as entrepreneurial or are indeed entrepreneurs. The pressure from the arts field is historically to sell the artists and their artwork, and to earn money for the artists. In addition to the societal pressure and expectations towards the profession, there are internal pressures in the arts university context: a learning environment being very focused on individual artistic talent. The self-identity of an arts manager can be strongly influenced by this reality. The discourse of art as a form of expression standing against money and management—which often takes place on entrepreneurial courses—can be extremely frustrating and non-productive if it becomes oversimplified. However, we can try to keep the real-life complexity in it and make it a fruitful starting point of a co-constructed understanding of reality in and outside the arts university.

Entrepreneurial education that is targeted towards building careers and lifestyles based on identities, values, and individual characteristics (e.g., Mills & Smith, 2002; Rogers, 2002) can support this task very well. The experience we share from the Estonian Academy of Music and Theatre is based loosely on Kolb's (1984) experiential learning cycle of experience, reflective observation, abstract conceptualisation, and active experimentation. It is a spiral process, where in order to find a passion and mission in life, one needs to know who one is but must also navigate the societal context, live the experiences, observe,

reflect and draw conclusions as to where one wants to contribute. It is, however, necessary to include a certain element of disruption, dissatisfaction with "one's place in profession and society", according to Anna in our interview. From these critical moments one can move on to determine what is missing and what needs to change—internally as well as externally. Then one needs to carry out a knowledge analysis, observe what one knows, identify shortcomings, and be ready to share and address the gaps through co-creation with others. This in turn might change one's conception of who one is and so on. Some courses even reach further than reflection and planning and make the student take a step of change, for example those of a lean start up nature. "Most importantly. We need to be really present in class (or any learning environment) with all our senses and an open mind" Anna concludes.

## Knowledge and Identity: Managing Knowledge is Managing Oneself

Although the big task of supporting and facilitating knowledge exchange and co-construction situations (e.g., projects, events, courses) lies on the shoulders of university leadership and educators, individual knowledge management skills and attitudes can make knowledge sharing and co-construction much more accessible and manageable for more people. Of course, knowledge sharing, and co-construction based on an individual identity can take place in a variety of communities or practices, in both peer as well as mentor led learning situations outside entrepreneurial courses (e.g., Wenger, 1998; King, 2008). Yet, in the context of the entrepreneurial classroom—if organised in a pan-university manner—one is often faced with a multitude of identities and backgrounds and hence a different perspective of oneself is adopted. This means that a greater diversity of knowledge is present and more possibilities for shared learning are constructed. While uncomfortable at first, entrepreneurial courses often challenge learners to grow. My music students have occasionally even said that these courses are the only place where they can be who they want to be, be themselves without having to live up to being "a pianist" or "an opera singer", which might help them in turn realise how and why they want to be a pianist or an opera singer. This is one of the reasons we always encourage Arts Management students to join entrepreneurial courses as well, so that they are not left out of the possibilities for self-development, but also learning about their colleagues.

Anna says: "The specific context does not matter if there are no meeting points, no interaction. Entrepreneurial education should actually move away from a course-model to a type of immersion during the whole study period in a university. The whole core subject learning journey should change to involve these and other relevant elements too."

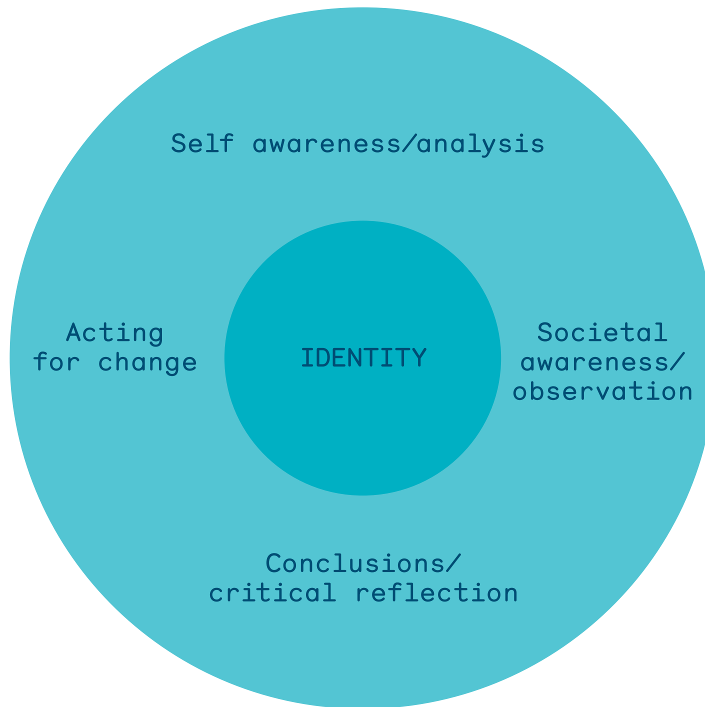


**Figure 4.2.** Illustration of the experiential learning cycle, identity and activities, with examples from an entrepreneurial classroom based on David Kolb (e.g., 1984).

In Figure 2, I stress how during the experiential learning cycle (e.g., applied in an entrepreneurial classroom) the learner's identity is the focus of attention. The first step of the learning cycle—concrete experience—can include activities such as self-analysis, and working on self-awareness through a variety of exercises. The second step—reflective observation—focuses on observing others and raising societal awareness. While the third step—abstract conceptualisation—would be about drawing conclusions from observations and analysis (the two first steps) and critically reflecting upon them. Finally, one is provided with the opportunity to "act for change" or put to into practice what one has learned and become aware of during the first three steps.

In relation to knowledge identity-awareness and the work that goes with it, it is crucial to be able to acquire the know-why or tacit knowledge. Attempts to rank knowledge claim that the highest level of knowledge is indeed the "know-why" knowledge which offers stronger motivation and capacity to act (e.g., Polanyi, 1969; Sveiby, 1997).

At this level, an individual has a deep understanding of causal relationships of different types of knowledge and the contexts they are applied to, as well as the interaction and the uncertainty with observed situations (King, 2008). With all the knowledge bases of academia and the ideas of lifelong and life-wide learning, it is a real challenge for any individual to make sense of all the experiences, meaningfully choose between them and organise the whole tacit and explicit knowledge web. The university should teach people to learn and to use individual knowledge management strategies because a support structure for learning is as much about oneself as about the others around us.

Individual knowledge management is defined through organising, managing, and keeping personal knowledge accessible for oneself and at the same time consistently organising communication situations and connections to others (e.g., Skyrme, 1999). For example, Smedeley (2009) has proposed a personal knowledge management model including an expert-mentor and community of practice environment supporting knowledge creation. This fits the arts university context well with numerous communities of practice. However, this also means that knowledge might get trapped in these communities and individuals might not be willing to share their knowledge and ideas as this is something natural to human nature—to hoard rather than share knowledge (e.g., Davenport and Prusak, 1996). Therefore, every time I start new entrepreneurial course and we reach the lecture on sharing ideas for projects and careers music students are reluctant to share anything, because they are afraid their ideas will be stolen. At the same time, this shared professional knowledge would allow for identification with their peer group, a sense of professional belonging, as well as constructing partnerships for the actual realisation of ideas (see Tajfel, 1978; Héliot et al., 2010).

## Managing Knowledge Diversity in Arts Universities

The question of belonging is a very interesting one in the arts university context. Music students often search for specific individual professors or mentors for example in the music academies (e.g., Bennett, 2012). Music universities specifically comprise many communities of practice constructed by the educational programmes, professors, courses and so on. At the same time, as discussed earlier, students are aware of their unique artistry and sometimes it initiates them to hoard knowledge. While arts students and educators are organised in the communities of practice in academia—corresponding to departments, programmes, courses, or other groups—arts managers can also form a very strong, and often isolated, community during their studies. Additionally, when we think of the development of the university as an or-

ganisation, the role of research in Arts Management in academia is crucial for raising some of the key concerns in arts policy, as well as for the arts organisations themselves (including universities).Strong evidence-based voices and critical current research in Arts Management rather than having to rely on adopting vocabulary, practices, and arguments from other fields of research is an important milestone (e.g., Hilary, 2010).

Having said that, a lot of the Arts Management research starts with the statement of being interdisciplinary. Interdisciplinarity is regarded as a very positive and horizon opening characteristic. However, it can often be complex and confusing, without the possibility to refer to the "core texts" and having to navigate between different discourses, concepts, experiences, rules, and norms. The identity and agenda in society of Arts Management researchers is different from an artistic or business researcher for example. In our interview, Anna concludes this as one of the main arguments for academic education and research in Arts Management: "This is one of the main reasons we need a formal education in the field. To construct our own academic discourse, our own research tradition and unique questions."

Arts managers as often already practicing professionals (in the arts field and arts organisations) can raise critical questions for the university leadership, specifically in entrepreneurial classes, where a lot of these questions arise once the whole value creation chain and creative industries are examined. After all, arts universities are educational as well as artistic organisations. When we take on the university organisation perspective in relation to knowledge management, entrepreneurial education classes can provide a platform for critical discussion, knowledge sharing and co-construction. It also includes many levels of uncomfortable aspects, yet uncomfortable does not mean unsafe, and even less untrue. Overall, entrepreneurial education—referring to the earlier mentioned identity-development orientation—can provide a platform for all students to raise questions concerning their studies. These may essentially be questions of knowledge management. For example, students—both Arts Management as well as arts students—in my classes have questioned the curricula choices as well as timely organisation of studies, methodological choices, and other issues. This is why by far my biggest wish would be for the rectors and vice rectors and other educators to occasionally join in the entrepreneurial classes, to take part, or listen in so that they can get at least an idea of what is happening, what is being discussed and co-created first hand.

## Conclusion

I believe that we as arts managers need to make sense of what makes sense for us—as learners, practitioners, researchers, and unique individuals in a

given academic and societal context. We should not rely on what people try to convince us of, even if those people come from a highly respected academic context, so that the real world does not come crumbling down once we graduate as it does in the film Inception. At the same time, we must admit that the arts university context nurtures arts managers in ways which cannot always explicitly be pinned down, as this environment of unique artistry is challenging to manage.

I hope that artists and leaders of arts universities accept the view that arts managers are unique individuals and need to find a delicate yet functional balance in the artist-manager relationship. It is not so simple. Encouraging and providing students with access to entrepreneurial classes is not only beneficial for their identity development but can also contribute to the development of overall knowledge management in academia. Although there have been many discussions about universities "teaching students to learn" it is now, and more than ever, important to provide leaners with individual knowledge management skills and focus on their identity awareness and critical reflection skills. An entrepreneurial classroom equipped with learning-by-doing and reflective methodologies can provide an excellent context for practicing all of the above-mentioned skills, learning about life within the creative industries, and simply getting to know the other students. It might also enable students as well as educators and leaders become more critical towards the simplistic stereotypical ideas of each other's work fields and identities. This would in turn protect them from crumbling under the pressure of the "real world" and to co-construct a meaningful place for themselves in society.

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# 5

# WE'RE BREAKING ALL THE RULES. EVEN OUR OWN RULES.

**Anna-Kaisa Rastenberger**
Academy of Fine Arts, University of the Arts Helsinki, Finland

## FOR STUDENTS AND TEACHERS

**RULE ONE:** Find a place you trust, and then try trusting it for a while.

**RULE TWO:** General duties of a student—pull everything out of your teacher; pull everything out of your fellow students.

**RULE THREE:** General duties of a teacher—pull everything out of your students.

**RULE FOUR:** Consider everything an experiment.

**RULE FIVE:** Be self-disciplined—this means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

**RULE SIX:** Nothing is a mistake. There's no win and no fail, there's only make.

**RULE SEVEN:** The only rule is work. If you work, it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things.

**RULE EIGHT:** Don't try to create and analyze at the same time. They're different processes.

**RULE NINE:** Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

**RULE TEN:** "We're breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X qualities." (John Cage)

**HELPFUL HINTS:** Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything—it might come in handy later.

In 1967–68 artist Corita Kent wrote these guidelines, which are known as *Ten Rules for Students and Teachers.* Kent who also was an art educator and a nun—known as Sister Mary Corita—created the rules together with her students at Immaculate Heart College in Los Angeles. Presumably the model for these rules was not only the Ten Commandments of the Bible but also Bertrand Russell's ten commandments for teachers titled *A Liberal Decalogue* in 1951. More of Kent's perceptions of art education can be read in *Learning By Heart: Teachings to Free the Creative Spirit*, which she co-wrote with her student Jan Steward and which was published posthumously in 1992 (revised 2008) six years after Kent's death.

The first nine rules of these *Ten Rules for Students and Teachers* highlight a strict work ethic, emphasize the importance of accepting uncertainty, and point out the complex relationship between intuition and analysis inherent in studies. They also call for curiosity and openness to anything unexpected during the studies. The tenth rule by contrast is kind of a meta-rule, which questions the previous nine. It is a quote from artist John Cage and perhaps that is why these rules are sometimes erroneously attributed to Cage. The tenth rule breaks down the whole structure of rules. It suggests that perhaps our prevailing knowledge and practices are not what we should follow anyway. Perhaps the "qualities" which will be the most

important are the ones which we are not yet aware of.

*Ten Rules for Students and Teachers* were hanging on the wall of the classroom of the Praxis-programme of exhibition studies at the University of the Arts in 2019. The rules functioned as a reminder: during the year Praxis-students studied institutional critique and feminist and anti-racist curatorial practices to reconstruct the prevailing canons of contemporary art and curation. As part of the programme, in that year students acted as assistant curators of artist Ofri Cnaani for her parasitic project titled *Schooooooool With Many Holes*. Cnaani's project took place in the Amos Rex Museum in October and November in 2019. The invited artists were Warda Ahmed, Minna Henriksson, Tellervo Kalleinen, James Prevett, Vidha Saumya / Museum of Impossible Forms, and Caroline Suinner / Ruskeat Tytöt. The curator students attending the project were Ria Andrews, Jonni Korhonen, Kaisa Maasik, Kati Ots and Lin Chih Tung.

During the nine-day intervention, seven artists invited by Cnaani dismantled the traditional dichotomy between the art school and the art museum in the Amos Rex Museum in Helsinki. The artists held "lessons" in the art museum's exhibition spaces, in which the museum audience could participate. Art school, which is normally dedicated to teaching, and the museum, which usually focuses on exhibition and collection activities, were merging via artistic and curatorial practices. In this project, the rules, and practices of the two institutions were reconstructed, and the canons of art education and exhibition practices were rethought with the guiding questions: Who do the canons of contemporary art actually serve? How can we rethink the way contemporary art is defined, taught, and distributed?

For whom is it possible to become a professional artist? What kinds of backgrounds, conditions, families and social classes do art students come from?

## The Role of Art Education in Universities

At the turn of 21st century, Howard Singerman wrote that since art became a university discipline, universities have done their best to distinguish educated professional artists from amateurs and hobbyists. In university art education, handicrafts or manual skills related to a particular art form or, for example, aesthetic qualities are not central. Instead, art universities require the artist to learn to produce distinguished and certifiable knowledge in a certain theoretical language. This is called research or a theoretical framework, suitable for the art field, to be able to verify the author's status as an art professional and as art having something which can be recognised as "quality". Such research-based art is appealing for the academic public. The main purpose of art education is to create a dialogue between professionals.

According to Singerman's study, the

consequences of the above-mentioned separation that serve the academic community are as follows. Firstly, for there to be an art department there must be a cohesive and unified thing, called 'art'. Secondly, it needs to be so that the matter can be researched, and that much of what artists do can be described as research. Thirdly, the field of art requires a description in a specialized language, the mastery of which indicates that one is an art professional. All of these tend to produce art that speaks most effectively to art insiders and academics. This attitude is surprisingly strong after twenty years.

The University of the Arts Helsinki is an institution that provides the highest education in contemporary art in Finland, and its mission is not only to teach and support gifted artists but also to constantly scrutinize and examine the place of art in society. What the University considers to be contemporary art in its curriculum has a great impact on the question of what contemporary art is considered to be. During the six years, which I have been employed by the Uniarts, I have observed the student's application process, trying to understand whether the University only takes students who can already cope within the canons and structures of the art world formed by the previous generations. Or whether the university encourages new actors and practitioners to enter the studies to question what exists and to work beyond these structures: to believe that we have not even come close to seeing what can be achieved in different societies by art?

## Secret Weapon for Shaping the Future

Uniarts needs more students—and teachers—in all study fields and at all levels with diverse backgrounds and experiences of this society to create a more equal art field and to shape the future differently.

There is a secret weapon for this. There are already two programmes, the impact of which can accelerate change at a fast pace. There are two programmes in the University of the Arts Helsinki which are focused on mediating and enabling contemporary art: Arts Management in the Sibelius Academy and the Praxis-programme in the Academy of Fine Arts. Both educate professionals who have active roles in society as curators, mediators, facilitators, producers, thinkers, and actors taking responsibility and reacting to urgent contemporary issues. These programmes have a great advantage and are privileged to let art mediators learn together with artists. Since the professionals who graduate from the Praxis and Arts Management programmes also often work as gate keepers in the art field—whether they admit it or not—it is even more important that the art mediators educated in these programmes have diverse life experience, and diverse definitions of contemporary art and how it

functions in society. These programmes can provide tools for different art facilitators who can increase equality in the field of art. They can question the canons if the educational institution is open to it.

## Qualities, Quotas, and Equities

The current global environmental and social crisis demand changes. In this context any educational institution is an important actor in supporting knowledge production and good practices related to environmental emergencies and global injustice, which are different sides of the same coin. In practice, this means implementing new strategies and practices which are based on social and environmental responsibility. The environmental emergency and its consequences cannot be met with simplistic solutions. Contemporary thinkers and activists speak of the need for a 'cultural reconstruction',[4] a term that refers to both mental and practical change on a comprehensive scale. Such cultural reconstruction also entails the dismantling of concepts like 'nature', 'energy', 'ecology' and 'humanity', as noted by curator Jenni Nurmenniemi, in their text 'Going Post-fossil in a Neoliberal Climate'. Equally important is to rethink the concepts such as 'culture', 'art' and 'quality' and ask questions such as: What kinds of historical processes and ideologies have formed these concepts? How do we continue to implement these processes and ideologies? Which voices go unheard?

When unequal and rigid art-world structures are challenged, and solutions both short- and long-term are brainstormed, quotas as a temporary remedy are often proposed. However, putting forth quotas as a step in the right direction, inevitably runs up against the counterargument that quotas threaten the "quality" of art—or the art students—of an educative institution, with "quality" being a common term used in defence of the status quo. The mere suggestion of implementing quotas is dismissed out of hand owing to the stated concern that quotas could cast doubt on the credibility of the student selection, a concern which sets up a false choice between quality and equality.

I am educated to recognize a "quality" that has been defined and canonized by the criteria of Western art history and its writings. In the arts, the criteria were set primarily by Western white male art historians and critics writing about Western white male artists, bestowing gravitas upon their technique and subject matter, and elevating their ways of representing the world in an exclusive echelon. So, it is no wonder that efforts at excavating and reframing histories of artists and art practices have not only focused on searching for works by non-Western, women and other marginalized artists from, but also on practices and approaches that were critically rejected or even censored and

4 See, for example, the work of the Helsinki-based multidisciplinary research unit BIOS: https://bios.fi/en/.

banned the western art history's canon in the past. Additionally, in an effort to illuminate the unseen, such re-evaluations have also concentrated on the conspicuous gaps in the archives: the missing documents and images or even the latent, non-existent practices that were never even recognised.

Quotas, applied with rigor and sensitivity, can be an effective tool for bypassing the artificial delimitations of discriminating structures. Quotas mean supporting equity until equity becomes the norm, rendering measures such as quotas unnecessary. Of course, quotas might "complicate" matters. As part of an extended conversation, it will be necessary to determine how and to whom quotas will be applied: will they be based on gender, ethnicity, orientation, disability, class, geographical location, cultural background? For how long will they remain in effect and how will we gauge when a particular quota is no longer necessary?

## The Change Has Started

And yes, it is important that the focus remain on the work of future curators and art mediators—future professionals to whom quotas perhaps apply but who do not wish to be presented within the context of a categorization. However, to advance to such discussions, it is first necessary to flatly reject the canard that quotas automatically jeopardize the credibility of institutionally certified "student selections." What they challenge is the credibility of the art-world's dominant definitions of "quality," which the implementation of quotas could expose as a convenient shield for the over-representation of dominant power.

Equity requires that we re-engineer the machinery of art mediation so that in addition to discovering and introducing new art practices and artists to audiences, a commitment to long-term support, dialogue, and collaboration between curators and, especially, young artists is a central component of curating and art mediating. In general, this proposes a commitment to a labour based on mutual respect, kindness, and caring for all involved in making the art public a reality: artists, audiences, carpenters, coordinators, curators, custodians, electricians, gallerists, guards, interns, and volunteers.

Students, who have studied on the Art Management and Praxis programme, and work as art managers, producers, curators, and art mediators with (for the art world) atypical agencies, backgrounds, and experiences have already began challenging inherited definitions of "quality" in their work while attempting to topple creaking structures of representation. Furthermore, they will continue to do so until, one day, the artists presented, and artistic practices reflect the heterogeneous societies we live in beyond the homogenous confines, and quotas are no longer necessary.

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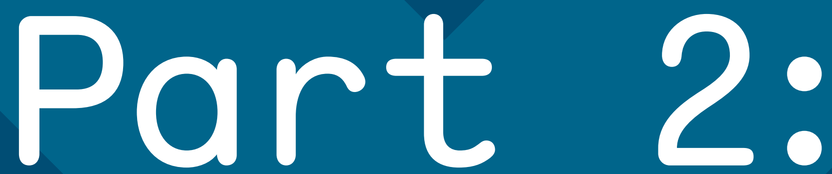


# SOCIETY, DIVERSITY, AND SUSTAINABILITY

# 6

# IN SEARCH OF AN ENHANCED SOCIETAL ROLE FOR THE ARTS – A CULTURAL SUSTAINABILITY POINT OF VIEW TO ARTS SECTOR RECONSTRUCTION

**Jenni Pekkarinen**
University of the Arts Helsinki, Finland

## Introduction

A recent report, conducted as part of University of the Arts Helsinki's (Uniarts Helsinki) Arts Sector Reconstruction programme, shows that the Covid-19 crisis has both caused new problems and aggravated existing ones in the Finnish arts and cultural sector (Pekkarinen et al., 2022). Although the impacts of the pandemic are critical and undeniable, the review material emphasises that the root causes of the challenges suffered by the arts ecosystem are deeper and essentially structural.

The report raises the question of whether the working conditions and foundations of the arts sector are on a sustainable ground at all. One of the most pressing issues that arises is the need to strengthen the role and impact of the arts as a normal, essential, and inseparable part of society.

In this article, I will examine the reconstruction and societal role of the arts sector from the point of view of cultural sustainability, which will be discussed both as an internal question of the arts sector and as a wider societal matter. First, I will briefly present the Arts Sector Reconstruction programme and justify the cultural sustainability approach. I will then introduce some of the main findings of the report and analyse them from the specific point of view of cultural sustainability. Finally, I will take a closer look at some of the challenges and preconditions for the arts to gain a stronger societal role and suggest four areas in which I think conscious action and development are most urgently needed.

## Arts Sector Reconstruction Programme

The aim of the Arts Sector Reconstruction programme is to support the structural renewal of the sector (see Uniarts Helsinki, 2022). The review was carried out during the first phase of the programme, between autumn 2021 and spring 2022. A range of professionals in the Finnish arts and cultural sector were consulted in the process: the research material was collected through 20 interviews, 157 responses to an online survey, and two workshops. The purpose of the review was to produce information for the "Future of the Cultural Sector" working group set by Minister Antti Kurvinen, and to generate new knowledge and understanding for the use of Uniarts Helsinki and the Arts Sector Reconstruction programme. The report specifically focused on the independent arts sector in Finland (see Pekkarinen et al., 2022, p. 16). The findings of the review, published in both Finnish and English, are available for all actors in the arts sector to utilise.

The report aspired to identify *transition paths* towards a sustainable future for the independent arts sector. The concepts of *sustainability* and *capability* were used to support the examination and to identify and structure desired impacts and required changes. Sustainability challenges were explored from economic, social, ecological, and cultural perspectives. The report focused both on the internal sustainability of the arts sector, as well as its role in solving wider societal sustainability issues. Capability, on the other hand, refers to the entity consisting of resources, competence, knowledge, and modes of operation that are needed to utilise existing opportunities and to achieve any set goals (see e.g. City of Espoo, 2019).

## Why Cultural Sustainability?

Cultural sustainability has been a widely and variedly discussed topic in the domains of Cultural Policy and Arts Management in recent years. When discussing cultural sustainability, we may refer to, for example, the vitality of the arts and cultural sector, cultural beliefs and practices, diversity of cultural expressions, heritage conservation, cultural rights, wellbeing impacts of arts and culture, or the different ways in which culture can contribute to or work as a foundation for ecologically, economically, and socially sustainable societies.

While some emphasise the role of culture as an independent fourth pillar of sustainable development, others highlight its importance in enhancing and enabling other dimensions of sustainability. The Agenda 21 for Culture and UNESCO, for example, highlight and promote both the importance of the cultural dimension and the role of culture in enabling the achievement of the sustainable development goals (SDG) of the United Nations 2030 Agenda (see, e.g., UNESCO, n.d.-a, 2019, 2020;

United Cities and Local Governments, 2010, 2018). Antti Huntus (2022a, 2022b) has adapted UNESCO's (2020) analysis on the potential of culture to help the achievement of each of the 17 SDGs in the Finnish context and concluded that culture is pivotal in the actualisation of each goal.

Whereas many official policy documents lack a mention of culture as an independent pillar of sustainable development, and although none of the SDGs directly mention culture, the role of culture in supporting sustainable development is increasingly recognised in local and global agendas. In September 2022, the UNESCO World Conference on Cultural Policies and Sustainable Development, Mondiacult 2022, emphasised the role of culture as a global public good and the importance of the full integration of culture in the SDGs (UNESCO, 2022). The World Conference focused specifically on the role of cultural policies in tackling global challenges and on ways to create a resilient cultural sector that contributes to sustainable development.

In Finland, the strategy of the National Commission on Sustainable Development for 2022–2030 gives an important role to culture and notes that the operating conditions of the cultural sector need to be secured (Prime Minister's Office, 2022). It is acknowledged, for example, that culture and the arts can help us better understand emerging phenomena and needed changes, imagine alternative futures, contribute to the wellbeing of individuals and communities, and support eco-socially sustainable development. Moreover, the strategy recognises culture as a stand-alone dimension of sustainability. It discusses the importance of arts and culture in maintaining and renewing identities, recognises the significance of cultural heritage and cultural rights, and notes that the competence of the arts and cultural sector is needed in different fields of society.

In this article, I approach cultural sustainability through the different roles culture—or in this case more specifically the arts sector—may have *in*, *for*, and *as* sustainable development (see Dessein et al., 2015; Duxbury et al., 2017). Dessein et al. (2015) suggest that culture can be integrated in sustainable development in three, partly interrelated, roles: 1) as an independent, self-standing fourth pillar alongside the social, environmental and economic pillars (culture in sustainable development), 2) as a mediator, balancing and guiding sustainable development between the social, economic and environmental dimensions (culture for sustainable development), and 3) as the overall foundation for sustainable development (culture as sustainable development).

While the Arts Sector Reconstruction programme's report also discussed cultural sustainability as one of the dimensions of sustainability, this article expands and deepens the analysis by taking cultural sustainability as a central framework and approach to ana-

lysing arts sector reconstruction in Finland.

## Cultural Sustainability and Transition Paths in Arts Sector Reconstruction

Various economic, social, ecological, and cultural sustainability challenges and desired directions were identified and analysed in the review work (Pekkarinen et al., 2022, pp. 18–32). Some of the identified issues were seen as direct consequences of the Covid-19 crisis, including loss of income and opportunities, brain drain, increased financial insecurity, loss of faith in the future, growing wellbeing and equality challenges, weakened trust in authorities and decision-makers, and a profound experience of unjust treatment and lack of appreciation among arts professionals. However, even though the impact of the pandemic is undeniable, the research material emphasises that most issues—such as economic insecurity, lack of diversity and equality on different levels, and an insufficient recognition and understanding of the arts sector—are more profound and systemic in nature. Structural issues appear to be the root cause also for the challenges highlighted by the Covid-19 pandemic.

A closer look at the research material from the point of view of this article shows that cultural sustainability was discussed in a variety of ways, both directly and, mainly, indirectly, including notions of the three roles of culture *in*, *for* and *as* sustainable development (see Table 1).

Based on the identified sustainability challenges and future visions, four different but closely interlinked transition paths towards a sustainable future were outlined: 1) Sustainable earning methods, 2) Arts as part of society, 3) Renewal through unprecedented events, and 4) Post-pandemic measures (Pekkarinen et al., 2022). In addition, central capability needs were identified in each transition path.

The first path, *Sustainable earning methods*, aims for a future in which the economic potential of the arts and cultural sector is recognised, and professionals in the sector can make a living in a sustainable way (Pekkarinen et al., 2022). As the research material highlights, it is typical for the arts sector that earning comes from several different sources. This is not predicted to change in the future—instead, it is likely that diversified and specialised career paths become even more common. The sustainability of the sector would therefore require a systemic recognition and normalisation of such diverse ways of working and earning. The current social security system and support mechanisms, for example, do not properly recognise the nature of freelance work or arts and cultural businesses.

In addition to fixing systemic flaws, a wider capacity and willingness to employ artistic thinking and professionalism in different societal areas and sec-

| **Cultural sustainability in Arts sector reconstruction from the point of view of the independent arts sector** | | | |
|---|---|---|---|
| | **Culture in sustainability** | **Culture for sustainability** | **Culture as sustainability** |
| **How was cultural sustainability discussed in the research material?** | - Sustainability and vitality of the arts sector<br>- Cultural rights and cultural diversity, cultural appropriation<br>- Acknowledging the intrinsic value of arts and culture<br>- Preservation and renewal of arts and culture and creative expressions | - The potential of the arts sector to contribute to the social, ecological and economic dimensions of sustainability in society<br>- Acknowledging the instrumental value of arts and culture | - Culture and the arts as the precondition and foundation for the overall sustainability and sustainable development<br>- Culture and the arts as forerunners in and drivers of sustainable transformation |
| **What kinds of cultural sustainability challenges were identified?** | - Experience of lack of appreciation and unjust treatment of the arts sector<br>- Financial insecurity and loss of income during the pandemic<br>- Diversity gaps and restricted/one-sided conceptions of arts<br>- Unequal opportunities<br>- Insufficient ability to have constructive, open dialogue about difficult topics | - Insufficient ability to make use of the potential of the arts sector to enhance socially, economically and ecologically sustainable development<br>- Lack of cross-sectoral, multi-disciplinary cooperation<br>- Need for future-oriented thinking, attitudes and capacity development<br>- Internal and external sustainability challenges affecting the arts sector | - Internal and external sustainability challenges of the arts sector<br>- Treatment of the arts and cultural sectors as a separate part of society (also reinforced by the arts sector itself)<br>- Lack of acknowledgment and understanding of the importance and overarching role of the arts sector<br>- Lack of cross-administrational cooperation |

**Table 6.1.** Notes on cultural sustainability in the arts sector reconstruction review work.

tors is needed (Pekkarinen et al., 2022). It was emphasised in the research material that arts sector operators need skills and understanding in areas such as law, economics, and social matters, as well as better capabilities for entrepreneurial-like ways of operating. A transition to sustainable earning is not only about working life competences, but also a question of attitudes, ambitions, and artists' identities: utilising one's artistic professionalism in other societal sectors and making a living from diverse sources, also including other than one's own artistic work, need to be seen as "normal" ways to work as an artist—not as failures, as many noted to be the case today. In terms of capability needs, the report notes that sustainable earning requires capabilities to operate with diverse earning methods and to share resources.

The second transition path, *Arts as part of society*, pictures a future in which arts are a normal and essential part of society's activities and operations (Pekkarinen et al., 2022). It was emphasised in the research material that the treatment of the arts and cultural sector as a separate part of society with, for example, special funding arrangements, leads to alienation, lack of mutual understanding and sustainability challenges. On the one hand, a sustainable transition requires that the arts sector is better understood, and its value and potential are appreciated in different areas and sectors of society. On the other, it requires better understanding from arts sector operators of the operating logic of society, as well as the willingness and ability to work with different societal sectors. As a significant sustainability gap, the research material highlights that both the arts sector itself as well as society at large currently lack the ability to make use of the potential of the arts sector to drive sustainable development in society. Moreover, a profound experience of unjust treatment and lack of acknowledgement during the pandemic has further deteriorated the arts sector's trust in political decision-making.

Furthermore, also related to the second transition path, lack of diversity and unequal opportunities were seen as severe sustainability flaws at different levels, including basic education in the arts, participation opportunities, audiences, professionals, funding decisions and employment opportunities (Pekkarinen et al., 2022). Two main capability needs were outlined for the second transition path: the capability to operate in societal structures and to normalise diversity at different levels.

The third path, *Renewal through unprecedented events*, paints a future in which the arts and cultural sector can prepare, respond, and adapt to societal ruptures, structural transitions, and sudden or long-term changes (Pekkarinen et al., 2022). Such ability was seen to require skills and adaptability from the arts sector, as well as systemic and structural developments that better support the working conditions of the sector. Changes discussed

in the research material included issues affecting the whole society and global community, such as the Covid-19 pandemic, climate change, digitalisation, the aging population, increasing mental health problems, and digitalisation, as well as developments directly related to the arts sector. One of the main issues brought under scrutiny was the current system of arts funding in Finland. For example, the central government transfers system (the so-called *VOS* system), was seen to poorly meet the needs of today's arts sector. While some saw the system as a stabilising element that brings security and recognition for the whole sector, many found it to be too stiff, inflexible, and exclusive to respond to the needs of the sector as a whole. In addition, the ongoing changes in the funding of arts and culture (see Valtioneuvosto, 2022) caused financial worries for many. Digitalisation, on the other hand, was only rarely mentioned in the research material, although it will inevitably affect the arts sector in many ways. In this transition path, it was concluded that the sector needs the capability to analyse and promote changes and to carry out structural developments.

Finally, the fourth transition path, *Post-pandemic measures,* stresses that even though most of the identified sustainability issues are structural and systemic, a proper exit strategy is needed for the arts sector to recover from the pandemic (Pekkarinen et al., 2022). The long-term impact of the Covid-19 crisis is still unknown, but it is safe to predict that some of the consequences—including lack of faith in the future and in decision-makers, brain drain, wellbeing problems, and financial and working life insecurity—will be long-lasting. As noted, the pandemic has aggravated many existing issues in the arts sector. Therefore, post-pandemic measures are not a question of temporary problems and solutions, but, rather, a matter of long-lasting, sustainable transitions. The most central capability in the final transition path is the capability to make a constructive and progressive experience out of the pandemic.

From the point of view of cultural sustainability, all four transition paths are relevant and important, but I consider the *Arts as part of society* path to be the most pressing and overarching. It is firmly linked to all dimensions of sustainability and, as I see it, a precondition for the other sustainable transitions to become reality.

## Arts as Part of Society—Getting There

In order to strengthen the societal position and effectiveness of the arts sector, I suggest that developments are needed in four central areas: 1) multi-disciplinary, cross-sectoral, and cross-administrative cooperation; 2) diversity, equality, and inclusion; 3) constructive dialogue and active cultural policy debate; and 4) future-oriented thinking and active agency.

### Multi-Disciplinary, Cross-Sectoral and Cross-Administrative Cooperation

Lack of cooperation and dialogue at different levels and in various contexts was notable throughout the research material (Pekkarinen et al., 2022). The issue was seen to stem from a long past of non-cooperation, requiring a lot of time and effort to change. It was pointed out that instead of competition and each actor focusing only on their own operations, more dialogue, collaboration, and a culture of sharing are needed both within and between different fields of art. In a resource-scarce field, the importance of sharing ideas, expertise, networks, facilities, and other resources is highlighted.

The research material also suggests that more cross-sectoral cooperation is needed for the arts sector to have a stronger societal role and recognition (Pekkarinen et al., 2022). Partnerships and collaboration with different sectors enhance mutual learning and understanding, and thus help the arts sector to assume new skills and perspectives, embrace different and more sustainable ways of working, increase understanding of the arts sector in different areas, and strengthen the impact of the arts across society.

Moreover, cross-administrative cooperation is needed to remove gaps in social security and funding opportunities; to create better opportunities for revenue and income generation from multiple sources; to strengthen the competence, vitality and diversity of the sector; and, importantly, to help restore the sector's trust in political decision-makers (Pekkarinen et al., 2022). Cross-administrative cooperation refers to closer cooperation and dialogue between different funding bodies and support models, as well as different ministries, especially the Ministry of Education and Culture and the Ministry of Economic Affairs and Employment (Pekkarinen et al., 2022; Ruokolainen et al., 2022).

A change towards a more collaborative culture requires willingness, skills, and conscious efforts from operators in the field and—as the report (Pekkarinen et al., 2022, p. 39) points out—concrete actions in areas such as education, allocation of funding, and administrative practices. Besides strengthening the sector's economic sustainability, cooperation and sharing at different levels are needed to build an overall sustainable arts sector and to enhance the sustainability potential of the sector across society.

### Diversity, Equality, and Inclusion

In terms of diversity, equality, and inclusion, action is needed to improve matters internally within the arts sector and to enhance the sector's potential to drive transformation in wider society. The research material (Pekkarinen et al., 2022) shows that the Finnish arts sector still favours some while excluding others. There is a clear lack of di-

versity in, for example, arts education, organisations, manager positions, as well as funding bodies and political decision-makers. In addition, there are equality and accessibility gaps in participation in arts and culture, basic and higher education in the arts, and in possibilities to pursue a career in the arts. Opportunities and accessibility vary, for instance, regionally and depending on a person's background, language, or the family's cultural activity.

This observation is supported by the ArtsEqual research initiative's report (Ilmola-Sheppard et al., 2021), which notes that the arts and arts education are not equally accessible for all in Finland: those who find and take part in artistic activities and arts education are individuals who do well in life and have the best preconditions, capabilities, and potential to succeed in the current conditions of the arts system. Without a wide variety of people from diverse backgrounds engaging with the arts, an enhanced societal role of the sector remains a utopian dream.

A change towards a diverse, equal, and inclusive arts sector and society requires conscious action from different parts of the ecosystem. It requires constructive dialogue and cooperation; critical thinking to identify barriers and needed changes; questioning existing norms and conceptions of art; as well as openness and persistent efforts to change accustomed ways of thinking and operating. As the Arts Sector Reconstruction report (Pekkarinen et al., 2022, p. 60) notes, sustainable change requires gradual steps taken in the same direction by different actors, including individual professionals and organisations, educational and research organisations, funders, advocates, political decision-makers, and municipalities. Some tools to advance diversity and equality include education; embracing an intersectionally aware approach at all levels; courageous introspection from all actors; open sharing of perspectives and experiences; inclusion of a diversity of voices at different levels of operations; and a persistent and honest follow-up of conducted changes and their results.

### Constructive Dialogue and Active Cultural Policy Debate

As has been noted, constructive dialogue is pivotal in a path towards sustainable transition. One of the interviewees for the Arts Sector Reconstruction report noted that the sector currently lacks sufficient ability to have a constructive debate about difficult cultural sustainability topics, such as cultural appropriation (Pekkarinen et al., 2022, p. 25). Indeed, although many discussions related to aspects such as cultural appropriation, representation, diversity, or intersectionality are relatively new, multifaceted, and complex, constructive debates and willingness to progress are desperately needed for the sector's own sustainability and for the arts sector to drive culturally sustainable development in society. The many identified

‘sore spots’ (Pekkarinen et al., 2022, p. 34) and dilemmas that divide operators in the field demonstrate that difficult discussions are needed related to many issues in all dimensions of sustainability. Constructive dialogue does not mean that everyone must agree but it does require the readiness to work together, and the willingness to hear and understand different voices and perspectives. A common voice can only contribute to a culturally sustainable future if it reflects the diversity of the sector.

In addition to the internal dialogue within the sector, operators in the arts need to engage more actively in dialogue with different sectors and areas of society. Such dialogue would increase mutual understanding and learning and enhance the presence of arts, culture, and artistic thinking in the wider societal discussion. Not only has such an enhanced presence the potential to benefit the arts sector and make it better understood and appreciated across society, but it can also enhance the overarching impact and effectiveness of the arts. This development, too, must happen at different levels: in all levels of arts education, in arts organisations, cross-sectoral collaboration and partnerships, funding criteria and decision-making, and in the cultural policy debate.

Indeed, an active cultural policy debate is essential in enhancing the societal role of the arts. This is an important question for Finland, where the political debate on culture has generally been far from active—although the Covid-19 crisis and the recent debate on the decreasing arts and culture funding from Veikkaus, the state-owned monopoly on gambling, momentarily brought culture to the centre of political discussion. As one of our interviewees noted:

“Culture should be front and centre in everyday politics! How can this be done? The Veikkaus mess put culture in the spotlight for a moment, but how can we get politicians to show an interest in culture and the arts in the future?” (translation of an interview quote, as cited in Pekkarinen et al., 2022, p. 45)

Journalist Pietari Kylmälä (2021) notes that Finnish cultural policy lacks politics because of the constancy and predictability of its structures and because the funding of culture has been secured with separate arrangements. With that, Kylmälä refers to the way that cultural funding has been kept separate from the state budget and culture has been kept aside from regular political debates. In other words, Kylmälä notes, culture has been consciously depoliticised.

A similar observation was made by several interviewees and survey respondents, many of whom argued that arts and culture need to be included in the universal funding framework and in the realm of real political debate (Pekkarinen et al., 2022). The sustainability of the arrangement, in which arts and culture funding has largely depended on gambling revenues, is indeed debatable. However, the funding system is in transition. In early 2022,

the Finnish parliament reached a decision to include activities previously funded from gambling proceeds in the domain of universal funding starting in 2024 (Valtioneuvosto, 2022). While some support the change, many worry that it will cause instability and insecurity for the arts sector, as the transition subjects it to altering political decision-making.

Undoubtedly, a sufficient level of funding for the arts needs to be fiercely defended, and the need for that is now even more pressing than before. However, the change in the funding system also brings along a possibility to establish arts and cultural policy more firmly and visibly on political agendas and debates. And that is what we need: active, persistent, and visible debate on pressing cultural policy matters, including but not limited to questions of funding, diversity, vitality of different genres and artforms, cultural rights, and harnessing the vast potential of arts and culture to work as a driving force for sustainable development. Establishing cultural policy more firmly in political agendas requires a strong voice and advocacy from the arts sector, as well as more people with an understanding of the arts sector involved in politics.

## Future-Oriented Thinking and Active Agency

The report shows that many believe the arts sector to have a vital role in building a sustainable society and globe. However, many had a worried stance and outlook on future developments, lacking a vision of how to actively participate in building a sustainable future.

Although many informants emphasised the potential of the arts to drive an ecologically sustainable transformation by picturing possible futures scenarios and inviting active reflection and discussion, ecological sustainability was the least discussed dimension of sustainability in the review material (Pekkarinen et al., 2022, pp. 30–32). The silence around the topic is disquieting, given that the climate crisis, biodiversity loss, and other ecological and environmental emergencies are our most pressing current and future sustainability challenges. Recognising the potential of the arts sector is indeed vital but building a sustainable future also requires an active stance and forward-looking action from the arts sector, as well as embracing constructive collaboration and co-learning with other sectors.

Another noteworthy observation was the lack and tone of digitalisation related discussion in the research material (Pekkarinen et al., 2022). Some interviewees saw many opportunities in the realm of technology and digitalisation and believed in the potential of artistic thinking in their development. However, most informants either did not mention digitalisation or saw its development as a threat rather than an opportunity, especially regarding such forms of art that are based on live encounters. Moreover, some noted that requirements of ecological sustainability have

led to an increase in digital production and distribution methods, even though digital tools or platforms are not necessarily any more sustainable than more traditional ones.

Similarly, the Arts and Culture Barometer 2021 by the Center for Cultural Policy Research Cupore and Arts Promotion Centre Finland shows that most artists see different areas of digital and technological development and their impact on the arts and artistic work as very likely but undesirable future directions (Ruusuvirta et al., 2022).

While many of the worries and critique presented by the informants are valid and important, active agency in already happening developments is more effective than ignoring them. The arts sector has shown its ability to react to global challenges and sudden changes. For example, when the Covid-19 pandemic hit, many arts organisations and individual artists found innovative ways to bring arts to people's homes and to enable participation and a sense of community even during lockdowns—and on many occasions, digital tools were employed in new ways. The arts sector has a vast potential to affect people and societies, bring a sense of empathy and togetherness, and to show sustainable directions in the midst of changes. This ability combined with an enhanced future-oriented thinking is crucial on the way towards sustainable societies.

Importantly, as the most significant future developments and challenges are global in nature, future-oriented agency requires cooperation, dialogue, and mutual learning across national borders, as well as embracing the potential of arts and culture to work as drivers of an enhanced sense of global community.

## Conclusions

In this paper, I have examined arts sector reconstruction through the lens of cultural sustainability. I have argued that the most pressing issue for the Arts Sector Reconstruction programme is the need to strengthen the role of the arts and cultural sector as a normal, indispensable, and crucial part of society.

A thriving and sustainable arts and cultural sector requires a society that acknowledges and embraces its overarching potential, as well as conscious political efforts to enhance cultural sustainability. Simultaneously, a culturally sustainable society needs a healthy arts and cultural sector that is aware of its societal role and relations.

I have suggested four central areas in which developments are needed for the arts sector to thrive and fulfil its potential as a transformative force for sustainable development in the Finnish society and beyond: better and wider cooperation within and beyond the arts sector; better recognition of and concrete steps towards diversity, equality, and inclusion; constructive dialogue and active cultural policy debate; and future-oriented thinking and active agency by different actors in the arts ecosystem.

I claim that an enhanced societal role for the arts is a precondition for a thriving arts sector and culturally sustainable society. What we need most of all is a diverse, cooperative, dialogical, and forward-looking arts and cultural sector to lead the way—a sector with a voice too loud and clear to be ignored.

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# 7

# REPOSITIONING POWER AND PRIVILEGE – IMPLEMENTING INTERSECTIONALITY AND ADAPTING ACTIVIST APPROACHES IN A MUSEUM

**Lilja Lehmuskallio**
Sibelius Academy, University of the Arts Helsinki, Finland

## Introduction

*The ultimate aim of intersectionality is to challenge inequality and enact change to eliminate it.* (Rodriguez, Holvino, Fletcher & Nkomo, 2016, p. 207)

Monumental societal movements are shaking our societies on a global scale. Because of these, the collective understanding of the power structures which have upheld our systems of hierarchies is undergoing a process of change. Unprecedented global movements such as the #metoo, the Black Lives Matter, Extinction Rebellion and phenomena such as decolonisation, the climate crisis, intersectional feminism and mass-immigration have all triggered changes which will have structural consequences of immense value and meaning for decades to come, both societally, ecologically, politically, and culturally.

Many of these movements boil down to the questions of minority and marginalised groups' positions and treatment in society, as minority voices have been silenced and pushed to the margins through centuries. We as art managers and art workers need to be able to imagine and create new futures. What we also need to be ready to do is to critically consider our own positionings and biases. If we think of institutions as producers of sociality and agencies for socio-political transformations, and not only as producers of aesthetics, as Biljana Tanurovska Kjulavkovski suggests (2018, p. 6), we can instigate and encourage significant changes from within organisations. For this, we need capacity building and participatory working methods which stem from the knowledge-production of minority and marginalised groups, which have been excluded in the past.

In this chapter, I present a case study in which many of these phenom-

ena intersect. In my Arts Management Master's Thesis *Representation matters. National identity, marginalisation and intersectionality in permanent exhibition curation and museum strategy of the National Museum of Finland* (2021) I examined the representations of minority and marginalised groups and identities in the permanent exhibitions of the National Museum of Finland (NMF). The examination of the permanent exhibitions in particular was relevant because, firstly, as an authority in the Finnish heritage field, the exhibitions represent the core statements of the museum's understanding of the ideation of Finnish national identity, and secondly, these exhibitions will be visited by nearly every museum visitor for years to come.

This case study was prompted by personal observations in the NMF on the lack of inclusion of diverse identities in the perception and image of the Finnish national identity and narrative the museum presents and displays. Permanent exhibitions are, in fact, not pure facts, but interpretations made by individuals from a mass of information and objects and how they relate to each other. It was necessary to get to the core of which curatorial and strategic decisions can lead to that lack of representation of minority and marginalised groups and identities, and it was achieved through an intersectional feminist research approach.

The examination of the value structures of the decision-making of the NMF was timely also as a new wing, boldly named the *New National*, is being built. Within its development process it is essential to consider who the future museum visitors will be and how they will view the museum contents. Whose stories does the museum tell and how have the collections been formed? Can we all find ourselves and our stories in the permanent exhibitions of the National Museum of Finland? Moreover, it is important to examine who is behind these decisions. As a queer person, these are questions which interest me not only on a societal and academic level, but on a personal level as well. Looking at the issues through a queer-specific lens resists the reproduction of patriarchal, white and cisgender heteronormativities (Grácio et al., 2021, p. 202).

## Constructing Identities in Museums

According to the Finnish Museum Policy Programme 2030 (Mattila, 2018), museums offer experiences and knowledge, and thus create possibilities for creativity, education, constructing identities, and understanding change. Additionally, they have an important task in building culturally, socially, and ecologically sustainable societies, and in improving societal well-being.

Museological research has shown that museums are significant societal meaning-makers and are increasingly taking part in societal discussion. Overall, museums which stem from the Western European tradition have start-

ed to accept their critical roles in re-defining historical and stagnated conceptions of the human condition due to the acknowledgement of the necessity of decolonisation. What is more, Western museums are acknowledging their capacity to legitimise the existence of minority and marginalised groups by including them in their prestigious institutions, which have positions of national, societal, political authority and power.

The National Museum of Finland has indeed shown its support to various minority groups by including them in their temporary exhibitions and events, and the NMF was the Pride House for two years during the Pride Week in Helsinki 2019–2020. These are very potent signs that the museum does indeed support and care for the issues of minority and marginalised groups. However, only presenting these issues on a temporary basis excludes them from the core message of the museum which is available for every visitor: the permanent exhibitions. A visitor should be able to find something to relate to when visiting a national ethnographic and cultural historical museum, and if exhibitions of minority identities and norm-critical approaches are only exhibited now and then, this will not happen. At the core of this case study is the statement that minorities are not temporary but a permanent part of society, and that this idea should be reflected in the National Museum of Finland.

The identity of a person is not singular, it is plural. Cultural rights expert Farida Shaheed states in the foreword of the UNESCO report (2014) on gender equality, heritage, and creativity that all individuals simultaneously belong to multiple, diverse, and changing communities and that it is of utmost importance that individuals are not compelled to identify only according to one singular facet of their identity, such as gender, ethnicity, or religion. Shaheed continues that the protection of multiple identities is an asset in resisting and conquering political forces seeking to inhibit pluralistic views on society and the self (UNESCO, 2014). The construction of an identity is a complex process and understanding identities requires knowledge, curiosity, respect, and openness. Issues arise, if past conceptions of national identity are viewed as absolutes and as unquestionable truths, as these conceptions are always formed in a value-structure of that specific moment and most often, there are political incentives behind them. If we can agree that the work of a museum curator is to reposition different knowledges and epistemologies for the visitor to further interpret them, we must also provide some tools for the visitor for the critical thought process to understand and make connections between the various knowledges and historical contexts.

The role of the NMF in the historical development process of the Finnish nation-state is undebatable, furthermore, its positive input in constructing what we now consider a Finnish national identity has been invaluable when consider-

ing a young nation struggling to find its identity after centuries of being under the rule and at times oppression of the now neighbouring states. However, there was one question I could not pass: what sort of identity construction was it, as it resulted in the construction of a homogenous monoethnic national identity, a vitrine for the history of the majority and a memorial for the story of the winner? (Lehmuskallio, 2021)

Considering the national identity from an intersectional perspective (being composed of race/ethnicity, gender, sexuality, socio-economic status/class and ability) and representing the multiplicity of these intersecting aspects that formulate the identity would result in museum exhibitions that are much richer, more educational, and in support of diverse democratic processes.

## Diversifying Representations, Opposing Oppression

The very word and concept of "national" now has an undesirable echo due to the rising right-wing nationalism. In the European and Western contexts, nationalism can be considered linked to white supremacy and extremist patriotism, disregarding the multicultural and diverse histories of nations.

A museum needs to make choices, and ethnographic and cultural history museums which stem from the Western European traditions have had a tendency of making those choices to represent 'typicality', which inevitably produces a counterpart: the 'other'. In the Finnish context, typicality manifests as heteronormativity, and in the context of race, there is a consideration of Finnish as white (Rossi, 2015). Presenting the majority identity as typical does not occur only in Finland but is widely present in the Western museum institution.

The construction of the national narrative of Finland started in the late 19th century (Pettersson, 2011). This constructed national narrative led to the contemporary understanding of the Finnish national identity. Pettersson describes that Finland's national movement was reflected in the arts and culture, as the country needed a history and identity of its own and quite concretely created it by painting, writing, composing, and collecting objects seen as typical which represented the character of the country, leading to museums and their collections playing a significant role in depicting the story of Finland. Furthermore, what is noteworthy in Pettersson's opinion from the perspective of cultural policy is that such museums, which highlighted the new national narrative, were free from official policy-level responsibilities. What is also relevant to note in terms of the constructed nature of the Finnish national collections, is that unlike many other national museums whose collections were of royal origin, Finnish collections were "literally compiled from scratch" (Pettersson, 2011, p. 266-69).

In the era of growing globalisation,

post-nationalism, and the mass-movement of people across borders it can be asked how national museums can still maintain their relevance. Rhiannon Mason looks (2013) at the continued relevance of sustaining national museums from three angles. Firstly, that globalisation is not automatically antithetical to the national idea and can coexist with it. Secondly, a large part of the collections and objects in the national museums predate modern European 19th century nationalism and these objects have the potential to share cosmopolitan and post-national stories. Thirdly, the European nations have always been diverse and heterogenic, and the objects in national museums have the potential to illuminate this, even when nationalist discourse wants to disregard this and preserve the image of the nation as homogenous and monoethnic. (Mason, 2013, p. 2)

Considering the (re)construction of a national identity in the context of a national museum, the museum can offer tools to bridge the perceived differences of various groups of a nation's citizens (see e.g. Weiser, 2015). Despite the constructed Finnish national identity, what is now the state of Finland was never an area of purely Finnish speaking, white monoethnic, heterosexual, cisgender, and able-bodied people. We are and have been diverse in multifaceted ways. These bridges between diverse groups act as linkages between them and render visible what they have in common instead of what separates them. However, the end goal of the reconstruction process of national identity is not to erase the power differentials, histories, and divisions between citizen groups, but to become aware of them and foster the possibilities of a healthier coexistence and respectful co-creation of the national identity. (Lehmuskallio, 2021)

The need of a fundamental paradigm shift on representation and inclusion has now reached the Finnish heritage field. In August 2021, the first comprehensive book in Finnish about new approaches in museum work on cultural diversity, marginalised groups, inclusivity, equality, and accessibility was published, called *Marginaaleista museoihin* (From the Margins to the Museums) edited by Anna Rastas and Leila Koivunen. These issues were further discussed in the *Whose Cultural Heritage?* seminar organised by the Finnish Heritage Agency, Culture for All agency and the HERIDI project of the Jyväskylä University just recently in November 2021 at the NMF. At the seminar questions concerning the ownership of cultural heritage, participation, inclusion, and respect considering the diversity of people living in Finland were discussed in a serious and urgent tone, also by professionals representing various marginalised groups. However, merely acknowledging what should be done is not enough. The museum field, along with the cultural fields at large, need tools to build, facilitate and implement the needed change in practice.

## Intersectionality as a Method of Deconstructing and Reconstructing National Identity

To examine such a complex process as the formation of a national identity theoretically and systematically is a challenge, especially as there are so many variables comprising an identity. Professor Kimberlé Crenshaw coined the term intersectionality in 1989 to illuminate the multifaceted oppression of African American women and writes about the intersectional approach as follows: "Through an awareness of intersectionality, we can better acknowledge and ground the differences among us and negotiate the means by which these differences will find expression in constructing group politics." (Crenshaw, 1991, p. 1299). We can develop a conscious understanding of the organising structures that create marginalisation and exclusion by reflecting critically and intersectionally on the diversity of systems which museums employ (Robert, 2014, p. 26).

However, intersectional examination does not solely reveal the positionalities of the minority and marginalised representations in the museum: it can be utilised to understand and dissect the different parameters and practices which affect the formation of the Finnish national identity. By critically examining the different societal affiliations for the reasons of exclusion, the museum can participate in the construction of a more diverse and porous ideation of the national identity.

Gabriele Winker and Nina Degele (2011) offer a system they named *intersectional multi-level analysis* through which we can examine the structures which affect the formation of national identity in the NMF. Winker and Degele understand intersectionality as "a system of interactions between inequality-creating social structures (i.e. of power relations), symbolic representations and identity constructions that are context-specific, topic-orientated and inextricably linked to social praxis" (2011, p. 54), as shown in Figure 6.1. Through the multi-level analysis, we can examine the knowledge-production of the museum and how it can be deconstructed and examined intersectionally. According to Winker and Degele, the first step is to identify all discoverable categories of differentiation (2011, p. 58).

| Identity constructions | Symbolic representations | Social structures |
| --- | --- | --- |
| Individuals constitute their identities in delineation from others, while at the same time creating a sense of belonging.<br><br>The interrelation of categories at the construction of identity: gender, class and ethnicity form and function simultaneously. | Norms, ideologies and representations, used as hegemonically verified justifications, are based on naturalising and/or hierarchy-creating assessments on the grounds of numerous categories of difference.<br><br>Symbolic representations support structural power relations and are generated with them.<br><br>Creating a fiction of security, norms and values enable identity constructions. In turn, these individual subjectification processes stabilise symbolic representations through performative acts. | Organizations are the sociostructural realm of the production of inequalities.<br><br>Inequality-creating phenomena must be first properly described.<br><br>One can distinguish between categories of class, gender, race and body on the sociostructural level. Out of these, one can deduce the power relations of classisms, heteronormatisms, racisms and bodyisms. |

**Figure 7.1.** Intersectionality as a system of interactions (after Winker & Degele, 2011, p. 54).

These categories of differentiation are at the heart of intersectional examination, as they illuminate the many-sidedness of an identity. Winker and Degele continue, that "Theory-led processes enable us to identify unnamed (because they are taken for granted and therefore remain undiscussed) positions, which rank highly in hierarchy categories, such as 'male', 'heterosexual', 'non-disabled' or 'white'" (2011, p. 57). To illuminate the positions of power and categorisations of identities, and to understand the different intersections of power and marginalisation, teacher and education technology consultant Sylvia Duckworth created the wheel of power/privilege, presented in Figure 6.2. This

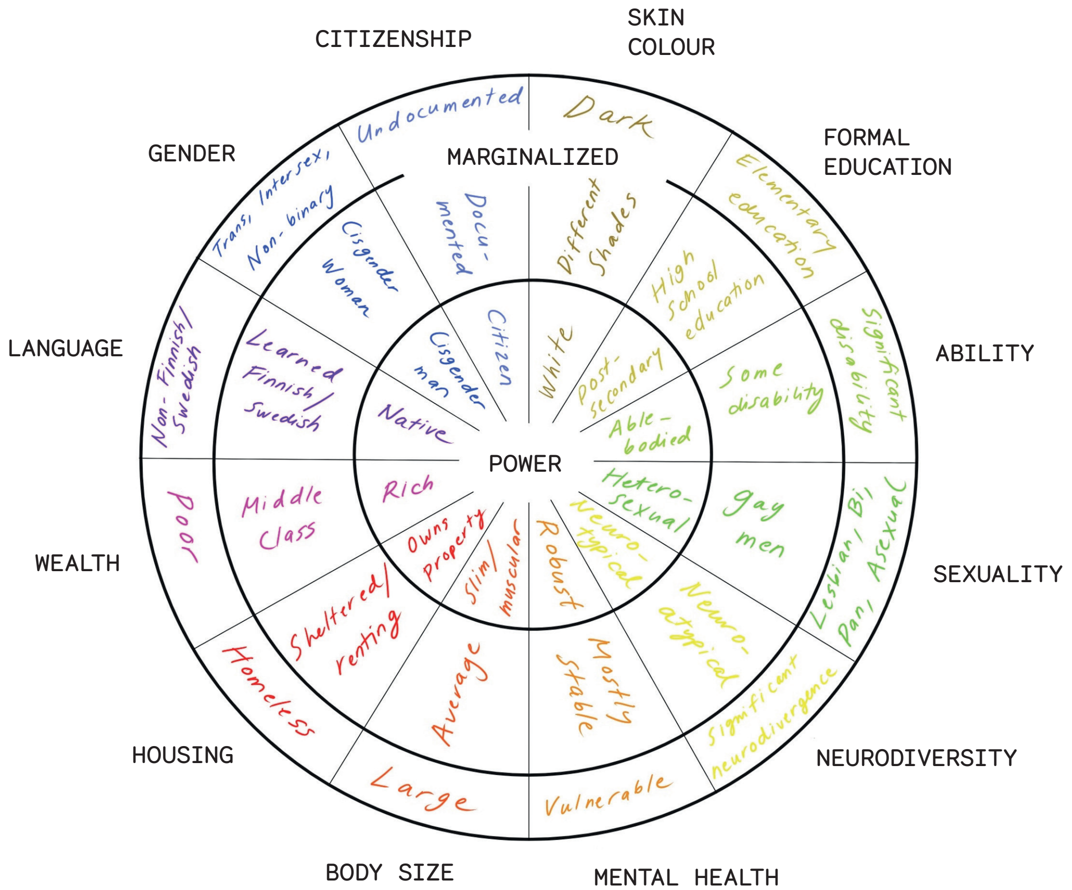


**Figure 7.2.** Wheel of power/privilege (Adapted from ccrweb.ca / Duckworth)

illustrates the positionalities of different groups of people in the context of societal power and can be utilised while expanding institutional understanding of inequalities and their intersections manifesting in museums and cultural organisations.

## Strategic Change-Making

What is relevant, is to consider how to implement change and new ideas in the strategic planning and curation of a museum. Concepts copied from other institutions tend to be realised rather superficially and reproduced without complete understanding of the matter (Stern Hein, 2007, p. 31). Because of this, it is profoundly important that

changes in the strategy and introducing new cross-cutting discourses into the museum start with a strong internal motivation. This motivation can be triggered by cultivating a strong knowledgebase, investing in capacity-building, and implementing change through professional facilitation.

Conscious work is paramount to making a museum inclusive, relevant, and accessible: to construct a museum which is for everyone, not only for the few (Paqvalén, 2020b, p. 129). Furthermore, as Pia Laskar points out (2017), research has shown that just letting for example women or minorities curate exhibitions in museums and adding their individual experiences into exhibitions will not lead to a change in the overall perceptions of national identity: the change needs to reach a more profound level in the museum to push for change societally. Furthermore, as Laskar states, "Unless, for instance, heterosexuality is presented historically as a phenomenon that has been idealized and established until it became the norm that is now taken for granted as the natural order of things, it will not be possible to understand the sexual and gender expressions that have been undesirable and excluded in the past." (Laskar, 2017, p. 223).

A position of power, such as a curator or museum director, is achieved through multiple factors, such as having a long higher education and substantial work experience. However, not everyone has equal prerequisites to achieve such a high position: the cultural capital which is needed for the capacity to imagine oneself in a leading position is not a universal trait, but a learned and achieved part of an identity which is affected by the positioning in society through one's class, race, gender, ability, and sexuality. The consequence of this is that the majority of museum directors, managers, and curators in the Western context are white and from socio-economic backgrounds which support higher education (Charr, 2019). Only recently, the notion that persons from diverse backgrounds would in fact help to engage more diverse visitors, has started to make way for a change in recruitment (Charr, 2019).

The saying "Nothing about us without us" refers to the thinking that policies should not be decided without representation from those who will be affected by them and was firstly used in the context of disability advocacy. In museum work this refers to inclusive and participatory working practices as well as recruitment to ensure that the perspectives on museum work and exhibitions are constructed polyphonically. The NMF is using participatory methods in their initial processes for curation and decision-making, however, a more diverse staffing and stronger inclusion of civic and academic activist discourse would result in more coherent and communicative meaning-making and identity-building in the museum.

In the National Museum of Finland, the change in the discourse on minority

and marginalised identities can be observed in the current permanent exhibitions. The renewed permanent exhibition opened in three parts. The first two, *Prehistory* and the *Story of Finland* (from 1917 onwards), opened in 2017. The final part, *Otherland* (years 1100-1916) opened in May 2021. On one hand, the strategic separation of the production processes of the permanent exhibitions into two different parts led to a positive outcome as the museum could stay open to visitors throughout the process, however on the other hand, it resulted in exhibitions which represent quite different levels of ideations of inclusion and diversity, and thus from an intersectional feminist approach, they communicate the value-structure of the museum incoherently. The two earlier parts were more in line with the traditional Western museum representations of the typical and normative while the third part tries to open the representations to include a more porous examination of the Finnish national history and identity. Based on this thesis research this is because of the societal shift brought out by the current global social justice movements, the shift in the general discourse on the museum field around inclusion, and the results of participatory curatorial work including representatives of civic activist groups. (Lehmuskallio, 2021)

## New Knowledge-Production Methods

To enable change, new methods and approaches of work and research are needed and that includes activist, feminist, antiracist, and queering practices and methods of examining and implementing new strategies in cultural organisations. As Tim Winter states, to critically examine the construction of meanings by contemporary museum institutions, we must develop processes for post-Western understandings of heritage and culture, and the socio-political powers which surround them (2012, p. 532).

Robert R. Janes and Richard Sandell maintain (2019) that activistic approaches are needed in museum work and to adapt those activistic approaches in current societal and global issues, there are lessons to learn from the LGBTQ+ (lesbian, gay, bisexual, transgender and queer +) community. Firstly, Janes and Sandell state that museum professionals will have to engage in difficult and uncomfortable discussions. Secondly, museum professionals need to focus on the "immorality of inaction" (2019, p. 4).

Winter continues that critical heritage studies can be seen as knowledge-production that responds to and engages with pressing global challenges such as climate change, sustainability, human rights, democracy, the future of the state and the protection of cultural heritage itself (Winter, 2012, p. 532). Indeed, agreeing with Winter's

thoughts, if the authoritative voice of heritage stems primarily from a knowledge-production practice which relies on material-centric disciplines and gives privilege to scientific methodologies, one must acknowledge that this approach is based in a discourse of scientific knowledge as *apolitical, objective* and *value neutral,* which cannot answer questions on heritage as a complex concept: as Winter continues, heritage is now understood as "encompassing everything from language to sacred objects, and from rock music to 'queer spaces'" (2012, p. 541).

Queering the museum has been researched among others in the contexts of U.S. and Australian historical museums and in the Finnish museum context, revealing insights into the hierarchical canons of societal power differentials which have been upheld in national historical museums and how queering can challenge those canons (Nguyen, 2018; Paqvalén, 2020a; Robert, 2016). Queering implies "a reflection on how the museum participates in the construction of a heteronormative system, including not only gender but also social class, race/ethnicity and other lines of inequalities" (Grácio et al., 2020, p. 202).

## Representation Is Politics

If the discourse on national identity continues to support the ideations of heteronormative, able, white, and patriarchal conceptions, it will erase the marginalised, oppressed, and minority groups of Finnish society. Even if museums reason that generalisations are made for example because of the limitations of exhibition space, seeing things from an intersectional and inclusive perspective, it would be more democratic to construct the ideation and representations of national identity by including as many of the aspects that affect it, and not by excluding and out-bordering. "Representation is politics," states gender and queer researcher Leena-Maija Rossi (2015, p. 72).

Looking at the NMF's representations through a queer-specific lens reveals the absence of minority and marginalised groups and even some insensitive approaches from the marginalised groups' perspective can be identified. The lack of representation is often explained by the fact that museums have not in the past collected objects from marginalised groups and thus cannot present them in their exhibitions. While the lack of objects is true (or specific knowledge is missing from the collected objects), there are other ways to communicate the different pasts. A visitor belonging to a marginalised group often recognises whether the museum has had those uncomfortable discussions about the past mentioned by Janes and Sandell, and whether it is bringing them forth. Even if a museum does not have the objects, they should acknowledge that the stories they are presenting are not the only truth. When the museum communicates that these *others* also exist, but that because of past op-

pression and exclusion their stories are not included in the collections, visitors recognise the effort made and the value-construction of the underlying meanings of the exhibition contents. They feel more included and their identity is better validified by the museum institution. This creates a sense of belonging and increases a visitor's trust in the museum.

The conception that every Finnish citizen has equal opportunities is an often-repeated part of our national narrative. When trying to discuss and dismantle inequalities in Finnish society, it is a common answer to multiple societal issues. It is as if there cannot possibly be any structural racism or gender discrimination in schools, institutions, and workplaces because the conception is that the Finnish law and policies treat everyone equally. Everyday reality for minority and marginalised groups is however different: even the laws are not equal, if we consider for example the reproduction rights of trans people. The increased knowledge and effects of intersectional feminism, indigenous rights, decolonisation, #metoo and the Black Lives Matter movement have brought elements and examples of structural oppression and racism to the societal discussion which penetrate entire societal systems and have led to reactions both in everyday life and at the policy level.

If the NMF's strategic goals of increasing equality and improving the cultural dialogue are not reflected in the permanent exhibitions, it results in an incoherent message on the values of the museum. In terms of minority and marginalised representations, it can mean that even if the strategic aim is to build cultural sustainability through the strategic goals, it is not apparent in the permanent exhibitions.

## Creating a Sense of Belonging

The National Museum of Finland currently strongly highlights an individual's humanness or humanity as the point of identification in the permanent exhibitions (Roivainen, in Lehmuskallio, 2021). Choosing *being a human* as the point of identification seems at first like something we all as visitors can relate to, however, with a more in-depth examination of the permanent exhibitions and by deconstructing what being a human has entailed, I argue that it is not an inclusive and detailed enough concept and can result in exclusion and oversight. Minority and marginalised identities have been exempted from belonging to the species of humans through centuries of pseudo-scientific classifications as inferior, and because of that, in the context of an ethnographic and culture historical museum which has been a place where these conceptions have been repeated and strengthened, a more detailed and diverse point of identification is needed.

To name shared humanity or humanness the common nominator, which should make the exhibition relatable for everyone, can be argued to be too wide

considering that the perceived synonym and image of a typical human in the Western museum context has been a white, heterosexual, able-bodied cisman. Just the notion of us all belonging to the same species (humans) is not enough to create relatability for a diverse audience, when minorities and marginalised groups have such a long history of being dehumanised and excluded from the main historical narratives. As long as the presented national identity refers to the *typical*, majority identity, and excludes other narratives, minority and marginalised groups cannot fully identify with the representations and histories the museum is presenting.

## Conclusions

While this article has presented intersectional identity construction, inclusion, and diversity in the context of museums, many of these findings apply to cultural and art organisations in general. Every institution and organisation stemming from the Western ideation of power hierarchies must in one way or another decolonise and diversify their operations, staff, and programmes, as the pervasiveness of the thought and value structures of the past run truly deep and are resistant to change. Similarly, the performing arts, film, and music sectors have been challenged to deal with these issues recently: starting most often from increasing and validating the visibility and existence of women artists and further proceeding to understanding the complexity of structural racism and accessibility from physical, economical, and psychological aspects.

The discourse in the museum field about decolonisation, equity in representation and the position of minority and marginalised groups is ongoing and various initiatives and seminars have been raising the subjects to the forefront, along with the issues of the climate crisis. There is acknowledgement that these are not only issues of the marginalised groups themselves, but that they are issues of us all, also the individuals in positions of power: the gatekeepers in museums. To be able to implement change, an institution should be ready to observe and examine their attitudes and prejudices holistically and critically. Even if museums also need to consider the competition of the leisure market, they cannot abandon their core function as enablers of critical societal discussion to attract more visitors.

Through research, interpretation, and debate we as arts managers will be able to engage the institutions we work with in the discussion of dismantling oppressing power hierarchies and practices and thus increase democracy, accessibility, equity, and co-creation with a diversity of identities which have been recognised through intersectional examination and validation. It is no longer a question of whether a cultural organisation is willing and ready to change: it is a matter of *having* to change to truly

be a competent organisation working in the society of now. Solidarity and empathy are not just pretty words, but mighty strategies: through them we can make radical shifts in the structures of power and privilege in the institutions and individuals of the arts and culture sectors. We all need to feel like we belong.

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# 8

# RE-THINKING OF CULTURAL POLICES ON DIVERSITY AND PARTICIPATION – A CASE STUDY ON THE PUBLIC ART ORGANIZATIONS IN THE HELSINKI CENTRAL AREA

**Violeta Simjanovska**
Sibelius Academy, University of the Arts Helsinki, Finland

## Introduction

The theme of cultural policy models and their relations and reflections to the management models of public cultural organizations is not new. This debate within the last decades is also important in the emergence of a politics that disputes the traditional role of the government in defending and leading the public interest (Bertacchini, Bravo, Marrelli & Santagata, 2012). The question of how the main cultural policy orientations are translated into explicit goals and how these goals are implemented further into practice is complex and the answers are not simple.

This chapter focuses on how cultural policy and public cultural institutions understand and facilitate the concept of cultural diversity and cultural participation. It discusses the challenges that occur in structuring and implementing these concepts into practice in public cultural organizations, exploring this question in 15 public cultural organisations in the Töölönlahti area in Helsinki. It should be noted, however, that this article does not aim to give an overall assessment of the situation in all public art organizations in Helsinki or in Finland. It is also necessary to note that this particular case study is limited. It gives an illustrative view of the understanding and reading of the cultural policy goals and the realization thereof in practice and does not aim at providing analytic generalisations of the study findings.

## Cultural Diversity and Cultural Participation

For more than two decades, discussion on diversity and cultural participation has prevailed in the cultural policy discourse on supranational (UNESCO, Council of Europe) and national levels. The concepts of cultural diversity and cultural participation are considered fundamental themes of democratic societies. Such policies are being practiced in different areas, such as artistic production, promotion, consumption (digital new media spaces and algorithmic platforms), and in the operation of different types of cultural organisations. Yet, the understanding of these concepts and how their characteristics are defined, which are enacted and practiced through a very different contextualisation, depend pretty much on the political, economic, social, and technological settings (Eriksson, Stage, and Valtysson, 2020).

One of the main reasons reinforcing this debate on diversity and participation is that it is linked to global challenges such as demographic change, equality, access to culture, and in particular the crises with COVID-19 that brough all these questions to the surface again. The pandemic crisis also brings new challenges, where participatory cultures related to digitalisation are strongly linked to the development of Internet technologies, and their infrastructure, which directly influences social cohesion, enabling certain forms of participation while restricting others (Eriksson, B., Stage, C., and Valtysson., B., 2020). The concepts of cultural diversity and cultural participation are not new in cultural policy discourse: however, the issue of adaptability and the contextualisation of these concepts, with the new global challenges, such as COVID 19 crises, is rather new.

The discussion on these concepts has found its place since the 1960s in many official documents of international organisations such as UNESCO, the United Nations, and the Council of Europe, and has remained relevant in the current cultural policy discourse. Since then, many efforts have been put into the process of evolution of cultural political paradigms, ranging from nation states to cultural democratisation (1950s and 60s) to the emergence and evolution of later notions of cultural democracy and cultural diversity (Bonet & Négrier, 2011a), and the emerging synergy between culture, cultural rights, economy, creativity, and innovation (Garnham 2005). In the meantime, other concepts have been discussed as well including digitisation, access to culture, audience engagement, cultural animation, mediation, cultural planning, intercultural dialogue, development, and many more.

Diversity and participation evidently belong to different areas and contexts of cultural policy and have different understandings. In the last decade, the focus of the cultural policy related to these concepts is linked to the relation

to the cultural needs of the population in their everyday lives, instead of it being defined in relation to external aesthetic standards (Kangas, 2004). Many authors and researchers in different fields reflected and directed the cultural policy discourse on "equality in access to the participation in cultural activities" (Kangas, 201).

The concept of cultural diversity is complex, consisting of diverse meanings and fields - from cultural rights, multicultural society, minorities, linguistic diversity to migrants (UC Berkeley Center for Equity, Inclusion and Diversity, 2009). The cultural diversity, in all its forms, is always re-questioning and challenging the traditional formulations of cultural policy, and to our understanding of the public interests served by this policy.

Transformations on a global level and particularly in cultural domains are taking place at an increasingly rapid pace. Unfortunately, all of this provides conditions for growing tendencies of racism, xenophobia, and intolerance – human right violations that sometimes escalate into conflicts. Durkheim (1972) and Gellner (1987) initiated a discussion on those social phenomena and see them as results of two processes: the heterogenization of societies (fragmentation) on one side, and integrative processes (homogenisation) on the other.

Parekh B. (2000) highlights that cultural diversity could be presented in three common settings: subcultural (individual choices and respecting groups freedom of expression), perspectival (critic to the dominant culture) community diversities (indigenous people, immigrants, minority, religious communities with different values compared with the dominant group). Parekh in addition, criticises the Western tradition of political philosophy for its limited resources to cope with cultural diversity, addressing the limits of equality and fairness, identity, citizenship, etc.

UNESCO's Universal Declaration on Cultural Diversity, adopted in 2001, stresses that "the dignity of cultures, the dialogue between them, and thus their enrichment with new insights and values, tolerance and cooperation, are the best investment in international peace and stability" (UNESCO Universal Declaration on Cultural Diversity 2001).

However, the current debate is trying to deal with two opposite approaches: one that is more for understanding value and stimulating diversity, in line with the UNESCO's vision, as well as having the "will to live together", and the other, which is the opposite and supports nationalistic tendencies and keeping the line of the nation-state with a "clean national identity" and "no migrants". Of course, the situation in the field and in different places is not black and white. It is a very complex area, and many countries are living and dealing with this issue in the grey zone. The UN and UNESCO's orientations, paint a glorified picture of an idealistic world, but the real world has a long way to go in order to achieve such a vision.

In addition, the new reality of the COVID-19 crisis raised the question of cultural diversity to the forefront. Flock, J. believes that diversity will be one of the critical differentiators in how organisations will deal with this crisis and those organisation “that have invested in developing inclusive leaders and cultures and building balanced leadership teams across their businesses will address this crisis in a more constructive manner” (Flock, 2020).

In this context, it is essential to rethink the key arguments for a commitment to cultural diversity. Critical reflection is needed, and the benefits of cultural diversity cannot be taken for granted, therefore, they have consequences for policy and decision making. The cultural policy frameworks on the national level need to have a clear orientation towards these challenges and also have the capacity to adapt in order to meet them.

On the other hand, the reflection on people’s participation in the cultural filed, and the implication for governmental cultural policies have become particularly relevant in the recent debate (Jancovic & Bianchini, 2013; Pawley, 2008). The concept of cultural participation has undergone many changes over time, depending on the context in which the issue is discussed and the authors. Bennet refers to the concept of participation “as the ways in which ethnically-marked differences in cultural tastes, values and behaviours inform not just artistic and media preferences but are embedded in the daily rhythms of different ways of live, and of the ways in which these connect with other relevant social characteristics- these of class and gender” (Bennet, 2001: 60).

The more conservative approach is linked to “attendance” and the “consumption” of cultural goods, such as attending concerts, exhibitions, museums, and performances (Bollo, Dal Pozzolo, Di Federico, and Gordon, 2012:8). In addition, the understanding of the concept has developed into “active (e.g. playing)” and “passive participation (e.g. listening to a concert)”, both concepts are linked to high and institutionalised culture (Kangas, 2017). Recently, the development of information and communication technologies has influenced these concepts and has contributed to building democratic standards in culture (Kangas, 2017). Many other types of participations have appeared in the academic discourse, such as “do it yourself” (creating culture for oneself) (Vidovic 2017: 484), “creative participation”, which combines creation, all aspects of it, (Brown 2004), production and facilitation of art (Bollo, Dal Pozzolo, Di Federico, and Gordon, 2012).

However, one of the most challenging approaches is the one which is proactive, including all aspects of the creation and production of art, but also decision-making processes (Anheier, List, Kononykhina, and Leong Cohen, 2017). Sternfeld (2013), believes that participation of diverse groups of people

does not imply only joining the game but also making the rules of the game and the conditions under which the game is played, referring to participation as the possibility for transformation.

Being part of a transformative process, but even more important, understanding and having the possibility to create the rules of the game, with the power of decision, makes a huge difference, and only in this case can the concept of diversity and participation be fully understood as a tool for change in society.

In addition to the aforementioned challenges regarding concepts of diversity and participation, the situation with the COVID-19 crisis has had a sudden and substantial impact on these concepts. We are witnessing a new reality which is intensely changing our cultural perspectives, practices and experiences in terms of new information technology access, communication and art creation which are directly linked to the issue of participation. The adaptation to online and the dependence on digital tools and devices has brought the topic of access, participation, and growing risk of exclusion for people suffering cultural, technological, educational, and economical poverty, again to be seriously considered in the near future.

Therefore, in the context of cultural diversity and cultural participation, cultural policy and its implementation are facing ideological as well as structural challenges. It is important to remind ourselves that the participatory principle in the development of cultural policy and cultural governance implies the highest level of participation based on the idea of de-etatization and decentralisation of power structure, i.e. establishing higher democratised models based on sharing responsibility and common decision-making (Vidovic ed, 2018) This approach is even more salient with the COVID 19 crisis.

Recent years have seen an increase in the importance of dealing with these new challenges that appear in the cultural field and in the cultural policy discourse in many European countries, including Finland. The need for cultural organisations and initiatives to deal with them, now crops up both in the discourse of cultural policy and on the arts and cultural management agenda.

## Global Challenges Related to Cultural Diversity and Cultural Participation

We are living in a moment when the world is facing a rising number of complex, interconnected, and comprehensive challenges, such as the global health crisis, economic and social inequality, demographic changes (human race is growing older and in particular in Europe), migration, digitalisation, new and unresolved conflicts, climate change, slowing global economic growth and rising energy consumption, and shifting patterns of production. All of above-mentioned challenges reflect

on people's quality of life, and their perception of the world as increasingly fearful, hopeless, unhappy and lonely.

It is also evident that some centres of influence and power are making controversial decisions, which put this global world in a position of uncertainty. Populism, fake news, polarisation, inequality, and nationalism are on the rise in many countries, and the social contracts that hold societies together are unravelling.

According to the World Economic Forum, the economic outcome from the COVID-19 crises is "deepening labour market imbalances, increasing protectionism, and widening digital, education and skills gaps that risk splitting the world into divergent trajectories," (Global Risks Report, 2022). Furthermore, the erosion of social cohesion is recognised as one of the greatest risks for 2022 and the coming years. This means that much more people (51 million worldwide) are projected to live in extreme poverty compared to the situation before the COVID-19 crisis (ibid).

The cultural field and cultural policy makers are not isolated from these challenges, and it is inevitable that all of these concerns, opportunities and limitations will be strongly reflected in the field and will influence the cultural policy discourse.

All the challenges mentioned above are intensely changing our cultural perspectives, practices and experiences not only in terms of access to new information technology, communication and art creation, but also in terms of cultural policymaking. New dilemmas are appearing, and the cultural policy thinkers and decision makers need to cope with them in order to interfere with this "new" reality and find a proper solution to the new challenges.

How can these new perspectives be translated into explicit cultural policies and Arts Management practices? Do these challenges, for example, put at risk "cultural diversity" and "cultural participation" and the need for creating an adequate environment for equality and creative content production?

## The Finnish Context

Finland celebrated its 100 years of independence in 2017, as a parliamentary republic with two levels of governance: central, located in Helsinki and the local with 309 municipalities.[5] The Finnish economy in 2020 was mainly focused on industry (20.3%), public administration, defence, education, human health and social work (20.6%), wholesale and retail trade, transport, accommodation, and food services (14.0%) (Ibid).

Having invested in education, research and innovation to foster economic growth, Finland paves the way for the development of a welfare state and for increasing productivity. Finland has

5 An official website of the European Union (2022) Retrieved on 02.09.2022 https://european-union.europa.eu/principles-countries-history/country-profiles/finland_en

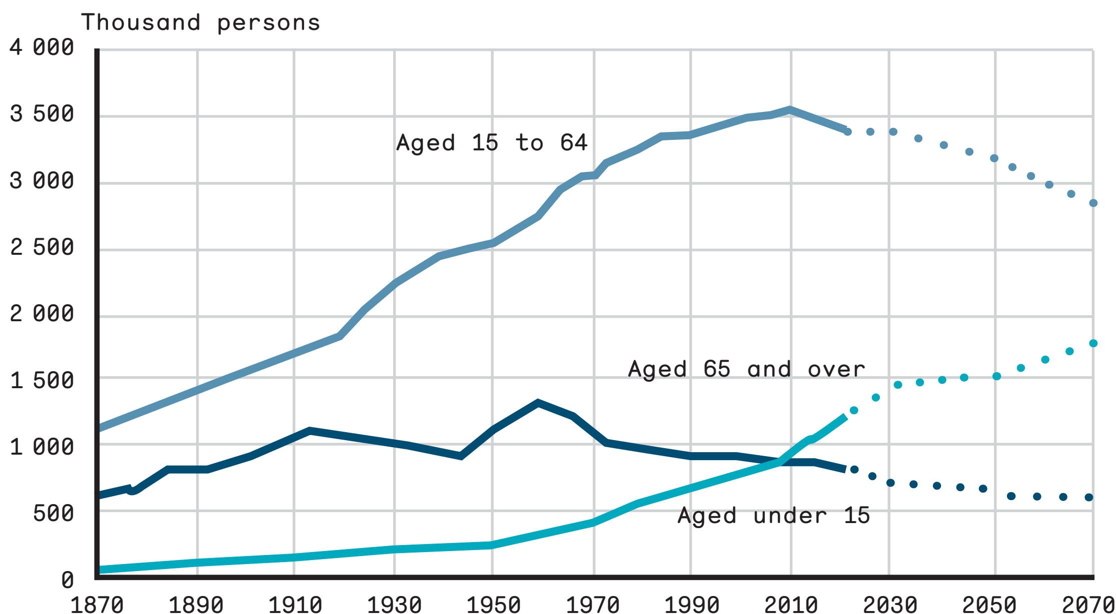


**Figure 8.1.** Population and population projected by age group (Source: Statistics Finland[7]).

7 Statistic Finland, Retrieved on 31.01.2022 https://www.stat.fi/tup/julkaisut/tiedostot/julkaisuluettelo/yyti_fif_202100_2021_23492_net_p2.pdf

been named the world's happiest country for the third year in a row, according to the World Happiness Report 2022.[6]

6 UNDP report (2020) Retrieved on o2.09.2022 https://www.undp.org/turkiye/news/finland-keeps-top-spot-happiest-country-world?utm_source=EN&utm_medium=GSR&utm_content=US_UNDP_PaidSearch_Brand_English&utm_campaign=CENTRAL&c_src=CENTRAL&c_src2=GSR&gclid=CjwKCAjw7eSZBhB8EiwA60kCW4X8l-S_JDsc57jO66nR9BsqZrxEgNKiel28O2QuLaR_emn4jU58MxoCZPoQAvD_BwE

## Demography

According to Statistics Finland on the population structure, the total population of Finland at the end of 2021 was 5,533,793, with 5,089,762 persons with a Finnish background and 444,031 persons with a foreign background. The demographic map shows that the Finnish nation is getting old. The prediction for 2060 is that app. 20% of the population will be under 15 years old and 80% will be 65 or over.

The structure of the population by native language has changed as well since the 80s. In the past five years, the number of persons speaking Finnish (86.9%), Swedish (5.2%) or Sami (0%) as their native language has decreased. At the same time, the number of foreign-language speakers has increased (7.8 %).

According to the Helsinki Facts and Figures 2021 report,[8] the Helsinki area had a population of 656,920 at the end of 2020, and 17% of the population spoke a mother tongue other than Finnish, Swedish or Sami. 65,000 residents of Helsinki hold a foreign citizenship, compared to about 279,000 in all of Finland. The predictions are that these figures, related to migrants in the Helsinki area will grow in the coming years.[9]

To summarise, the general data about Finland shows that the population is getting older, the numbers of migrants are increasing, and society is becoming multicultural and multilingual. The particular growth of migrants is located in Helsinki area.

The economic growth is connected to the population, its structure, and the labour force, and if Finland wants to keep the growth which is present at the moment, in 15 years, it will need to import professionals and a skilled labour force from abroad.

The questions that arise from these figures are related to the readiness of Finnish society for this kind of change and shift. How is society dealing with diversity and participation? How is the cultural policy framework dealing with these issues, and how do these orientations influence the operational level, the management of the public arts organisations? Is Finnish society ready to involve the diverse structure of the population in the decision-making processes as well?

## Cultural Policy Framework in Finland

According to Kangas and Sokka, the Finnish cultural policy development through history has been linked to three major historical shifts affecting the overall society, starting from nation building (1860–1960), the welfare state (1960–90) and to competitiveness in society (1990-) (Sokka, and Kangas, 2007). The first phase was characterised by the nation-state approach, building the national identity and unity (declaration of independence in 1917), putting efforts into history and heritage. At the beginning of the 20th century, the first framework of cultural policy was established. "National art" was officially recognised

8 Helsinki Facts and Figures report 2021, Retrieved on 31.01.2022 https://www.hel.fi/hel2/tietokeskus/julkaisut/pdf/21_06_09_Helsinki_facts_and_figures_2021.pdf

9 The City of Helsinki Executive Office (Pekka Vuori, Teija Jokiranta, Henrik Lönnqvist). *The Helsinki Region Foreign-Language Population Forecast 2018-2035.* https://www.hel.fi/uutiset/en/kaupunginkanslia/Greater-Helsinkis-foreign-language-population-to-double-by-year-2035 Retrieved on 31.01.2022

and established, the first art institutions appeared, and the first public funds were created (the state lottery, as one of the key financial instruments was established in 1926) (Sokka, & Kangas, 2007).

The 2nd phase started in the 1960s when the transformation of cultural policy took place, from the nation–state to an articulated sector of the welfare state. The main idea of the new cultural policy paradigm was the recognition of arts and artists as a resource for national economic and social development. As did many other countries in Europe (Finland became a member of the Council of Europe on 5th May 1989),[10] the new values were accepted, such as cultural democracy and democratisation of culture. This new framework in Finland was formed in the 1970s and was developed along with other segments such as the economy and social affairs. The cultural organisations from the public domain were created in this period. Their duty and mission were focused on supporting different art forms, art education, and encouraging citizens to take part in cultural life (Sokka, & Kangas, 2007). One of the main aims of this new cultural policy framework was to relieve the tension between high and low, elitist and popular cultures and bring culture closer to the people.

The third shift took place in the 1990s, when a serious economic recession hit Finland. The concept of neoliberalism was accepted from the political elites. The new public management, administration, innovativeness, globalisation, and creative industries were included in the cultural policy framework. Since the 1990s many authors, such as Anita Kangas, Sakarias Sokka, Miikka Pyykkönen, Niina Simanainen, Peter Duelund, Sari Karttunen, Risto Eräsaari, Martti Siisiäinen, etc., have been analysing the cultural policy paradigm in Finland. The discourse and the debate about it have mainly focused on the development and changes in the organisational and ideological systems of cultural policy, the style and type of governance, the financing culture, and the connection with other segments, e.g., the economy, education, and social affairs.

The political elites from different government coalitions have made interventions in the cultural policy framework, each government with its own goals and priorities. The last government programme (before the elections in spring 2019) was focused on creative work and production, inclusion and participation, as well as the cultural basis and continuity.

In Finland, there are a number of profound bodies (e.g., CUPORE, Centre for Cultural Policy Research), and experts that are active in scientific research and analyses of cultural policy discourse and are creating a solid base for building a foundation of the cultural policy framework, directions, and orientation.

As an example, CUPORE, the Centre for Cultural Policy Research, has carried

10 Council of Europe (2022) Retrieved 02.10.2022 https://www.coe.int/en/web/portal/finland

out research (2017–2020), as part of the project Opening. Becoming an agent in the field of arts and culture in Finland (in cooperation with the Culture for All and Global Art Point projects). The main aim of this research was to review the situation of foreign-born arts and cultural professionals in Finland and to investigate the opportunities and models of employment for foreign born professionals in the arts field. The main funding of this research referred to one of the problematic areas within the existing policies, structures and practices in the Finnish cultural context, which is the issue of equality, and in particular the equal work opportunities for foreign-born arts professionals. A major challenge regarding work opportunities was noted to be Finnish language skills, that are usually requested and are mandatory in most of the cases in the cultural field. Further, the concept of diversity, is rarely incorporated into personnel management in arts organisations. The lack of skills to deal with the concept of diversity is also mentioned as one of the obstacles. In addition, stereotyping and prejudices are also challenges in this field, which highlights the need for intercultural competencies, more cooperation, openness and mutual respect. The implications of this research on the overall cultural policy framework are not yet visible. However, certain actions are taking place on the national and local (municipal level), for example, the recruitment processes in the public cultural organisations are in the process of being revised and the requirements for proficiency in Finnish or Swedish are being re-considered.

The latest Finnish Strategy for Cultural Policy 2017–2025 encompasses a variety of important issues in the cultural field, such as diversity. This is illustrated in the extract from the current Finnish Cultural Policy:

Cultural life is characterised by diversity, and it is developed in interaction with international players. Creative work and cultural heritage are highly valued, and they are used in a broad range of different ways. Freedom of expression is ensured. Finnish cultural contents are of high quality, and they are also successful internationally.... (Finnish Cultural Policy, 2017: 34)

The new strategic goals are focused on creative work and production, inclusion and participation in arts and culture, and on continuity. All of these aspects are relevant to Finnish society, but the question is how and when the interventions will take place.

Similarly, the City of Helsinki has created a vision for the cultural field of the city till 2030 and one of the aspects mentioned in this vision is related to the question of diversity: "Every resident of Helsinki should have an opportunity to find their own cultural home to help them put down roots and feel at home in Helsinki."[11] The city recognises the

11 The City of Helsinki (n.d.a). *Model city of diversity*. Retrieved on 31.01.2022 from https://www.hel.fi/helsinki/en/administration/information/helsinki-as-employer/model-city-of-diversity/

potential of diversity, seeing each resident as a resource for development of the community. However, for this vision to become reality, many things need to undergo changes, such as recruitment procedures, (securing equal opportunity during the recruitment with an inclusive approach), involvement of a diverse group of people in the decision-making process, increasing intercultural competences, and providing capacity building programmes that would help all citizens to be able to apply.

Obviously, the political elites are aware of the changing processes in Finland in many respects, including diversity and participation, and they are trying to intervene on all of them, but how can the current situation still be improved, as the strategy papers do not alone ensure that the goals will be achieved completely, and there are a lack of concrete measure, instruments, and responsibilities.

On the other hand, Finland has a long tradition of supporting and maintaining cultural and arts organisations. According to the Ministry of Education and Culture, the State subsidies system in Finland, in 2019 supports 123 museums, 57 theatres and 28 orchestras. The public arts organisations play an important role in cultural life. Finland is probably the last country in Europe that is investing a huge portion of public money in its cultural infrastructure. Examples include the Music Centre (opened 2011) and National Library Oodi (2019) in Helsinki. This tradition is understandable, coming from the nation–state period when the identity of Finland was built. Today, the public discourse on public art organisations is linked to access and participation.

The current dilemma is how the concepts of access and participation are understood in arts organisations: as static and one-way processes (passive participation, consumption only) or dynamic (co-creation, participation in the decision-making processes). Jordi Pascual argues that the participation of citizenry in elaborating, implementing and evaluating policies is no longer an option, but a characteristic of advanced democracies (Pascual, 2007). Yet, the reading and understanding of these concepts differ. The problems that arise with the participation of citizens in decision-making processes and policymaking are linked to the fragmentation of civil society: public officials are not ready or not willing to share their power, and there are difference in values between public bodies and citizens, as well as a lack of understanding of the multilayer and diverse scene that exists. One of the indicators for assessing the level of a participatory cultural policy are the decision-making procedures. The case study in this chapter examines the structure of the decision-making levels in the management structures in the public art organisations in Helsinki, related to issue of diversity.

## Case study: Public Arts Organisations in the Helsinki Central (Töölönlahti) Area

This particular research was inspired by the findings from the previous research that was conducted in 2017/18 in the Töölönlahti area (central area of City of Helsinki) that was initiated by the Helsinki Culture and Leisure Sector, City of Helsinki, and was implemented by the staff and students at the Department of Arts Management, at the Sibelius Academy of the University of the Arts Helsinki.[12] In addition, the project "*Becoming an agent in the field of arts and culture in Finland*"[13] lead by the Center for Cultural Policy Research Cupore in collaboration with the Culture for All Service and Globe Art Point projects were in line with the idea of this research. Practically, this research is a continuation or addition to the projects and extends the research already done.

The research aimed to explore 15 public arts organisations from the central (Töölönlahti) area of Helsinki[14] and how the concepts of cultural diversity and participation are understood and implemented in the decision-making processes of the chosen organisations. The methodology and methods used in this research include two parts: desk research and a survey (questionnaire). Analysis of the data involved both a quantitative and qualitative content analysis in order to gain a sufficiently broad view of the research data.

In the research, the term "internationals" is used, related to the definition by Statistics Finland describing "a person with a foreign background". The main focus of this case study are people born outside Finland (in another country) and whose native language is different than the Finnish, Swedish or Sámi.

From the main fundings, it can be seen that the composition of the arts organisations that took part of this research, analysed by number of employees, were 25% for small organisations (0–50 employees), 33% medium size (50–250 employees) and 42% (more than 250 employees) (See Figure I).

12 The research included 27 cultural, sports and leisure organizations operating in the Töölönlahti area (see Appendix 1) with an aim to capture the overall expectations, thoughts and wishes for further development of the Töölönlahti project.

13 Lahtinen, E.; Mäenpää, M., Karri, S., Kurlin Niiniaho,A (2020). Opening the status of foreign-born arts and culture professionals in finland, helsinki: cupore

14 KIASMA- Museum of Contemporary Arts; The National Museum of Finland; Helsinki City Museum; Helsinki Art Museum HAM; Helsinki City Theatre; Helsinki Central Library Oodi; Helsinki Music Hall; Finnish National Opera; Finnish National Gallery, Ateneum; Design Museum; Finlandia Hall; Helsinki Philharmonic; Sibelius Academy- service; Sibelius Academy and Helsinki Festival

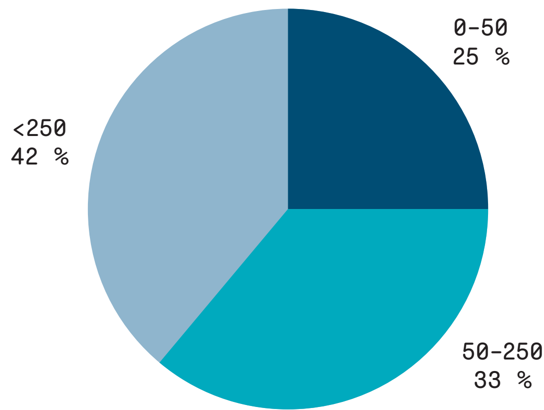


**Figure 8.2.** Size of the Arts Organisations.

The number of internationals (people who are not born in Finland and do not speak Finnish, Swedish or Sámi as their mother tongue) varies in each organisation. Three of a total of 15 organisations do not have any internationals among their employees, six organisations have 1–6 internationals, and only two organisations have more than 22 employees (see Figure 3).

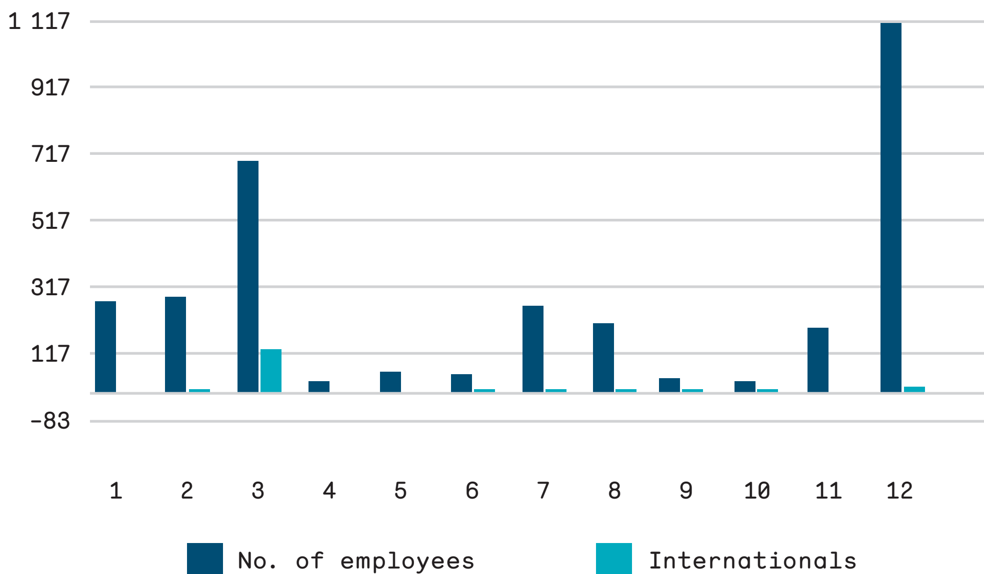


**Figure 8.3.** Number of internationals working in the Public Arts organisations in Töölönlahti area.

The number of internationals who are working in the arts organisations, located in the Helsinki central (Töölönlahti) area are mostly located in the first line of management, very few in the middle line of management and only one person works at the top management level.

From the total number of employees, only five percent are internationals. From the total number of employees, 0.03% are working at the top management level (one person). 0.38% are working at the middle management level and 4.81% are working at the first line management level.

It can be seen that the internationals are present as a labour force, but not at the top management level or near the decision-making processes. A small percentage are at the middle level and most of them work in the first line of management. The survey and questionnaire for internationals included all job profiles, including cleaners and maintenance personnel.

The representation of the internationals as a labour force in these 15 public organisations in the Helsinki central area, with 5%, is much less than the percentage of foreigners living in the Helsinki Area (17%).

## Concluding Remarks

Hence, the conclusion from the research, in terms of diversity, access, and participation show that the global challenges, including demographic changes, affect Finland to some extent. The new immigrants who are coming to Finland influence the proportion of the popula-

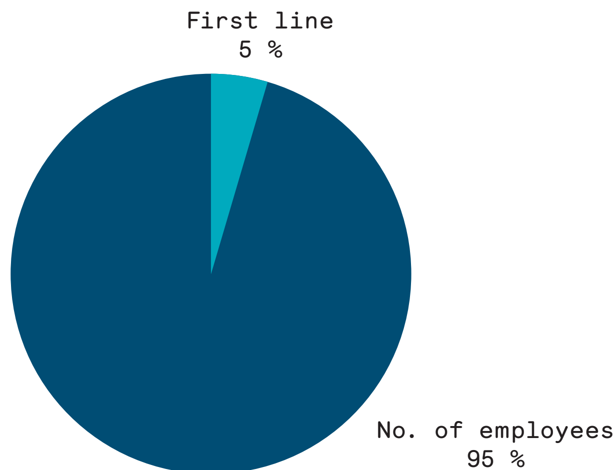


**Figure 8.4.** Number of internationals working in public arts organisations in the Töölönlahti area (%)

tion. Projecting on the coming years, for example, in Helsinki, it is expected that 20% of the population in 2025 will have immigrant backgrounds, and among these, the highest number will be young people under 16. This influences the percentage of people speaking other languages as their mother tongue, which will increase. On the other hand, the ageing of the Finnish population will increase the number of older people and the number of new-born babies will decrease. The number of children and young people will decrease in the main Finnish municipalities.

All of these facts will influence the general social and cultural life in Finland. It will influence the values, habits, lifestyles, needs, tastes, and customs. This could easily result in cultural, economic and social inequality. In addition, the COVID 19 crisis, obviously has had a negative impact on social cohesion, access and participation.

The demand for the arts and cultural field will be huge for improving on important issues as well as access, participation, inclusion and well-being. This will increase the need for diversity, and work opportunities. All of these aspects will need more attention and should be carefully considered at the operational level, e.g., there should be more space for diversity and participation in cultural programmes, decision-making processes and service offerings.

One of the most important issues affecting the arts and cultural field will be to ensure access and participation of culturally neglected or marginalised groups, particularly after the COVID -19 crisis. The case study shows the tendency in the public arts organisations in Helsinki toward the participation and inclusion of internationals in the decision-making process. It suggests that participation in art organisations is present, but not in the top and middle management level as it is in the first line of management.

As it was mentioned earlier, the context of cultural diversity and cultural participation, within the framework of cultural policy in Finland and its implementation are facing structural challenges. It is important to be aware of the fact that only the participatory principle in the development of cultural policy and cultural governance implies the highest level of participation based on establishing higher democratised models based on sharing responsibility and common decision-making (Vidovic ed., 2018)

When (how fast) and how (in which way) Finland will cope with these issues (diversity and participation) will depend on both external and internal factors. However, cultural diversity and cultural participation needs further research and more open discussions and dialogue.

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# 9

# CULTIVATING CULTURAL CHANGE – NOTES ON ART, ECOLOGY AND SOCIAL JUSTICE

**Taru Elfving**
CAA Contemporary Art Archipelago, Finland

## Introduction

The climate emergency calls for profound cultural and behavioural changes. The urgency of transformative societal changes was emphasised by leaders of nations, the United Nations, environmental organisations, scientists and indigenous communities at the COP26 international climate conference in Glasgow in November 2021. Meanwhile, unequal access to decision making tables was widely reported. Those worst affected by the escalating impacts of the climate crisis who have least contributed to the rise of greenhouse gases in the atmosphere were insufficiently represented. The structures of governance are evidently also in need of thorough cultural and behavioural transformations.

At the time of this writing, the ongoing Covid-19 pandemic has drawn into a sharp focus the interconnections between multiple planetary crises: global heating and mass extinctions, the depletion of agricultural lands and the oceans, deforestation, chemicalisation, and plastic pollution are all disproportionately affecting the most vulnerable human populations—largely those in the Global South, but also the poorest in the North—often indigenous and people of colour communities, and moreover, women and children.

These racialised, gendered, and ablist lines of "slow violence" accelerating in global capitalism have deep roots in imperialism, colonialism, slavery, and heteronormative patriarchy (Nixon, 2013). Meanwhile acute humanitarian crises across the globe are escalating today due to conflicts caused increasingly by ecological destruction and exploitation. Yet, uprisings against injustices are growing too—with ever-stronger solidarities between diverse locally-based movements. These amplify both the urgency and complexity of issues that need to be reckoned with in all their entanglement laid bare in the present.

This all unfolds, here and now, in a furiously networked digital realm with all its emancipatory promises set in a

stark relief against populist polarisations and extremism. The political and societal implications of digitalisation are becoming deeply felt in numerous ways. Just consider the ungoverned accumulation of wealth and power in what has been called "surveillance capitalism" (Zuboff, 2019). Or the unsustainable ecological footprint of digitalisation from energy use and e-waste to the mining of rare earth minerals.

Therefore, it has become evident that the ecological crisis cannot be addressed as detached from questions of social justice. In this article I aim to sketch out how these concerns affect and manifest in the arts, building on the course Art, Ecology and Social Justice I led together with Professor Anna-Kaisa Rastenberger for the Arts Management MA programme in 2021 and the findings of the research report Sustainable Futures I was commissioned to write for the University of the Arts in 2019-20. I can only offer an incomplete and partial analysis here, yet I hope that it acts as a call for further collective work in the field of curating, management, and mediation of art to address these challenges: whose voices are heard, whose practices are recognised as significant, what values and which interests are driving the discussions on ecology? How are the structures and practices in the arts part of the problem? How can the arts play a significant role in the cultural transformations required?

## More than One Ecology

Both ecological crises and social justice demand systemic cultural transformations in society and in its institutions. There are no simple or ready solutions available. Neither strong leadership nor revolutionary grassroots movements alone can achieve these changes. Rather they require thorough questioning of all habitual practices and patterns of thought. Moreover, not only committed space and time, but also methods and means for constructive critical dialogue and collaboration are needed. This was confirmed by the findings of the internal research I carried out at the University of the Arts in 2019-20. Many students, teachers and other staff members argued that art education and research as well the organisational structures of the University should create a supportive yet open framework within which both the individuals and the university community as a whole can work towards ecologically and socially just change. As the manifesto by students at the Theatre Academy in spring 2019 (unpublished internal document) states: "We want the questions concerning a post-fossil future and ecological sustainability to cut through our studies in a way that allows for experimentations, disagreements and dialogue."

The research also made tangible how the very notion of sustainability varies considerably between different disciplines of art. Similarly, the understanding of the related challenges and

the changes they call for are grounded in diverse practices in the arts. The situated perspectives of different fields of art and the myriad practices, traditions, and ceaseless transformations within them underline the necessity to negotiate between and acknowledge a heterogeneity of points of view in response to the complex ecological emergency. The issues raised as fundamental to consider ranged wildly, but also revealed every case to be a tight knot of numerous questions to resolve: the toxicity of materials used, the energy inefficiency of art spaces, the air miles of international travel, the environmental impacts and global social justice concerns related to digital and other technologies.

Yet, repeatedly also questions related to social, mental and cultural sustainability were raised as distinct but closely interconnected to environmental issues: how to nurture collectivity and inclusivity rather than competitive individualism and entrenched hierarchies? How to foster wellbeing and allow time and space for sustainable changes on a subjective level? How to address the diversity of cultural values at stake? The research emphasised the crucial importance of work across the distinct yet entwined registers of ecology—environmental, social, and mental ecologies, as defined by Felix Guattari (Guattari, 2000). Or, in other words, as Maria Puig de la Bellacasa writes, “care for one’s bodyself is not separable from peoplecare and Earthcare” (Puig de la Bellacasa, 2017, 150).

Across the University of the Arts, there was no common understanding of the differing notions of sustainability, yet a palpable shared sense of commitment to dialogue across disciplinary divides. In the face of what was widely acknowledged as an escalating emergency, there was also a clear recognition of the necessity to take time, to carve spaces and to develop protocols, practices, and pedagogies for this labour within the existing institutional structures and under economic pressures, which were not currently seen to allow for this sufficiently.

## Cultural Crisis

Arts have a role to play in the cultural changes called for by the ecological emergency. Yet, the “climate crisis is also a crisis of culture”, as Amitav Ghosh writes (Ghosh 2016, 9). Ghosh argues that imaginaries in contemporary literature are bound by the canon of Western modernity and its standards that emphasise the everyday, the statistically probable, the predictable—and furthermore, the individual moral journey rather than a collective experience. The legacy of imperialism and colonialism looms large also in the modernist ideals of universality over specificity, in the narratives of linear progress, and in the emphasis on the average that deems extremes as exceptions proving the rule, and, as such, to be dismissed as anomalies.

Ghosh claimed only a few years ago that while extreme weather phenomena

are increasing around the globe at an accelerated pace and in unpredictable patterns, depictions of climate disasters and stories about the impacts of ecological collapse are still often categorised as science fiction. Similarly attempts to reimagine anew human interdependencies and relations with(in) the more-than-human world are being defined, for example, as magical realism rather than acknowledged as world views and cultural traditions co-existing alongside that of Western modernity. This argument does not exclusively apply to literature but poses challenging questions also to other fields of art regarding their guiding canons and conventions.

In order to break with the linearity of the modernist progress narrative and to reckon with global injustices, different understandings and narratives of the past and the present are similarly desperately needed alongside alternative imaginaries of possible futures. This calls for the repair of past damage, as many indigenous activists, artists and leaders argue, not only preparations, but also reparations are needed. Ecological disasters are not only to come but have been already lived with for centuries by many people(s). What might reparations and climate justice mean in the arts? How could we redistribute resources to allow access to and to amplify a plurality of voices and alternative visions? This calls for not only expansion of the existing canons but radical transformations of them.

A thorough rethinking of the practices in the arts calls also for reconsideration of the notion of the freedom of the arts (Laiti, 2021). The singularity of the field of art may lie in its heterogeneity, porous boundaries and capacity to inhabit gaps between knowledges, while experimenting with methodologies, forms and materials, spatial and temporal coordinates. Its autonomy and freedom(s) thus require constant careful thought and practice rather than reinforcement as unquestioned dogmas. This is vividly put into perspective by, for example, the complex political and polarised debates about freedom of speech today. Changing social norms and ethical codes have always affected the arts. They cannot be seen as if somehow magically detached from ecological material constraints. Rarely is art solely an individual pursuit either, nor detached from other aspects and areas of social life, but rather an integral part of them.

## Attachments and Detachments

My professional background is firmly in the field of visual arts, which also inevitably directs my viewpoints in relation to ecological and social justice concerns here. In order to flesh out a little the problematics of detachments, attachments and access, I discuss these briefly in relation to exhibition making practices.

Modern exhibition practices arguably originate in 19th Century Europe, where new public museum institutions (of history, art and natural history) de-

veloped simultaneously with arcades and department stores. Museums were instruments of nation states and colonial powers, similar to the world exhibitions and, for example, the Venice Biennale, which represented the global world order as defined by European empires. Contemporary art exhibitions are continuations of this history and the accelerated international circulation of objects detached from the cultural and ecological contexts of their production. The detachments still in operation in exhibition practices may just no longer resonate as much with the 19th Century arcades as with the intangible Amazon-powered delivery networks.

The notions of a found object or a blank canvas, and the white cube as a default setting for exhibitions, can also be seen as a problematic heritage of western modernity, which keeps on fostering the presumption of open access—for some—to materials, knowledge, ecosystems, and communities. Where do materials and content come from? Whose are they? How are they accessed—by the artists, curators, managers, educators, researchers, or the audiences? Materials and methods carry their own inheritances with them, bringing weight of meaning to our work that is increasingly being recognised today. Yet, are the previous lifeworlds of the materials acknowledged sufficiently in the practices in the arts—whether minerals removed from their ecosystems, or synthetic materials with all their toxic legacies? Beyond the ecological impacts, materials raise questions of the production processes and supply chains with all of their global inequalities.

Meanwhile, the international circulation of artists reveals deep inequalities in access to freedom of movement, resources, and professional opportunities. This is evident, for example, in the growing field of artist residencies (Elfving, Kokko & Gielen, 2019). Pre-pandemic borders hardly seemed to exist for EU-citizens or North Americans, while visa restrictions and financial implications were insurmountable for many others—not unlike in the COP26 climate conference hosted by the UK in 2021. Yet the question is not simply of who gets to be included in exhibitions or international circulation, but how and on whose terms. Who wields power? How can we, for example, account for how the global market and private wealth alongside various political interests today direct the visual arts in many indirect but also in increasingly explicit ways?

Myriad attachments tie everyone to certain places, communities, ecosystems. Cultural, professional, discursive, collegial, financial and numerous other attachments intermesh in all their materiality and meanings in every practice with far-reaching implications. Attachments themselves are thus inevitable. As Isabelle Stengers writes: “The problem is not with attachment; the problem may be that some of us, those who call themselves ‘moderns’, confuse their attachments with universal obligations, and thus feel free to define them-

selves as 'nomads', free to go everywhere, to enter any practical territory, to judge, deconstruct or disqualify what appears to them as illusions," (Stengers 2005, 191).

## Situating Practices

To address the ecological crisis in a socially just way, I would argue that it is necessary to critically situate our knowledge and practices. Following Haraway's seminal feminist critique of the detached objectivity and universalism in western science, we need to recognise that our perspectives are always partial (Haraway, 1988). This partiality does not imply relativism, but rather lays the foundations for relationality. Critically situated practices can converse with a multitude of diverse voices and views. The interdependency of crises today requires responses that mobilise different forms of situated knowledge. This demands openness to experimentation with modes of collective gathering around shared matters of concern across disciplinary boundaries. As Stengers writes on the ecology of practices, this calls for a shift of focus from what practices are, to what they may become (Stengers 2005, 186).

Art practices have always embraced the process of becoming in relation to other practices and modes of knowledge. They have put increasing pressure also on the institutions of art, which have actively addressed the current crises in their programming in recent years. Institutions are now also beginning to consider the environmental footprint of their practices-as-usual, which used to be often out of sync with the presented critical content. The question is thus not solely of what art practices can do in response to the climate emergency, but also what can practices in the arts become as part of the ongoing societal and cultural transformations.

In order to be able to tackle the complexity of issues at stake here, it is necessary also to challenge universalising tendencies, such as the figure of the Anthropocene. What is needed, is "a multiscalar method of telescoping between space (planet) and place (island) in a dialectic or "tidalectic" way to see how they mutually inform each other," as Elizabeth DeLoughrey argues (DeLoughrey 2019, 2). Mediation between vastly different yet intricately interwoven scales is needed in order to acknowledge how the planetary ecological challenges or the global economy have diverse, locally specific impacts, and vice versa. Zooming into divergent temporal rhythms and situated knowledge challenges the universalising point of view that would erase some of them as incompatible. This approach resonates also with the call for a "pluriverse" as "a political ecology of practices, negotiating their difficult being together in heterogeneity", by Mario Blaser and Marisol de la Cadena (Blaser & Cadena 2018, 4).

The practice of "cosmopolitics" may be what needs to be developed now. As proposed by Stengers, cosmopoli-

tics demands that decisions are made in the presence of all of those affected—and not solely humans (Stengers, 2018). Cosmopolitics disrupts the business-as-usual and challenges us to carve time for collective processes and protocols to-be-(re)invented. The arts could surely take up this challenge and work towards creating space and time for these continuous negotiations between divergent perspectives. While reclaiming the art spaces as particular kinds of civic spaces with unique potential, this would most certainly also mean ventures into a range of other sites, frameworks, formats and temporalities as well.

What can art spaces become? Momentary detachments from the everyday can offer space and time for envisioning and imagining futures beyond what appear to be the boundaries of the possible or probable in the present. The arts can provide safe spaces for disagreement and negotiation between positions that in other societal arenas seem unbridgeable. They can be spaces, where we can develop practices of listening, voicing, sensing and sense-making, or telling alternative stories and histories without immediate battles over hegemony. They can nurture experimentation with relationalities, interdependencies, modes of being-more-than-one, more-than-human communality.

Yet it is also crucial to ask, what can art become elsewhere and otherwise? What is recognised as art and what is happening at its edges? Edges are always most diverse in ecologies, how about in the arts? When moving outside of art spaces, the messiness of entanglements, the complexity of ethical dilemmas, and the necessity of careful situatedness of practices and positions become further highlighted.

Not only space but also time is of the essence here. Attention needs to be paid beyond production, display and presentation to all the aspects of art practices—such as communication, audience engagement, and the myriad processes before and after the public moments. More emphasis and longer-term commitments—at every level of art making—on dialogue and collaborations, research and reassessment, rather than solely on outcomes, demand that we take time to do things with care, instead of following predetermined productionist timelines. The role of diverse audiences—rather than mere consumerist spectators—may then also be cultivated towards different modes and durations of collaboration, participation and even guardianship.

## Collective Becomings

The individualisation of ecological and social responsibility and seeing them as consumer choices or personal ethical dilemmas distracts from the structural changes necessary. Similarly, individualism and competitiveness in the arts are often structural barriers to the hard collective labour needed for sustainable and just transformations. While the

current crises are planetary with global causes, the solutions need to be locally embedded and practice-based, guided by diverse communities and ecosystems that both the crises and the responses affect in different ways. A multitude of transformations are necessary. Bottom-up processes and collective initiatives are at the heart of ecologically and socially sustainable transitions, but institutions need to be responsive and commit to structural changes and long-term processes that make the transformations possible.

Critical work on a discursive level is no longer enough, but a re-evaluation of language and terminology is also at the heart of the process: how is art written and talked about and by whom? What is acknowledged and articulated as significant? Who and what are given voice and visibility? Whose and what contributions are credited?

It is crucial to nurture a diversity of art practices, in all of their becomings. Part of the challenge is to remain radically open also to that which cannot yet necessarily be recognised, interpreted, or evaluated. The uncertain grounds where we find ourselves demand ceaseless negotiations of ethical and ecological guidelines. This transformative work is very much ongoing today, as questions of access, inclusion, and equality have recently become more widely acknowledged in the arts. Now that public statements have been signed, it is time to persist with the ongoing labour of change and continue addressing the questions: Who has access, and on whose terms? Who are our audiences? Who gets fair pay for their work? What work and by whom is recognised in exhibition practices? Are the processes transparent and open to challenge?

In terms of ecological sustainability, all practices in the arts have to aim for rapid decarbonisation in line with the rest of society. This means considerable scaling down of energy use. Yet there are severe dangers in a singular focus on carbon footprints concerning the arts, environment, and social justice. A narrow emphasis on carbon calculations shadows the complexity of the ecological emergency (IPBES, 2021). Moreover, it can distract from the diverse other ways that arts practices are implicated in this crisis, and how the arts can be part of the solution. Circular economies are also now actively being developed, yet the work is only beginning, for example, on building knowledge on the ecological impacts of materials or processes, and on determining what new skills and expertise are needed for a sustainable transformation in the arts. Numerous difficult questions remain on how to reduce ecological footprints without further deepening inequalities. Who has the means, infrastructure, and spaces needed for working sustainably? Who decides all the above?

Here it is imperative to remember the role that art, science, and environmentalism have played in violent colonial histories and how these legacies are alive today. How are the practices in the

arts aligned with the order of things that continues the extractive colonial practice of terra nullius? How to shift gear from looting to rooting?

## Cultivating Response-Abilities

What gives me hope now is the simultaneous commitment to locally embedded and globally networked approaches in many art practices and new initiatives. They weave connections across divergent scales, between the significant specificities and the planetary, while continuously critically situating their practices on these shifting shorelines and trembling grounds. In exhibition practices in recent years this has been prevalent, amongst others, in the so-called "oceanic" or "tidalectic" curating and in hydrofeminist thought (Hessler, 2018; Neimanis, 2017). In line with the so-called "vegetal" or "botanical" and "mineral turns" in art, the garden has become a reference point and an actual ground for experimentation with art making and exhibition practices, shifting the emphasis from representation to cultivation (Gray & Sheikh, 2018).

The garden—as a concept and a practice—has some of its roots quite literally in colonial histories. Botanical gardens were an integral part of the production of knowledge and power through the display and the taxonomic order of the natural world. The greenhouse today is a related industrial technology of boundary-making and detachment, where the control and manipulation of the climate disrupts seasonal and nutrient cycles. Yet gardens also carry living memories of sustainable cross-generational co-existence with the land. In small-scale gardening and farming, the cultivated ecosystem and the soil can still be related to as a dynamic community that humans are part of, rather than as matter to act upon and extract things from (Bellacasa, 2017). Gardens can act as resistance to the colonial and extractivist legacies of the current crises (Federici 2019). This can mean cultivation of communities and guardians, while nurturing different forms of knowledge and traditions embedded in specific ecosystems. Gardening as a practice draws critical attention to infrastructures—material, chemical, technical, architectural—but also to the reproductive labour of care and maintenance which is foundational for all production, art practices and institutions included.

How could this concept of the garden—and the participation in a community of humans, flora, fauna, microbial, and mineral beings it points towards—be applied to practices of curating, managing, and mediating in the arts? Or, the question to start with might be, whether the model comparable to the activities and structures in the arts is that of monocultural plantations, which are deeply rooted in colonialism and slavery and complicit in ongoing extractivism, or that of a permaculture? A monoculture is based on top-down control and scalability. It idealises growth and transfer-

ability from a small to large scale, and singular places to anywhere. A permaculture then again is founded on the understanding of inter- and intra-dependencies of species within particular ecosystems. This understanding builds on practices of attentive observation of seasonal cycles and careful assessment of the impacts of all interventions.

Recognition of the destruction caused by the global monopoly of monocultural logic urgently calls for the reinvestment of time and redirection of focus on complexities and specificities on diverse irreducible scales. In the arts this demands acknowledgement of our participation in the myriad webs of attachments within the specific bounds of each singular event or activity, but always also has implications in wider, far-reaching relations beyond the spatial and temporal frames in question. This resonates with the call for time and space for experimental yet respectful negotiation of irreducible differences in art education and the institutional structures of the University of the Arts, which I discovered in the research project Sustainable Futures. Perhaps a possible answer lies in permacultural pedagogy and management in the arts, guided by an emphasis on the significance of a multiplicity of embedded and embodied practice-based knowledge and heterogeneous temporalities rather than linear progress.

Setting out to work towards ecologically, socially, and mentally sustainable cultural transformations, a moment of pause might be necessary to look around and to reflect on what are we actually working with and for: when gathering around shared matters of concern and care, what is the value generated and for whom? What is recognised and articulated as significant to the art works and their processes of production and presentation? How can we keep resources in sustainable circulation within and for the multispecies communities and ecosystems they are sourced from, locally and across the globe? Or, how do we work with them not so much as resources but as re/producers? These questions can be the beginning of a transformative relation, the seeds for cultivation of "response-abilities" (Haraway 2016)—abilities to respond to and take responsibility for both the circulations that we navigate in our everyday and professional lives, and the planetary flows they are intimately interconnected with.

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# Part 3:

# CREATIVE WORK, ENTREPRENEURSHIP, MARKETING, AND CULTURAL MANAGEMENT

# 10

# CREATIVE CLUSTERS AS CATALYSTS FOR LOCAL CULTURAL DEVELOPMENT

**Lidia Varbanova**
National Academy of Theatre and Film Arts "Kr. Sarafov", Sofia, Bulgaria

## Introduction

This chapter aims to identify the essence and key characteristics of creative clusters (CCs) and to offer a typology of their diverse forms of existence. It also summarises the main business models, sources of external financial support and key success factors for the development of CCs. The research methods used for elaboration include desk research of documents and publications, mapping and analysis of diverse cases and targeted in-depth interviews with professionals and managers running creative clusters. The chapter is elaborated based on international research[15] within the framework of the project "Designing a Creative Cluster Ecosystem in Georgia" under the support of UNESCO and the European Commission. Special thanks to Nikoloz Nadirashvili and Creative Georgia[16] team for assisting the research and to all the experts and managers of the creative clusters who took part in the interviews.

## Creative Clusters as Catalysts for Creative Cities

*Creative clusters* (CCs) are a key concept in the theoretical resources and practices of developing creative cities. Initially, the *business cluster* as a concept was introduced by Michael Porter (1990), emphasising the geographical, sectoral, or horizontal connections between companies that aim to increase their joint potential to face a competitive environment.[17] There is however no

15 The research was performed in 2020 and the research methods used for the elaboration of this paper were: desk research of documents and publications; mapping and analysis of diverse cases from different countries and targeted in-depth interviews (online) with professionals and managers running CCs.

16 Creative Georgia website: http://creatvegeorgia.ge

17 Porter, Michael (1990). The Competitive Advantage of Nations. New York: Free Press

commonly accepted definition of what a *creative cluster* stands for. The scope and characteristics of each cluster depend on the local context, which is usually unique and specific for every city or region. Most often, CCs emphasise the geographical concentration of different organisations that combine their assets in a compatible way in order to seek and use local resources.

CCs are commonly known as:

- communities of creative individuals who share common goals and resources, have a sense of belonging and are connected around creativity;
- groups of companies of a similar or different type, with geographic proximity who establish relationships in order to spark innovation in cultural and creative industries (CCIs);
- part of a neighbourhood or a district in a city with a special creative spirit and infrastructure that motivates tourists and citizens to use creative spaces;
- mutually dependent entities in CCIs and beyond who share commonalities and competencies to undertake a joint project that uses local resources.

The term *cluster* is used also to describe a virtual or online network that is connected via the Internet or another digital means. Organisations that are included in a creative cluster are usually different in their legal governance and structure. They could be, for example, entrepreneurial start-ups, businesses, educational institutions, arts and cultural organisations, venues, service providers, financial institutions, research organisations, as well as individual artists, creatives and experts. In most cases, these organisations are related to different phases of the value chain process, ranging from production to dissemination and monetisation of creative products and services.

## Key Characteristics of Creative Clusters

Creative clusters are a proven cultural policy instrument for creative city development and implementation of culture-led regeneration strategies. CCs are an effective way for creative businesses to implement competitive strategies with better market positioning. CCs also have a societal angle—the impact on society and communities forms a major part of their activities and goals, connecting heritage and contemporary arts with numerous social activities, such as events and festivals. It is important to also emphasise that CCs impact communities and local development. They offer public goods and services, shared spaces, and resources.

Even if different in form, location and other parameters, the current research identifies that creative clusters have several common characteristics:

- **Shared location, resources, facilities, and assets**. CCs combine organisations and individuals on a mutual sharing principle.

- **Creativity and innovation**. These remain in the focus of every CC and determine the programming policy and activities offered.

- **Complexity.** Most CCs are complex in their nature and programming. They also differ in terms of the level of complexity, which is usually rather high.

- **Autonomy.** CCs need to maintain independence in their programming and budgeting in order to work effectively. Therefore, many of them develop a mixed financial portfolio of external and internal sources, without being dependent on a single funding source.

- **Common mission and goals**. Organisations included in a CC have a common mission, goals and values that in most cases are related to both economic and social development.

- **Regional proximity/locality**. CCs are regional, or local, existing in a specific geographic area.

- **Skilled creative labour**. CCs rely on creative individuals who are the key resource with their ongoing creativity, vivid interactions, and collaborative pattern of behaviour.

- **Crossover innovation capacity and multidisciplinary angle**. One of the key objectives for forming a CC is to spark innovation, both business and social, especially innovations between sectors.

- **Social entrepreneurship**. CCs are catalysts for start-ups in a city/region, especially those that involve social elements and not-for-profit goals, not only economic goals and commercial business models.

- **Synergy**. CCs bring together organisations and individuals who combine resources and competences in a way that leads to a higher end result than if working individually.

Creative clusters differ based on the following **variables**:

- **Years of existence**: As a relatively new phenomena, the oldest CCs have existed already for 30 years, while others have been set up very recently. Some CCs are also formed for only a few years, mainly based on external funding from the government, corporations, foundations and individuals, and after completing the project, the CC is dissolved. Some CCs are very advanced and constantly develop during the years, diversifying their strategies, while others remain small and do not grow.

- **Initiator.** CCs can be initiated by diverse organisations and individuals. In some cases, a city council decides to form a creative cluster, considering economic and social policy objectives. In other cases, a group of creatives from one or more CCIs are the spark for the formation of a CC. There are situations in which a CC is formed as a consortium between partners in order to attract specific external financing. A university, research organisation, IT company, or cultural organisation of any type (non-profit, business, or public) could also be an initiator of a CC, inspiring others to join. Some CCs are formed based on grassroots initiatives coming from activists or leaders of non-profit organisations whose mission is to connect arts with the community, or to organise street festivals and other free public events.
- **Purpose.** This variable is one of the broadest, because the mission and key objectives of the CCs are very different and may involve individual support of cultural entrepreneurs, organisational capacity building, promotion of CCIs on a regional level, or other policy-related objectives.
- **Level**: A CC can be formed at the:
  - Organisational level (e.g., co-working spaces, shared premises, etc.)
  - Level of a neighbourhood or district (e.g., a creative district).
  - City level (in cases where the whole city is branded as a *creative city* based on many creative clusters).
- **Types of organisations.** CCs are heterogeneous—they consist of different types of organisations—e.g., businesses, research organisations, educational entities, non-profits, public organisations, etc. The organisational structures are also different, varying from very fluid and open to quite agile and accepting only members who pay a fee.
- **Scope**. Some CCs function in more than one CCI sectors (heterogeneous), while others are specialised in one branch (homogeneous), e.g., there may be a textile cluster, film cluster, theatre cluster, etc. Homogeneous clusters usually combine companies that have different positioning in the value chain, e.g., a production company, marketing company and a supply chain company. There are creative clusters that connect CCIs with other areas, such as business and innovation (e.g., creative incubators and accelerators).
- **Involvement of new technologies**. CCs can be a combination between culture, arts and digital technologies, or they may be organised only around technological activities (tech

clusters). Some tech clusters could be related to augmented or virtual reality and their implementation in the artistic fields.

- **Management and governance.** CCs differ based on the way they are formed—some of them have informal structures (e.g., creative hubs, communities of artists and creatives), while others have formal structures and are part of the city policy strategic development (e.g., creative districts, mega-projects, creative suburbs). Some CCs are established legally as organisations in accordance with the country's legislation (e.g., social businesses, non-profits, associations, or creative enterprises). The level of cooperation and partnership between members is different in these diverse settings.

- **Business models.** CCs have diverse external funding and internal sources of revenues. Their incomes could be based on membership, paying fees for services, external financing, ongoing fundraising from different sources, and so on.

- **Time**: Some CCs are formed for a temporary period of time in order to undertake a project, while others are long-term strategic alliances between the organisations involved.

## Typology of Creative Clusters

As mentioned above, creative clusters differ based on many variables, while at the same time having common characteristics. Figure 1 provides an overview of the types of CCs that are most common in practice. They are shown in the figure for a better understanding of the typology, although cultural and artistic practices show that their activities overlap—one CC could be part of another one. For example, creative hubs, incubators and accelerators could be part of creative suburbs and neighbourhoods. A CC in one CCI branch could also include an accelerator for creative ideas, or an arts collective could be a CC that covers two or more CCI branches.

Culture-led urban regeneration strategies in many post-industrial cities around the world have transformed abandoned places into cultural, artistic, and social venues. These buildings—former military bases, old factories, flour mils, old ships, local train stations, ruined industrial sites—have been isolated from the rest of city life and may have generated a lot of economic and social problems. The initiative for the transformation of post-industrial abandoned buildings typically stems from the local communities, artistic cooperatives, young people, networks, the civil society sector, or the local/national government. The key goals of establishment of a creative neighbourhood are:

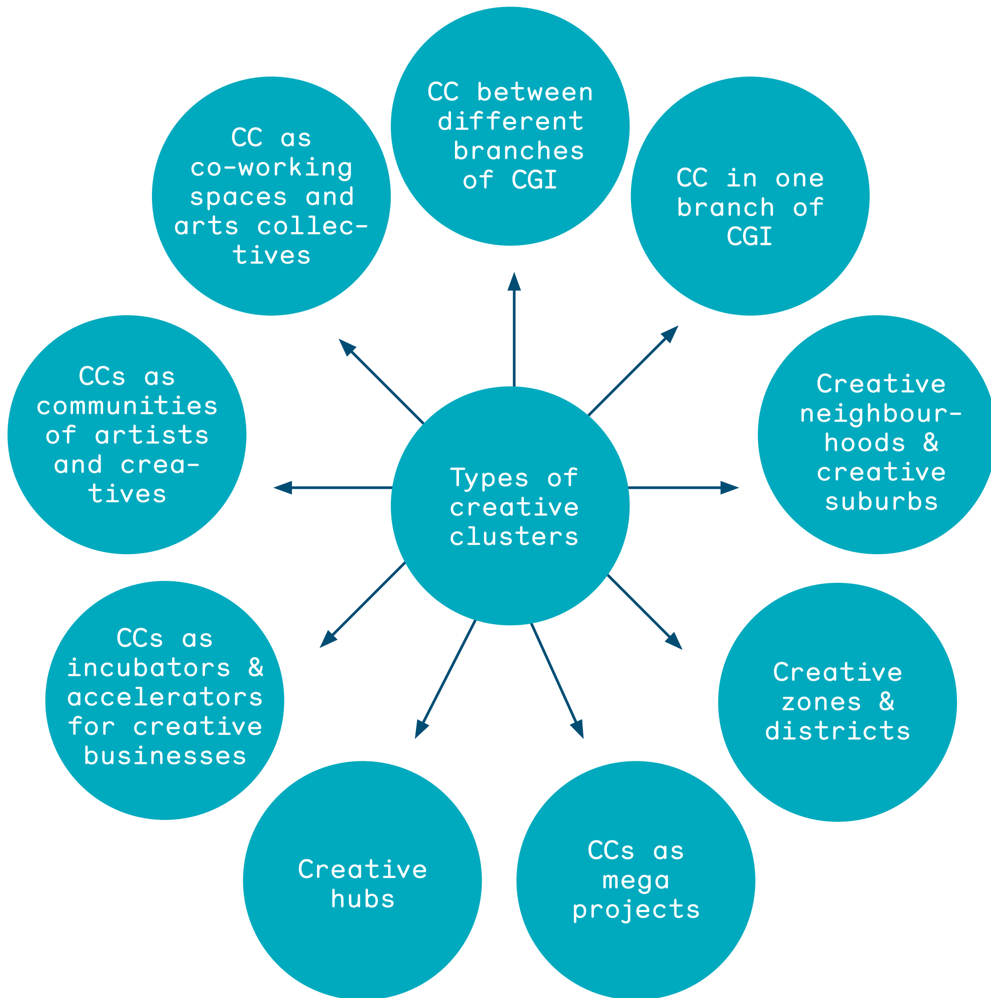


**Figure 10.1.** Creative neighbourhoods resulting from culture-led urban regeneration.

- to preserve a historical site that is part of the collective memory of the city or the region;
- to improve the image of an isolated part of the city by transforming it into an area with good reputation for culture, leisure and entertain-ment;
- to attract visitors and residents to isolated areas and to serve them better by offering diverse cultural programming;
- to improve the quality of life of the inhabitants by incorporating a qual-ity urban design and investing in public arts;

- to reduce unemployment, social exclusion, poverty and other social problems;
- to foster intercultural dialogue and create a peaceful local environment between diverse ethnic and minority groups of the population;
- to give a voice to artists, especially young and emerging artists, to experiment, create and network;
- to connect artistic/creative experiences with educational programmes at all levels within a local context.

The establishment of creative neighbourhoods require a combination of influencing factors at the local level, such as: public commitment and leadership, a high level of engagement of the civil society players, initiation of public dialogue and consultation with inhabitants of the respective region, collaboration between diverse actors such as urbanists, policymakers, artists, architects, businesses, and investors.

The newly established venues in a creative neighbourhood are usually multi-functional, combining diverse artistic and educational activities. Some of them offer mainly entertainment programmes, while others stress contemporary arts offerings. In most cases, the new spaces offer indoor and outdoor spaces for multiple purposes: rehearsal studios, cinema halls, theatre and dance stages, rooms for workshops, classes and lectures, spaces for debates, restaurants and bars, open green areas for relaxation and leisure activities. Many of them encourage emerging artists and offer debut stages, increasing the access of young people to culture.

Creative zones and districts play an important role in development of creative industries and the creative economy in a city. They are a catalyst for local economic development that is based on creative entrepreneurship. Creative zones and districts are an attraction for foreign and domestic investments, especially when developed in connection with industries with high potential for growth, such as the IT sector, biotechnologies, renewable energy sources, robotics, augmented and virtual reality and others. They are also important for job creation and development of new working areas for creatives. Creative districts are also a booster for tourism in a city, and a motivator for people to live there. There are also some negative aspects from the development of creative zones and districts, for example when a marginalized neighbourhood is transformed into a luxury place, it becomes expensive for communities to live there.

A creative hub is a term that has many connotations, although in most of cases it relates to physical or virtual places that bring like-minded people together, mainly working in the field of CCIs, but not limited to them. The European Creative Hubs Network provides the following definition: “*A creative hub is a physical space for creative and*

*cultural professionals that offers the most effective way to support their growth, collaboration, interaction and development.*"[18] Some creative hubs are specialised in a specific branch of the arts or CCIs (e.g., a theatre hub, design hub, or crafts hub), others bring together professionals from diverse areas. Hubs have a fluid form and open democratic structure that everyone can join or leave at any time. There is no membership fee or another form of participation on a paid basis. The form of a creative hub depends on several variables, among them: its purpose and reason of existence, the context of the city where it operates and the community settings (if offline). Hub managers and leaders, play a crucial role in the hub's operations, as in many cases their energy and enthusiasm keep the hubs alive. Hubs are also connectors between the creatives and the local communities. Creative hubs contribute indirectly to the growth of the local creative economy, as they are the place where a sparking innovative idea could be created and later on commercialised in an effective business model.

Incubators and Accelerators for Creative Businesses concern the practice of creative entrepreneurship. The terms *accelerator* and *incubator* are often used as similar concepts, however, they are different in their key purpose, operational and financial structure and other variables. Incubators and accelerators for creative ideas are considered a type of creative cluster because they fit some of the characteristics of a cluster, provided above. Both provide mentoring, training, technical assistance, and in some cases seed money for creative start-up entrepreneurs. Table 1 provides an overview of the differences between the two.

18 Source: European Creative Hubs Network FAQ: http://creativehubs.net/faq/

| Variables | Incubator | Accelerator |
|---|---|---|
| **Purpose** | Helps a creative entrepreneur to build a business from the ground up. Incubates an idea with the aim of building a business model around it, and later on, a company. | Helps a creative start-up to reach a next level in the business development. Accelerate growth of an existing start-up. |
| **Focus** | Innovation (social or business) | Scaling a creative business |
| **Application process** | Select participants that have disruptive ideas, in some cases based also on references. | Rigid selection, highly competitive. |
| **Programmes and services offered** | Open-ended format: In some cases, offers co-shared space for work. | Planned activities that need to be followed (training, mentoring, networking, etc.) |
| **Financial structure** | Typically, a non-profit entity relying on outside funding. Some incubators are part of a university or another structure. Do not take commission from the participating entrepreneurs. Do not provide up front financing and they do not expect equity in return. | Typically, a for-profit entity, in most cases privately run, accepting equity from participating start-ups for using the services and having mentorship. In some cases, provide seed investment. |
| **Timing** | No fixed time: mentorship can extend up to 2 years, depending on the needs of participants. | Short time (usually 1–4 months) |

**Table 10.1.** Differences between “incubator” and “accelerator” for creative start-ups.

Co-working spaces for creatives and artists offer shared resources, services, equipment, and others. They can bring artists from one and the same industry branch (e.g., designers, filmmakers, software specialists, musicians, etc.) to get together and learn from one another. Co-working spaces can target specific groups, e.g., just female artists, or young entrepreneurs, or they could be based on open access for everyone in the creative field. The benefits of co-working spaces, among many, include the following:

- Cost efficiency: reducing the overhead costs in the structure of creative businesses.

- More suitable equipment and space than on an individual basis.
- A networking environment where artists and creatives can get inspired and innovate because of the shared mode.

There are numerous co-working spaces around the world with plenty of concepts for their offered shared services.[19]

## Creative Clusters in the Digital Realm

Creative clusters worldwide use digital technologies and online tools in five main ways:

- **To produce cultural/creative content in a digital format.** This happens in cases when a product/service does not exist offline but is created only online. The development of entirely virtual programming is a trend in the arts and CCIs. New media art, digital art, and the use of virtual reality are some of the ways by which this is happening.
- **Selling cultural/creative products and services.** This includes livestreaming, podcasts, online shops for selling paintings and other art objects, pdfs, and kindle editions of books, downloads of music and films on a paid basis, offering merchandising online, and others.
- **Digital marketing**. This includes all online and digital means for the dissemination, communication and promotion of cultural/creative products and services through a variety of tools, such as: websites, blogs, social networks, online portfolio, online branding, public relations online, hashtags, mobile devices, search engine optimisation and others.
- **Fundraising and financing**. The digital realm offers innovative ways by which cultural/creative products and services of CCs can attract external support via diverse methods such as crowdfunding or donations online. It also offers ways for online business models, such as website affiliations, advertising models, fermium models and many others.

Creative clusters may also exist entirely online, although in these cases they are referred to as *virtual creative clusters* (VCCs). The dynamics and the rules upon which they exist are different from the physical presence of CCs. In many cases VCCs function as online networks, or virtual communities, because as mentioned above, the term *cluster* implies the spatial co-location of the organisations included in the cluster. Digital creative clusters are found also

19 See: 11 Inspirational Co-working Spaces: https://www.creativebloq.com/inspiration/11-inspirational-co-working-spaces-to-make-you-more-creative and: Co-working Spaces for Artists and Creatives: https://www.coworkingresources.org/blog/coworking-spaces-for-artists-and-creatives

in some of the sub-sectors of CCIs where new technologies are predominant, such as: software, IT, computer games, advertising, and others.

The research highlights five key challenges and barriers in the development of creative clusters in the digital realm, as follows:

- **Digital competences**. Many CCs face issues with insufficient or irrelevant skills and competences of creatives (e.g., artists, cluster teams, and managers) to work online and to properly use new technologies. Additionally, time allocation to elaborate and implement digital strategies may not be possible because of the limited number of people involved in the management of the CC.

- **Access to public funding.** In many countries, government support is not directed towards digitalisation in the arts, CCIs, and creative clusters online.

- **Shared resources**. Digital CCs also require a physical presence and shared resources to reduce their overhead costs. Such resources are not always easy to access locally.

- **Lack of corporate support**. Businesses in many countries prefer to invest in the "evening economy" and "leisure industries" when there is an urban transformation, rather than in creative and digital spaces.

- **Insufficient collaboration**. Online technologies offer opportunities for collaboration, although from a practical perspective, CC teams and managers do not use digitalisation as a means to collaborate and establish effective business models as a result.

Examples of creative clusters are given in Appendix I at the end of the chapter.

## Financial Models for the Development of Creative Clusters

Financial sustainability is one of the key issues in keeping creative clusters active over a long period of time. Below is a summary of the key business models for the establishment and operation of CCs.

***State-subsidised.*** The first option is establishing a CC with public money from a local authority (municipality, city council etc.), government agency (one or several ministries), or European funding. This approach is stable only if the decision-making authority has secured a long-term budget for the CC development. In many countries due to changes in political power, this option seems to be not that stable. In some cases, the ownership is kept public, while the CC is run by a non-profit organisation. Such a governance structure is a bottom-up approach, which has proven to have better sustainability.

***Self-financed.*** The second option is when a CC builds its business model

based primarily on self-generated revenues from a variety of sources such as: membership, offering paid services (workshops, information, mentoring, coaching, etc.) and from the rent of spaces for creatives and artists. In this case, the rent is lower than that offered on the market, and this is an important benefit for the artists, although it is hard to negotiate lower rents with the property owners.

***Diverse sources of funding and revenues.*** The third option is a balanced combination between external funding sources and self-generated revenues. Sources of external financing differ—they could involve: public money, foundations (local, national, international), European commission programmes, or universities. Examples include, among many: FutureLab in Eindhoven,[20] with 60% public funding and 40% self-generated revenues, and the Creativehubs network,[21] which made a transition from European funding to a self-sustainable model.

***Corporate support.*** This option is based on private investment schemes as a way to elaborate a business model. Such investments come from corporations, or individuals, in diverse forms—e.g., a coalition of business companies, or an investor with an equity in the future business. Corporate support could come from commercial companies, banks, insurance companies, real estate companies, or construction companies—in cases when a CC is connected with the renovation of a building (an example is the Volkstrant Building in Amsterdam).[22] In the cases of business accelerators for creative ideas that act as commercial entities, creative entrepreneurs pay a fee to the accelerator for joining, and private individuals (angel investors and others) hold an equity in the future growth of the start-ups.

***Crowdfunding and crowd financing***[23] are becoming popular methods worldwide for supporting creative industry projects, also including projects of creative clusters. Examples of some of the well-known and widely-used national level platforms are the following:

- BigIdea,[24] Ukraine: Allowing collection of funds for ideas supporting systematic change and open society in diverse fields such as: literature, music, research, education, healthcare and research.
- CrowdCulture,[25] Sweden: Project creators can attract funding from

20 FutureLab website: https://futurelab-eindhoven.nl/

21 Creativehubs network website: http://creativehubs.net/

22 Source: Volkstrand Building Research: https://www.volkshotel.nl/en/blog/art-cult/volkskrant-building-research/

23 Note: Crowdfunding is based on donations, while crowdfinancing is an investment by individuals who have a stake/share in the future company. The first one is philanthropic-based, the second one –investment based.

24 BigIedea website: https://biggggidea.com/projects/

25 CrowdCulture website: https://crowdculture.se/en

private investors, as well as from state funds.

- Goteo,[26] Spain: A successful platform for starting and implementing projects with social impact. Apart from monetary contributions, it is possible to collaborate through services, material resources, infrastructure or by participating in specific micro tasks needed for the development of projects. Goteo also has a unique financing methodology carried out in two rounds lasting 40 days each.

- Wemakeit,[27] Switzerland: The largest Swiss platform for creative industries, supporting people to sell design products, develop apps, publish cookery books, support start-up companies, as well as non-profit organisations to develop their communities.

There are also innovative business models for the support of CCs based on collective ownership, buildings where the ownership belongs to a "social housing agency", accumulating profits to reinvest in the property development.

## Success Factors

Experts and CC managers involved in this research explained several key factors that determine the success of starting and developing a creative cluster, as follows:

- Pay attention to the uniqueness and the resources of the place and understand the context in which the CC operates.

- Take your time to choose the right partners at the beginning and keep them involved by setting up a "win-win" situation with mutual benefits for all parties involved.

- Secure an inspirational leader who does not only start the CC but also has a community orientation and is able to build coalitions of partners around the cluster's development.

- Secure diversity of like-minded people involved in the cluster in terms of professional affiliations and background. Maintain their belief in the collective impact and their motivation to contribute to the cluster.

- Create a "family feeling" and a safe internal environment in the cluster before connecting with external partners.

- Make the organisational structure of the CC fluid and open for constant change where needed.

26 Goteo website: http://en.goteo.org/

27 Wemarket website: https://wemakeit.com/?locale=en

- Offer mixed programming combining traditional art forms with new media, digitalisation, and new technologies in order to attract young audiences and users.

- Maintain a collaborative mode in the CC's operations as a lively place of sharing and interactions and trust with the community.

- Keep ongoing contact with local communities and engage them, helping them feel the ownership of the CC through diverse entertainment, educational and other activities (e.g., restaurants, bars, parties, open stages, etc.)

- Increase transparency by involving media in the activities and results of the clusters (both conventional and social media).

The political will and the long-term commitment of initial funders or investors is of the utmost importance for the success of a CC. Government authorities should recognise CCIs as an important area in the strategic cultural plans at the national and local levels. The understanding that CCs are part of the development of creative industries, having also social goals, is of utmost importance to reduce the fear of creatives so that creative clusters can increase commercialisation and reduce the required public funding.

The importance of the creative clusters concept today, among other angles, is that it advocates for putting culture and creativity on the priority agenda in urban planning and strategies. It emphasises both economic development through creativity and using creative spaces to solve burning social issues at the local level.

Understanding, mapping and analysing CCs in each city and region assists the development of an integrated cultural policy at the local level that is connected with other sectors, e.g., the environment, healthcare, education, infrastructure, urban planning, and others. It also helps in the further steps of raising awareness and assisting the legal framework needed for the development of the creative industries. CCs have the potential to generate new business models which also need to be examined and implemented in the future.

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# Websites of Creative Clusters

Bangkok Creative District, Thailand: https://creativedistrictbangkok.com/

Beirut Creative Cluster, Lebanon: http://beirutcreativecluster.org/

Creative Cardiff: https://www.creativecardiff.org.uk/

Creativehubs network: http://creativehubs.net/

Creative Industry Cluster, Hungary: https://www.kreativipariklaszter.hu/ (only in Hungarian language)

Creative Industries Cluster Vojvodina: https://www.kvik.rs/home (in Serbian language)

Creative Industries Cluster, UK: https://creativeindustriesclusters.com/

Creative Cluster Kombinat, Rijeka, Croatia: https://kombinat.hr/

CRU Cowork, Porto, Portugal: https://cru-cowork.com

FutureLab website: https://futurelab-eindhoven.nl/ (Only in Dutch)

GoDown Arts Centre, Kenya: https://www.thegodownartscentre.com/

ICT, Media and Creative Industries Cluster, Berlin-Brandenburgh: https://health.clust-er.it/en

IDM Suedtirol: https://www.idm-suedtirol.com/

Impact HUB, Prague, Czech Republic: https://www.hubpraha.cz/en

Kapana Creative District, Plovdiv, Bulgaria: https://visitkapana.bg/en

Luxembourg Creative Industries Cluster: https://creativecluster.lu/

MOB Barcelona: https://mob-barcelona.com/

MTNS MADE Creative Industries Cluster, Australia: https://mtnsmade.com.au/

One North Cluster, Singapore: https://en.wikipedia.org/wiki/One-north

Open Hub Cr, Czech Republic: http://prague.the-hub.net

Transylvania Creative Industries Cluster, Romania: http://creativetransilvania.ro/en/

Zlin Creative Cluster: http://kreativnizlin.cz/en/

# APPENDIX 1: Examples of Creative Clusters

### Creative Cardiff

Creative Cardiff[28] is a network which connects people working in any creative organisation, business, or job in the Cardiff region with the mission: "*by encouraging people to work together we believe that we can make Cardiff the most creative place it can be*". The key aim is to bring people together from across the full breadth of the city's creative economy—from dancers and marketing professionals to architects and app developers—in order to encourage more innovation and creativity in Cardiff as a creative city. The network connects the creative economy across the Cardiff region, promoting and enabling collaboration for economic, cultural and social benefit. Creative Cardiff's activity is focused on three main strands of work: fostering connections and collaborations, encouraging enterprise and entrepreneurship, and telling Cardiff's creative story. Creative Cardiff offers online and offline ways of engaging—through a range of digital communications, events, research and projects. Creative Cardiff is supported by Cardiff University and the founding partners are the Wales Millennium Centre, BBC Cymru Wales and Cardiff City Council.

### CRU Cowork, Porto

CRU[29] is one of Porto's first collaborative places, created in 2012, it is a creative hub, located in the Bombardia-Porto Art District. CRU is a place to attract talented, motivated, and creative people to form a vibrant and diverse community and a shared place for them to work, exhibit, and to sell their creative products. The space has a coworking area, a gallery, and a store. CRU functions as a platform for launching independent projects, brands, and authors, while at the same time having a social mission to raise awareness about artistic creation. CRU has around 40 creative people working in the space on a daily basis and 50 brands are represented in the store. The network consists of designers and entrepreneurs whose brands are represented in CRU

28 Creative Cardiff website: https://creativecardiff.org.uk/

29 CRU Creative Hub website: https://cru-cowork.com/en

store, as well as partners, experts, and trainers. These *artpreneurs* and freelancers represent a wide range of CCIs, such as: design, architecture, photography, illustration, stage direction, journalism, translation, marketing, software development, and social sciences. The CRU team is a combination of people with diverse competences and transdisciplinary profiles—from psychology, music, informatics, plastic arts, economics, and photography. CRU is legally registered as both a non-profit organisation and a trade company to be able to run both projects with social goals, and to raise money from self-generated activities, such as: membership fees, services offered, organisation of events and conferences, and others.

**Impact HUB, Prague**

The HUB[30] is the Czech part of the HUB network, established in 2005 in London. It was founded in 2010 and currently operates in three cities: Prague (two hubs), Bruno, and Ostrawa as an inspirational co-working space, helping start-ups to accelerate, network, and advance. The mission of the HUB is to support the development of start-ups, companies, and non-profits, taking the role of a mentor that points out the right direction, giving an expert response to every question and valuable contacts that can make everything easier.[31] The HUB concentrates on social innovation, making an impact, and allows people from diverse areas to participate and network in order to catalyse creative ideas that lead to successful implementation of creative ideas. Programmes offered are:

- Impact first—directed towards non-profits and social businesses
- Climate change—assisting projects addressing environmental issues
- Ideation—a two-month programme for early-stage entrepreneurs with ideas
- Social impact award—targeting young social business innovators
- Start it @CSOB—a program for existing teams that have innovative ideas

The HUB also offers spaces for rent, such as: a conference hall, dance floor, meeting room, and garden for unique events. It has hosted hundreds of events and cooperated with large companies as well as individuals. The HUB is registered as a limited company, playing the role of a social enterprise. Most of its financing comes from its members and tenants/renters—around 75% are self-generated revenues, another 25% come from external sources—e.g., corporate support and public funding, mainly European funds. Corporations support the HUB from their marketing of CSR budgets, enriching the value for their business by connecting with the communities and creative people. The hub has 65 people who work full time

30 Prague HUB website: https://www.hubpraha.cz/en

31 Source: https://www.hubpraha.cz/en/acceleration/

(before the coronavirus breakout they were 125), and over 200 mentors and experts.

**Sectie-C, Eindhoven**

Sectie-C[32] opened its doors 10 years ago as a unique and vibrant space for designers, authentic doers, and independent thinkers who seek possibilities instead of looking at limitations. They made shared workshops, co-working spaces, studios, garden premises, labs, and more. The famous Dutch Design Week also takes place here every October and attracts yearly around 25,000 visitors to the exhibitions, open studios, and events. The Sectie-C team believes in the connection between creatives and the community, the feeling of being a "family" and having an open democratic structure that supports experimentation, mutual learning, and collaborations. Sectie-C is an organic collaboration platform of more than 250 creative entrepreneurs, artists, photographers, designers, musicians, communicators, and craft makers. Many of the inhabitants of the space are well known beyond the country's borders, while at the same time contributing to transforming Eindhoven into a creative city. Sectie-C is a non-profit organisation consisting of a foundation with an association of renters who contribute to the association. The foundation creates a vision to grow and develop the identity of the space and to secure a legal structure and future financial sustainability.

## APPENDIX 2: List of Interviewees

Dr. **Dane Anderson**, Senior Lecturer in Strategy, Innovation and Entrepreneurship, Director of Programmes in Executive Education, University of Manchester, Manchester, UK

**Koen Snoecx**, Collision Expert & Maker at www.luscinus.be, Belgium

Dr **Marlen Komorowski**, Researcher, Consultant and Lecturer with a focus on creative cluster research, Senior Researcher at imec-SMIT-VUB and Impact Analyst at Clwstwr, a programme at Cardiff University, UK/ Belgium/Germany

Dr. **Michal Glowacki**, Lecturer and Researcher, Faculty of Journalism, Information and Book Studies, University of Warsaw, Poland

**Mies Loogman**, Designer & Creative Strategist, Chairwoman Association Sectie-C, Eindhoven, The Netherlands

Dr. **Pawan V. Bhansing**; Independent Researcher and Consultant on Dual Leadership, Creative Business Centres, and Organizational Values, The Netherlands

32 Sectie-C website: https://www.sectie-c.com/

**Petr Vitek**, Co-founder at Impact Hub & Tilia Impact Ventures; Member of the Board at Česká spo itelna Foundation, Prague, Czech Republic

**Svitlana Kropelnytska**, Assoc.Prof., Department of Finance, Project and Educational Center "Agents of Changes", Vasyl Stefanyk Precarpathian National University, Ukraine

**Tania Santos**, Founder/<amaher, CRU Cowork, Porto, Portugal

**Tatjana Kalezic**, Independent Expert for Innovation and Creative Business Development, Founder of the Creative Industries Cluster of Vojvodina, Managing Director of the Serbia Start Up Association: Novi Sad, Serbia

Dr. **Yosha Wijngaarden**, Postdoctoral Researcher, dept. Arts and Culture Studies, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, The Netherlands

# 11

# CO-CREATION AND SUSTAINABILITY – THE NEW TRENDS IN ARTS MARKETING

**Annukka Jyrämä**
Estonian Academy of Music and Theatre & Aalto University, Finland

**Mervi Luonila**
Center for Cultural Policy Research CUPORE & University of Jyväskylä, Finland

**Kaari Kiitsak-Prikk**
Estonian Academy of Music and Theatre

## Introduction

The field of arts and cultural marketing encompasses several topics and sub disciplines such as strategic marketing, branding, and consumer behavior, among others. In the previous publication to celebrate the Arts Management Programme in the Sibelius Academy, University of Arts Helsinki (Johansson and Luonila, 2017), these topics have been well captured and presented. However, as indicated by the title of the book, the field of Arts Management as a whole, as well as arts and culture marketing in specific, are dynamic and in constant change similarly to the society around them. Even if arts or art fields, or worlds, have been sometimes claimed to occur in their own "bubble", the reality and evidence from both practice and academic literature seem to indicate differently. Arts organizations, for example, cannot ignore, nor are ignoring, the global trends in their own operations towards claims for responsibility and sustainability. Therefore, in this chapter we wish to bring forth topics that have recently gained widening interest among practitioners and scholars of arts and cultural marketing. The focus areas selected, namely customer relationships with special attention to co-creation and the role of sustainability and social responsibility, are topics that can hardly be ignored today.

Customer relationships as bases for marketing activities are not a new phenomenon (see, e.g., Grönroos, 1990). Service marketing, networks and rela-

tionship marketing perspectives were unified by Vargo and Lusch (2004) in their nominal article on service dominant logic. Co-creation and customer relationships have been further discussed in several disciplines as well as practiced in areas such as joint innovation or product development processes among practitioners (see, e.g., Äyväri and Jyrämä 2017). The emergence of sustainability and social responsibility within marketing and management discussion is not a new phenomenon (see, e.g., Kumar et al. 2012). It is partly promoted by scholars, but its urgency and importance has been emphasized even more in recent times globally.

In this chapter we will examine co-creation and sustainability with a focus on customer relationships in the context of arts and cultural marketing, touching somewhat on the managerial ideas as well, since these disciplines have several interlocking connections. The relevance of this focus area is clear, yet its role in an arts marketing context is less elaborated. We contribute to this gap by highlighting the importance of understanding the role of participation and co-creation in arts marketing. Second, we will further argue how co-creation through engagement and participation is a part of societal impact (see, e.g., Anttonen et al., 2016), building a connection between our two focus areas. The aim is to provide the reader with an understanding of the current trends in arts marketing mirrored by a look to the past and, in particular, to elaborate understanding on what co-creation and sustainability involve. We acknowledge the wider scholarly and practical discussion in today's society on these topics, yet it is somewhat neglected within the context of arts.

This chapter will start with a discussion on the arts marketing and management field as a discipline to highlight the issues discussed previously. Then we will proceed with the focus of our study, namely co-creation followed by an elaboration on sustainability in the context of arts marketing and management. We will conclude by emphasising co-creation as a way to enhance societal impact, building sustainability and social responsibility of an arts organisation.

## Arts Marketing

Before entering the discussion of our focus areas, we shall take a look at how the field of arts and cultural marketing has evolved alongside the field of marketing. The marketing discipline has evolved from an emphasis on products to an emphasis on the customer towards a more holistic view of marketing, namely market orientation. A market orientation looks at marketing as capturing the product or service itself, as well as customer knowledge, in addition to taking into consideration the competitive situation of the market—including the perspectives of arts, media and self-orientations (Sorjonen, 2011). Further, Colbert and Dantas (2019) point out how the market orientation

has evolved towards a customer service orientation emphasising the experiential nature of arts. However, they also acknowledge that there is a strong emphasis on product orientation within the art fields (see, e.g., Voss and Voss, 2000). The emphasis on a "product" orientation", i.e., an art orientation, can be interpreted as reflecting the "the art for art's sake" value, which is seldom challenged by arts marketing or management scholars.

When further analysing the evolution of marketing, we can note the expansions of fields of specialisation and their development, capturing the path of marketing from practice of distribution to retail, sales and advertisement towards understanding marketing practice in various organisational contexts and towards understanding the customer (Colbert 2017). As the marketing itself became more specialised, the marketing practice became more holistic, capturing various activities in society. The nominal article by Kotler and Levy (1969) opened up the perspective of marketing in different fields, not only in business but concerning also arts, among others.

Hence the field of arts marketing is no longer in its infancy nor in maturity compared to many academic fields, such as sociology or natural sciences. The fields of marketing have become fragmented and have developed their own specific academic discourses such as branding, marketing communication and digital marketing with their own journals and conferences, and the marketing in arts has followed a similar trend. Walmsley (2016; 2019) has pointed out the changes in arts marketing moving towards audience enrichment and engagement, or as can be observed in the marketing field in general, towards a customer relation perspective or service marketing, which will be further discussed in the next chapter.

The debate on whether you should adapt marketing tools to fit the field or whether they can they be used as in any market has likewise existed at least since 1970s (Rothschild, 1979). It could be claimed that the ways marketing is adopted in the field of arts reflect the inherent field norms and values in many cases (Jyrämä and Äyväri, 2010). The continuation of the debate can be observed via the choice of wordings adopted, the reluctance to use some marketing vocabulary—a case in point being audience versus customer. We adopt the view that art field specificities and the value base should be acknowledged, however we will not engage in a more philosophical debate on choice of words or tools as such but rather their implementation in practice.

Next, we will enter the focus of our chapter: co-creation. This is followed by reflections on sustainability and social responsibility.

## Co-creation in the Arts Field

Seeing art as an outcome of unique talent or genius is a widely shared percep-

tion, however, the role of the art world or field in legitimising and participating in the value co-creation is similarly well elaborated in academic discussions, without negating the unique value of the artist.

In the context of arts and culture, Becker (1974, p. 767) already proposed in his seminal study that "art works can be conceived as the product of the cooperative activity of many people", hence conceptualising that cultural production builds on a network of various actors and artists (see Becker, 1974; 1982; Bourdieu, 1993). In the (arts) marketing literature the given role for consumers in this networked environment is emphasised while the consumer as co-producer is placed also as a co-creator of value (e.g., White et al., 2009).

Luonila and Jyrämä (2020) link co-creation theories from the business literature to the research on Arts Management with the aim to create a new conceptual framework that provides a wider perspective for theory building of value (co-)creation in the context of Arts Management. Besides the academic contribution, the authors' goal is to provide knowledge for arts managers to deepen their understanding of the mechanisms that enhance value (co-)creation in the context of arts. The basis for this conceptualisation lies in the theories of service dominant logic (SDL) and especially draws on the definitions by Vargo and Lusch (2004; 2008; 2011; 2014). According to Vargo and Lusch's (2004) definition, value is always co-created, and value emerges only when a service (any product or service/offering) is used by the beneficiary or consumer (Vargo & Lusch, 2004). Later, the authors elaborate the conceptualisation in context, proposing that value is co-created by various actors and shaped by various social forces such as norms, rules, and symbols in a particular context (Vargo & Lusch, 2014) capturing the idea of networks to the understanding of value creation (see also Möller & Halinen, 2017).

In the context of the arts, as Walmsley (2019) notes, value creation is linked to co-created experiences. According to our earlier study (Luonila and Jyrämä, 2020), a variety of actors in different roles co-produce and co-create artistic and cultural contents or immaterial symbolic value related to these contents. Consumers might be interpreted as actors in networks who provide intangible and value-creating resources for arts organisations via participation (Luonila et al., 2019). In this sense, as Johansson and Toraldo (2017) have found, the cultural value and meaning need to be contextually situated in an environment where networks of actors might contribute to the value creation (Luonila & Jyrämä, 2020) and concomitantly create opportunities for participation. Thus, in the arts, based on the argumentation by Vargo and Lusch (2004; 2008; 2011; 2014) as well as Möller and Halinen (2017), the context for value co-creation can be understood through networks and especially

through network relationships. This approach allows better opportunities to identify actors and their roles in these networks where, as Luonila and Jyrämä (2020) have stated, the role of non-expert consumers through their co-creational experiences in the context of arts is important.

On a concrete level the interaction between artist and attendee is found to advance individuals' contribution to the co-creation of positive value in terms of the dialogue and opportunity to interpret performance (White et al., 2009). Thus, co-production and co-creation in the context of the arts can become concrete through interaction or communication, which are participatory in nature. A cultural event or organisation, for instance, may be seen as a platform where attendees can play an active role as co-producers with other attendees (Luonila et al., 2019). Based on their personalised experiences, attendees co-construct an arts event's narrative through communication and act as contributors through communicative activities related to the particular event or arts organisation (see also Äyväri and Jyrämä, 2017). This interaction might enhance legitimacy for arts organisations, but also provide opportunities for individuals to participate in societal phenomena in their communities (e.g., Luonila et al., 2019). Yet, as Luonila and Jyrämä (2020) state, the concepts co-production and co-creation are overlapping concepts in many ways and are hard to divide.

Thus, by activating opportunities for co-production in a unique way and mobilising the creation of an experience, the purpose of arts organisations is to enhance a valuable symbolic exchange within their community, in particular, and in society in general (Luonila et al., 2019; Walmsley, 2019). In this sense, as Luonila and Jyrämä (2020, 11) found, "co-creation allows us to understand the mechanism of co-production creating a conceptual loop for capturing the value co-creation".

The co-creation perspective thus gives an active role for the consumers, i.e. customers or audiences that have been seen as passive observants outside value creation processes. Giving a role or voice to the consumer is a way for art organisations to rethink their role in society, and build their sustainability and social responsibility, especially in terms of social sustainability.

## Social Responsibility and Sustainability in Arts Organisations

As discussed, marketing in the arts relies more and more on co-creation with the consumer, i.e., the audience or customer. The main tendencies in the cultural and creative industries sector similarly to other sectors stress the consumer's need to be "owners" of processes, being engaged, giving the customers a voice, as discussed above. The role of art is seen as transformative and creating different ways for dialogue and engagement. It also provides different

ways of seeing things, hence some artists are making a societal or ecological impact through their artistic work (see, e.g., Duxbury, 2019; Ateca-Amestoy et al., 2019). At the same time, engaging people and involving target groups in arts marketing can be considered acts of social responsibility and building social sustainability from the perspective of cultural organisations.

The ways to define and conceptualise social responsibility (SR) are numerous, and they may include various items (see, e.g., He & Li, 2011, Halme et al., 2018). A more holistic view aiming to capture these diverse perspectives has been defined by many scholars. For example, Marin and Ruiz (2006) adopt both social and environmental aspects of social responsibility (focusing on corporate social responsibility), including: 1) environmental sustainability, 2) philanthropy, 3) gender equality, and 4) disabled minority issues. Similarly, Halme et al. (2018) capture both environmental and social goals and outcomes in their conceptualisation. In addition to capturing different dimensions, social responsibility can be seen in terms of both internal and external relationships (Wood and Jones, 1995; Juntunen et al., 2018). To summarise, Varbanova (2009) proposes that SR is about the ability to respond to societal challenges, and it is "connected with the level of responsibility for the impact of business activities on the environment, consumers, communities and stakeholders, mainly in the public sector". Further, Kajalo and Jyrämä (2015) propose an additional dimension, contributing to the local community. This dimension aims to capture social responsibility activities focusing on collaborative actions with local communities, such as participating in local events, building co-creational activities with actors from the local environment, and engaging in local initiatives towards sustainability (see also Jyrämä and Kiitsak-Prikk, 2019).

Sustainability, or sustainable development, has been defined as "a development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Brundtland et al., 1987, par. 27). Another widely accepted way is to consider sustainability through social, ecological, economic, and cultural categories (Elkington, 1997, Alhaddi, 2015). Sustainability could also be considered as resistance towards external shocks (Prabawani, 2013), seeing sustainability as building a balance for the future in all these categories. Finally, the framework of the United Nations (SDG2030) (United Nations, 2015) with 17 specific goals takes into consideration ecological economic and cultural dimensions of sustainability challenges, and it has been adopted by many organisations as tools to evaluate and analyse the organisation's sustainability aims and activities (see also Jyrämä and Kiitsak-Prikk, 2019).

The cultural sector is essentially bound to the public sphere having deep social dimensions and symbolic mean-

ing serving shared social rules and public interests (Hasitschka, Tscmuck and Zembylas, 2005). Arts and culture as such ("art for art's sake") are considered a basis for the enrichment of society, welfare, community benefits (Radbourne 2002), and as manifestation of mission to serve the audience in a sustainable socially responsible way. Even though the involvement of artistic activity around tackling sustainability issues is no new phenomena, as artists throughout the time have been active discussants of societal topics (see, e.g., Jyrämä and Kiitsak-Prikk, 2019), the role of social responsibility in art organisations has received less attention.

The role of social responsibility becomes more blended and diverse in contexts where the actual goals of the organisation are seen to benefit the society as such, like the arts do (see, e.g., Radbourne 2002). Thus, in the context of non-profit organisations, including the arts, social responsibility has been conceptualised on two levels: first the organisation's ability to fulfil its mission, what the societal aims are for its activities, such as art for citizens, or curing cancer. Second, social responsibility viewed through the lens of corporate social responsibility (CRS), meaning the organisation's ability to respond to other societal issues, such as ecological questions or equality (Andreini et al., 2014, see also Cornelius et al., 2008). Further, Halme et al. (2018), emphasise seeing social responsibility as a strategic mindset, yet not pointing out the difference between for profit and non-profit sectors. Social responsibility reflects the value base of the organisation through its strategy and its implementation is conducted via sustainability activities. While in the corporate world, organisations tend to act socially responsibly when the institutional environment pressures and external stakeholders encourage such behaviour (Halme et al., 2018), arts organisations are expected by default to serve society in the most sustainable way (Jyrämä and Kiitsak-Prikk, 2019).

Looking at social responsibility in arts organisations, we argue that it also involves the creation of innovative and proactive solutions to societal and environmental challenges both in the sphere of art itself as well as in other organisational functions (Jyrämä, Kiitsak-Prikk, 2019). One dimension identified, namely contributing to the local community, captures many arts organisational practices well such as building on the connectedness of co-creating values through the engagement and involvement of audiences. Yet, it has been argued that responsibility and sustainability need to be integrated into the core activities (see, e.g., Halme et al., 2018). In the field of art, the art itself is often seen as transformative and societal dialogue is at the core of the artists' or art organisations' sustainability actions (see Elliott, Silverman and Bowmann, 2016). Hence, social responsibility can be seen to occur both in the core activity as well as in additional activities such

as educational programmes, outreach, or marketing. The ways arts organisations perceive and implement responsibility and sustainability can therefore be multifaceted. Cultural organisations and artistic activities may perceive SR as a form of strategic management, and they may implement it within both core/missionary activities as well as through its supporting activities. The actions taken by arts organisations contribute to the sustainable development of the organisation itself, as well as to sustainable societal development at large. Marketing can be a powerful toolset to be implemented in this work.

Next, we shall further elaborate how marketing is used as a toolset in social responsibility and sustainability involving co-creational activities. We argue that all sustainability dimensions have co-creation integrated in them. For art organisations, being socially responsible, encompasses both its core activities art, building on artists own social responsibility actions shared through art, and the arts organisations' actions as an organisation. These actions often include co-creation with various stakeholders from cities to companies and customers or audiences.

## Combining Co-creation and Sustainability in Arts Marketing

Social responsibility and sustainability actions in arts organisations are multiple and, as pointed out previously, they can include all of the dimensions and functions of the organisational activity from strategic dimensions to the artistic core activities, to audience development, waste management, HR and marketing just to name a few. Co-creation often plays an important role in achieving sustainability goals as the problems tackled (for example in the 2030 Agenda for Sustainable Development by United Nations) are multifaceted and require a multitude of skills and competences, an interdisciplinary approach (Äyväri et al., 2017). In these collaborative co-creation processes art and arts organisations can and have made contributions to achieve these global goals. However, in the scope of this chapter we will now focus on the social responsibility dimension—contributing to the local community—and social sustainability. We provide examples of social sustainability by arts organisations by building participatory and engagement activities with local communities creating a social impact in the local community by means of co-creation.

### Example 1: Opening Up Towards Local Community – "The Living Room Approach"

Many arts organisations have opened up their doors to local people as a way of contributing to the local community. In many cases this can be called creating "a living room" for the locals to share. This aims to lower the barrier

to attending the core activities of the arts organisation in addition to providing space and support for several local activities, as well as inviting locals to co-create with the arts organisation by bringing in their own initiatives and activities, in addition to the service offered by the arts organisation. As an exemplary case, we can look at Oodi – the new library in Helsinki.

*Helsinki Central Library Oodi is a living meeting place at Kansalaistori square in the city center of Helsinki. It is one of the city libraries, but in addition it identifies itself as "a non-commercial, urban public space that is open to all" and further "Oodi is a meeting place, a house of reading and a diverse urban experience. Oodi provides its visitors with knowledge, new skills and stories, and is an easy place to assess for learning, relaxation and work". The services provided by Oodi enlarge the traditional understanding of a library as arts and cultural institution, in addition to book, digital media loans etc, it offers workshop spaces with multiple tools for use, where people can use the space and tools themselves with assistance from the library. There are spaces such as studios, reading rooms, meeting rooms, movie theatre etc. for people to use. However, commercial use is not generally accepted. Oodi has become a success story with a diverse set of people engaged in the activities and with a warm open atmosphere, becoming a living room for many.*

*More information: www.oodihelsinki.fi*

The living room approach enables engagement and co-creation indirectly, just by using the space and the various services the visitors, customers, co-create the identity of the arts organisation through their own activities and ways of using the arts organisation. The identified key element here is "allowing and enabling".

### Example 2: Social Responsibility – "Towards Inclusion"

The role of the arts to build social cohesion is well acknowledged and the tray of activities consist of a variety of projects, artworks and more long-term practices of art organisations (see, e.g., Kantonen and Karttunen, 2021; Anttila and Suominen, 2018). Lehtonen and Pöyhönen (2018) (self-) analysed collaborative (co-creative) activity in the arts with societal impacts through a case example, the Other Home project. They examined how people with different backgrounds co-created a new community in the context of artistic and documentary theatre project. Arts projects also have a long tradition of social sustainability and responsibility actions in various contexts such as prisons (Johnson, 2008), hospitals (Bungay et al., 2014), and elderly homes (van der Lee and Wei, 2018).

*The Other Home project aims for the inclusion of refugees as well as providing means for refugees to maintain their pro-*

*fessional identity in a new context, where their only identity may have become that of a "refugee". As an artistic base the Other Home project has the central idea of hybrid artistic communication, with artists on the one hand had and a documentary role on the other. It consisted of a theatre play on the experiences of refugee artists. The participants were professional refugee artists, professional Finish artists working in the Finnish National Theatre, and amateurs who had participated in a theatre workshop open for refugees and who at this time wanted to join the performance as members of the chorus. The play was directed by Jussi Lehtonen and performed for audiences in Omapohja studios. Through the experiences of the refugees, the story revolves around questions of home and community, belonging, identity and integration as well as non-integration. The importance of art and community is reflected through different peoples' experiences and stories. The play provides a way of building and maintaining a/an (professional) identity for the participants and the means to communicate their journey, as well as their need for belongingness via means of documentary art—providing a strong experience for the audience.*

*More information: http://kiertuenayttamo.fi/esitykset/toinen-koti/ and Lehtonen and Pöyhönen (2018). The project was part of Arts Equality project (see Kantonen and Karttunen, 2021; Lehtonen 2021).*

In many cases art activities with aims for social cohesion and inclusion are project based. These projects include a strong co-creation approach, participants are seen as subjects rather than objects, with the power to co-create the outcome and not be passive objects for the art activities. The outcomes aim to be long term, yet a critical note is needed to reflect on the situations of the participants after these activities. What happens to them when they fall back to life without the co-creational practice? We strongly propose that further research on the long-term impact of such activities is needed (see also Anttonen et al., 2016).

### Example 3: Building Community – "Art and Us"

Making, experiencing, and consuming—hence participating in arts—can connect people while creating multiple impacts in a variety of phases. One of the potential contributions to societal development is the way cultural activities, participation and the attendees' engagement in the artistic and cultural endeavours connect people to places and regions (e.g., Kumpulainen, 2016; Lowe, 2000). In the recent literature, the potential of arts, culture, and creativity in the socially and culturally sustainable development of cities and neighbourhoods has been noticed (e.g., Crossick and Kaszynska, 2016).

Community-art projects are a form that is found to enhance the social bonds of solidarity and collective identity (Lowe, 2000, p. 358). As Karttunen (2017) states, in community art the pro-

cess is the focus. The author explains that in community art projects the artists make art with groups that are formed of non-artists—or non-expert consumers, a term that is used above—in a variety of operating environments. In these environments the activities are according to Karttunen (2017) usually conducted outside established arts institutions, but occasionally in collaboration with them. The T.E.H.D.A.S. association Radio Station and Sculpture Park serves as a good example.

*The Sculpture Park is an ongoing project which began in 2011 and was developed by T.E.H.D.A.S. ry in partnership with the City of Pori, other cultural actors who influence the area, as well as local communities. The T.E.H.D.A.S. Sculpture Park challenges the monumentality, permanence of public sculpture art, and at the same time the traditional understanding of sculpture parks. Live event activities open up activities to expanding audiences and lowering the threshold to participation. Currently, the development activities are being widened. The city of Pori is continuing the project in the area, with the aim to use cultural methods in sustainable urban development.*

*More information: tehdasry.fi/wordpress/project-radioasema/ and www.lyhytaaltoasema.fi/*

Even though community art as a form of activity in artistic work and experiencing the arts is common and well known, our approach concerning the attendee participation and the role in co-creation elaborates the discourse towards the current academic shift in arts marketing, where, as Walmsley (2019, p. 44) argues, "modes and processes of engagement are developing deeper and more collaborative bonds between audiences, artists, arts organisations and society more broadly". In this shift, the participating and experiencing attendee as a co-producer of an artistic work as in the case of community art, is an actor in a value co-creation system that throughout art-based activities contributes to our society in a sustainable way (see, e.g., Hirvi-Ijäs et al. 2020).

## Conclusion

This chapter focused on two key discussions on current arts marketing and management: co-creation and sustainability as well as social responsibility in the context of art and art organisations. We wished to highlight the specificities both have in the context of arts. As a starting point we elaborated the development of the marketing field connecting its evolution to the field of arts and art organisations. We connected co-creation to the social sustainability and responsibility goals of art organisations.

To conclude, we present our key claims and their implications. Even though we mainly discuss art in relation to other goals, namely (social) sustainability and responsibility, we wish to emphasise that we respect the "art for art's sake" values and feel that the

sustainability or social responsibility goals do not in any case undermine the arts value as such. The main claims proposed through the analysis in this chapter are twofold:

First, co-creation is not novel in the arts field but has occurred through the conceptualisation of participation, however the discussions on customer relationship and a new way to understand marketing via service dominant logic, i.e., value co-creation, provide depth and a deeper understanding of the role of co-creation in the arts as means for achieving social sustainability and responsibility

Secondly, sustainability and its dimensions can include arts and community implicitly.

Even though the topics of ecological sustainability or gender were not explicitly discussed in our analysis, we argue that co-creation could be a way to address these as well. Moreover, we encourage deepening the analysis of social responsibility and sustainability. We propose that social responsibility and social sustainability be further explored from the perspectives of inclusion and participation in relation to the goals and the production networks of arts organisations.

While the recent trends reveal that customers and audiences prefer sustainable and ethical brands (Brandwatch report 2020 via Ivkovic 2021), the essential societal impact of the arts provides new possibilities for arts organisations. While arts marketing is led by a consumer-centred and co-creational approach, it leads the way to more socially responsible strategies of arts organisations. It is not only about being sustainable in terms of marketing activities, but also having dialogue, transparency, and building the organisational identity on the basis of value co-creation and social responsibility.

We propose these aspects are now more relevant for arts organisations than ever, while as they are often non-profit, they build their existence largely on community support. Arts organisations have traditions and essential capacities to engage the audience and include communities in a participatory mode. Arts organisations have the potential to not only build their marketing strategies on co-creation, but to build their organisational identity, core and organisational activities on social responsibility and sustainability. Having social responsibility and social sustainability embedded in the arts organisations refers to a strong focus on inclusion and participation of communities, which is a strategic mindset not only in achieving marketing goals but goes far beyond.

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# 12

# ART(IST) MANAGERS: CREATIVE PRACTITIONERS WORKING IN ARTS MANAGEMENT

**Sheila Murray**
Queen Margaret University,
Edinburgh, UK

## Introduction

This chapter investigates the position, and possible conflict of identity, of those artists who are also arts managers. It speculates on how their different identities can be brought closer together, and what the field of Arts Management might gain if this were to occur. In the long term, the aim is to change the perception of who is understood as an artist, who is understood as a manager, and the possibility of being understood as both. I argue that there is a need for arts organisations to understand and recognise the artistic skills of their managers to support the delivery of organisational as well as personal ambitions.

"*Creative individuals are a necessary evil; they are useful, but they are subversive for the organization therefore managers think they should be controlled*" (Lahlou and Beaudouin, 2016 p. 487).

This statement encapsulates the 'problem' of creative practitioners who work as arts managers in arts organisations. It suggests the two works in opposition, whereas I put forward the argument that they can be one and the same. However, from my current research, the creative practice of arts mangers is largely ignored within the operational functions of most arts organisations. In reality, most managers who are artists, far from being 'subversive', appear to underplay their practice in order to make progress in their work.

The premise of my research is that the majority of creative practitioners cannot earn enough to practice their art full-time. The reasons for this are many and varied (see Gerber 2017) but the Arts Council of England (ACE, 2018) reported that close to half of visual artists it surveyed earned less than £6,000 a year from their art. Statistics for other art forms are not thought to

be significantly higher. While a great deal has been researched and written about artists' earnings (Abbing, 2002; Baumol & Bowen, 1993; Filer, 1988; Frey, 2003), little appears to have changed, leaving most to either develop more lucrative skills, or to stop making art, which wastes training and talent. Arts Management as a profession can be an alternative career choice for some artists to earn a living whilst retaining a connection to art. However, by advancing the careers of other, more 'successful' artists, their own creative futures often end prematurely. This leaves them to shoulder the blame for their 'failure' to succeed as artists (Becker, 2008), which was an experience I shared in transitioning from a career as a visual artist, to that of an arts manager. I therefore decided to investigate whether there could be a better alternative to one of being an artist at the start, and then at the end, of one's working life.

Moving from practice to management is not unusual and occurs in other professions such as healthcare and social work (Cousins, 2004). However, a crucial difference is that art is considered to be a lifelong vocation which demands unwavering commitment (Wittkower & Wittkower, 2007). Management, on the other hand, with its association with bureaucracy, routine, and hierarchy, is thought to be anathematic to art (Adorno, 1991; Bourdieu, 1993). In addition, the anti-social hours, and a growing trend towards entrepreneurialism, means Arts Management often involves emotional labour (Ashton, 2021), which has been defined as the commodification of feelings in one's work role (Hochschild, 1983), making the two identities of manager-artists difficult to maintain over time (Lingo and Tepper, 2013; Bain, 2005). Knell (2004 p. 26) suggested arts organisations have much to learn from artists, but that a "failure to catch up with the zeitgeist" means managers who are also artists are rarely consulted *as artists* by organisations.

In this chapter I will argue for arts organisations to acknowledge the ability of manager-artists they employ to support organisational aims by enabling them to retain and develop their art practice. To do this, I ask: *How might the professional practice of Arts Management benefit if artists who work as arts managers were able to bring their creative practice, and their artistic identities, into this role?* To address the question, I first reflect on a selection of the literature on art and management. I then consider the creative economy of artists' careers, and lastly on the discipline and practice of Arts Management.

## Reflections on the Literature

The relevant literature includes topics such as the meaning, purpose, and value of art; cultural economics; the nature of creativity; organisational and management theory (Kakabadse, Ludlow and Vinnicombe, 1987; Hatch, 1997); and the definition and identity of

artists (Karttunen, 1998; Morgan and Nelligan, 2018). In particular, the labour markets of artists have attracted much interest by researchers (Ashton, 2013; Bridgstock, 2011; Menger, 2006), however what artists actually do to make a living has only recently received attention (Mangset et al., 2018; Taylor & Luckman, 2020; Wyszomirski & WoongJo, 2017).

In general, the literature assumes an unbridgeable divide between artists and Arts Management (Macdonell and Bereson, 2019) and infers that managers are not artists, nor artists managers. The social philosophers Adorno (1991) and Bourdieu (1993) appeared to concur with this position, as both asserted that artists need complete freedom from mundane work in order for art to exist. Bourdieu's equation of economic success with artistic failure (and vice versa) is part of a discourse that frames Arts Management as a career of "last resort" for anyone who originally hoped to be an artist (Davis & Scase, 2000 p. 133), or one that artists 'fall into' rather than consciously choose to do. Becker (2008 p. 82) is similarly dismissive of artists who take this path by writing "support staff with former artistic ambitions become trapped in jobs by their mediocre [artistic] skills and abilities". The assumed incompatibility of 'art' with 'management' is part of what this chapter aims to problematise, given that for some artists, the reality suggests a less binary position. For to dismiss those artists that choose to become arts managers as 'mediocre' is a "gross simplification" of what is a complex issue (Dubois & Lepaux, 2019 p. 42). The remainder of this brief look at the literature will consider two topics that expand our understanding of this complexity, specifically the career trajectory of artists, and of Arts Management as a discipline and a profession in which some work.

The careers of artists. Much of the literature in this area is premised on the economic illogicality of artists continuing to make art that does not pay, despite bringing high personal and social rewards (Menger, 2001; Throsby, 2001; Steiner and Schneider, 2012). Towse (2006) attributes this to youthful, if misplaced, optimism and the result is thought to be an oversupply of art and of artists compared with demand (Menger, 2014), high competition (Lingo & Tepper, 2013), yet attractive rewards for the few (Frank & Cook, 2013).

The literature points towards a conclusion that pursuing additional and/or alternative careers is commonly experienced by those who set out to be artists. The system by which many art worlds (Becker, 2008) operate forces the majority of artists to 'retire' in early middle age when difficult decisions are often made (Benhamou, 2011). Alper and Wassell's (1996) longitudinal survey of US artists found the average time artists spent making art was 2.2 years, compared to 10.2 years doing 'non-arts' jobs and with up to 40%, moving into 'managerial occupations'. Throsby's (2001 p. 159) "work preference model"

suggests that in such circumstances most artists choose work that is related to art, even if it pays less than "non-arts" work. Menger (2001 p. 246) gave a nod towards recognising Arts Management as such a career for some artists in saying "artists may be induced to exercise supervisory or managerial skills and blur the line between management and [artistic] labour". For as Bauer et al. (2011) observed, artists are not inherently unsuited to being managers in all cases. Yet it remains common for research to consider these two identities separately, framing artists and managers as being "entwined in a constant conflict-ridden, battle-ready mode" (Bauman, 2004 p. 20).

Arts Management. The term Arts Management is often used to include all activities and skills associated with the creation, organisation and dissemination of the arts in a field where culture, creativity, art, and management conjoin (Dewey, 2003). What was once considered to be a branch of general management has developed into a profession with its own scholarship, journals, courses, and conferences (Evrard and Colbert, 2000), even though there is some question as to whether art can, or should, be managed at all (Chiapello, 2004; Townley and Beech, 2010). The professionalisation of the field has led some to argue that it has become disconnected from art, and that to address this, artists should play a key role in the management of the arts (Brkic, 2009). Others are less enthusiastic, for example, Byrnes (2008 p. 199) suggests that "The low pay [...] leads to the practice of hiring, or relying on unemployed artists, to fill staff positions" but that "some artists are better than others in fulfilling specialised functions". In Byrne's latest edition co-edited with Brkic (2020) there is a notable change in accepting that artists do have a place in Arts Management, however the benefits are framed in terms of their acquisition of management skills to promote their art and not by what they could bring to the profession itself.

Dubois (2010) and Cuyler et al. (2020) note the paucity of research into who arts managers are and what attracts them to the field. This means that Paul DiMaggio's (1987) extensive survey of some 3,000 arts managers continues to be a common point of reference. DiMaggio found a profession that attracted well-educated, white, middle-class individuals of both sexes, many of whom had backgrounds in a creative practice. Twenty years later, Dubois' (2010) found 85% of Arts Management students from 19 French institutions to be female, with 90% having previously pursued a creative practice, which just under half had retained on becoming arts managers. Elstad and Jansson's (2020) six-year survey into Danish artists who had completed a short course in Arts Management found that most experienced high satisfaction on becoming arts managers and greater self-confidence in their art practice, indicating artists can adapt well to working as arts

managers. However, none of these studies consider what benefits may accrue to the organisations they work for by artist-managers continuing with their creative practice.

The overrepresentation of women in Arts Management was an observation made by Cuyler and Durrer (2020), however what they did not explore were the possible reasons such as additional caring responsibilities, which brings a greater need for stability and certainty. Instead, uncertainty and risk are associated with the popular perception of artists as male and 'born' to create through their special 'temperament' (Wittkower and Wittkower, 2007), despite little evidence to support the theory that an artistic temperament exists (Schlesinger, 2009), or that artists are inherently unsuited to management (Gridley, 2010; Martin and Frenette, 2017; Cenuka, 2017). Gerber (2017) observes that it is often artists themselves who believe they have a particular temperament, but one which enables them to be flexible and adaptable in taking on a variety of work. Indeed there are signs of a closer relationship emerging between art and Arts Management as the latter becomes increasingly insecure in relying on freelancers and short contracts (O'Brien, 2017). Walter (2015 p. 11) confirms this by saying: "Until recently there were two universes—the arts and cultural management and the choice of which to work in was clear". Furthermore, Caust's article *Does the Art End When the Management Begins?* (2010 p.11) advocates for all managers to be as 'creative' and 'engaged' as artists in creating the content of arts organisations, and that traditional management structures are no longer viable in the arts. This changing context arguably means that the 'choice' between being an artist and being an arts manager no longer offers such distinct futures.

This brief overview of relevant literature highlights the complexities, contradictions and sensitivities raised in exploring the research question I ask. It also suggests that a formerly taken for granted division between art and its management needs to be questioned and for the subject of artists who chose to pursue a career in Arts Management to be investigated further. In order to pursue the issue further, I began a professional doctorate, which enabled me to engage with arts managers in their creative practice. In doing this I summarise the methodology I employed before offering an initial analysis of my findings.

## Methodology

In designing my research, I drew on the qualitative principles of Interpretive Phenomenology (IPA). As an artist who also became an arts manager, I had the life experience and knowledge to implement this approach effectively (Fulton *et al.*, 2013). I was also able to more easily identify and recruit participants from my network of contacts. As an insider, I was an artist/researcher/participant of my research (Kapolei-Kiili, 2017), which

is a position thought to be of value in interpretive phenomenology (Larkin and Thompson, 2011). The methodology was also appropriate in analysing the participants' experiences from their written and spoken life narratives (Seale, 2012).

To help to answer the research question, manager-artists were invited to make a new work of art informed by their work as arts managers. This formed the basis of a workplace intervention intended to bring about positive change by participants more readily representing themselves as artists at work (Martin and Wilson, 2018). For this, the Arts Based Research (ABR) approach was adopted (McNiff, 2013; Leavy, 2017) with the intention of revealing insight into how creative practice might be integrated into the field of Arts Management. The longer-term intention is for participants to influence their places of work and for arts organisations to support and normalise the creative work of employees. Organisational change, if externally initiated, is known to be difficult to achieve (Deal and Kennedy, 1982), but as this intervention was activated by the employees of arts organisations, arguably an opportunity exists for management to welcome art practice into environments not formerly considered creative places in which to manage creative work (Danzien and Lincoln, 2008).

Research context. The background context of the research was the Covid-19 pandemic. Most arts organisations remained closed throughout, and the participants were either furloughed, or were working from home. The economically fragile arts sector in Scotland naturally prioritised its continuing survival, rather than new ways of operating. This new reality added to the complexity of the research. One result was of the extreme anxiety experienced by some participants, leading to workplace stress and absenteeism. However, others reported that in working outside the constraints and routines of the office, they had more time to think creatively and to make art. What could have been a considerable barrier became, in some cases to be an advantage. Nevertheless, the changed circumstances required a revision of my original research design in how best to collect data which was both rich, worthwhile, and relevant.

Research design. I began my research by conversing with several leaders in the arts known to me. These included a former Minister of Culture for Romania and author of a book on Arts Management *Another Brick in the Wall* (2006); a Scottish arts journalist and chairperson of several arts organisations and trust funds; a writer and lecturer on arts policy and management, Aleksandar Brkic (mentioned earlier); a change-management consultant of arts organisations, and a founder of the industry magazine The Artists Newsletter. Their thoughtful opinions and knowledge helped to substantiate the value of my research. From my contacts, I then identified and invited thirty possible participants and put a call-out also in two Scottish industry

bulletins. I additionally enlisted a small group of students from the MA course in Arts Management at Queen Margaret University, Edinburgh, who had professional experience of working in Arts Management.

Data was generated from four sources:

- The written and spoken life stories of participants
- The artworks made by participants as an intervention into practice
- The self-evaluation of participants taken from questionnaires
- The contribution of 7 participants to a focus group

To ensure participants had the necessary experience and knowledge (Cunliffe, 2017), the criteria for their inclusion was:

- A minimum of 3 years' work in Arts Management in the public or private sector and in any art form
- To have practiced art by having their work exhibited, published, performed, or by peer recognition
- To have encountered systemic barriers in continuing to practice their art form

Given that I also met this criteria, I completed all the activities asked of the participants (Costley, Elliott and Gibbs, 2010) and shared my life story with them in addition to making a collection of jewellery exploring the theme of 'hiddenness' seen in Image 11.1.

Initially, I was reluctant to expose my own creative practice as a jeweller. However, of greater concern was the real possibility of attempting to resolve my experience as a manager-artist vicariously. As said by the American artist Martha Rosler, "If you want to bring conscious, concrete knowledge to your work you had better locate yourself pretty concretely in it," (Cole and Knowles, 2007 p. 11). Several participants were equally reluctant to make art and withdrew from this part of the research. Reasons for this included the lack of payment for what they regarded to be an artistic commission, being 'too busy' at work, or ill health. A few left without explanation. From a total of thirty participants, thirteen went on to make works of art.

The unpredictability of participants is well-known in research (Robson and McCartan, 2016; Denicolo and Becker, 2012) and although some pandemic drop-out was predicted, I had not accounted for the high anxiety experienced by some at creating art. I therefore made it a condition that no judgement would be included on the work's 'quality' (good or bad). Instead, participants were encouraged to value the experience as leading to a possibly deeper understanding of their position (Nelson, 2013; Leavy, 2017). Those who chose not to make art were still included as their written and spoken contributions remained an "accessible means of examining the experience of emotion in organisations" (Boudens, 2005 p. 1285).

The research validity is demonstrated by its transparency, reflexivity, and

**Image 12.1.** ‘Art(ist)Manager’ 2022 by researcher/participant Sheila Murray. The bangle can be worn with the inscription exposed or hidden.

impact (Seale, 2012). The transparency stems from the transcripts of the participants' written and spoken narratives, the art they produced, and from their self-evaluation of the process (Leavy, 2015). Then reflexivity arises from my ongoing support, and shared experience with the participants. The impact will be from the outcomes of the intervention, which is ongoing. All claims from the first wave of data coding are therefore tentative.

## Analysis of Findings

*"I think working in arts administration creates more of a separation between art practice and work because artists view you as someone who has an advantage because you are closer to it, whereas in fact it's the complete opposite".* (Participant)

The above quote is an example of the misunderstanding and friction between some artists and arts managers of their respective roles and identities, which this research study aims to address. The data was themed by how the participants made sense of the phenomenon as they experienced it (Van Manan, 1990). Supplemental data was in the art made by thirteen individuals and analysed from informal feedback and their more formal self-evaluation (Saldana, 2021). I highlight three themes which address the research question whilst acknowledging more are likely to emerge as the analysis progresses. These are: Belonging, Identity and Fear.

Belonging was expressed as an emotional reaction by several participants to their places of work, which they felt were opposed to change and were 'uncreative' environments in which to work. One remarked:

"No, [name of organisation removed] is not a creative place to work. I can say that right away. They are always talking about openness and creativity but it's a very closed bureaucracy and they are trying to make it bullet-proof in terms of being attacked from outside [...] it's just a bit – they actually don't take you seriously as an artist. You have to come in as an artist from the outside because they say "oh that's interesting" – and that's it – it goes nowhere."

This individual had strong opinions on the subject, however her mental ill health prevented her from making art. A different participant said: "I find the office itself a depressing environment, aside from the very nice people who work there. It's such a bland and uncreative space, even the art on the walls doesn't speak to me". These statements suggest that some participants feel emotionally and physically alienated from their organisations and that there is little space for creative expression. But have participants' themselves given up on attempting to change their work environment in addition to giving up on their art? The deadening atmosphere and routine was expressed by a participant and poet in his submission *Deadlines on Dead Lines*:

"It's national help a sad man make

his spreadsheet go green week! Your name is in amber. When we receive your submission it will go green. I don't want it to go red. You don't want to know about the going red protocols. Yours, Colour-Coded (name removed) - mainly grey at the moment"

A participant who is a dancer and a choreographer initially rejected the invitation to create a piece on the grounds of needing resources. After our discussion, and seeing the work of another participant, she presented a film to express her experience as an artist and a manager.

These examples illustrate the impact of not belonging and an acceptance of 'how things are' at work. However, those who made art turned alienation into inspiration by reconnecting with their identities as artists.

Identity manifest itself in the 'hiddenness' of participants as artists at work and the 'risk' of not being taken seriously as arts managers if they were thought to have another 'side' career. Participants who identified primarily as artists often chose to remain in lower grades as a trade-off for more time to create. One said: "I don't put myself forward. I prefer to have energy left for my practice". Another wrote: "I've managed to associate being on a lower pay grade with having fewer responsibilities, rather than internalising it as me being of lesser value. It does mean I don't see a longer-term future for myself here". Those still working as artists spoke of separating their two identities to maintain a 'professional distance'. One took this to the extreme of exhibiting his art under a pseudonym. However, a younger student of Arts Management saw no conflict saying, "I do not identify myself as an 'ex-artist' but an artistic practitioner [...] I love promoting my work *and that of others*." However, those who had worked in higher grades for longer spoke of their art being 'on hold', which allowed them to retain a psychological connection to their art practice. Those who made art for this research said they had 'forgotten' what it felt like. It also appeared to give them greater energy in their work as managers (as discovered in a survey by Elstad and Jansson, 2020), whereas previously several mentioned being 'quiet' about being an artist at work. One said there were 'probably' artists where they worked, but that they did not know who they were or what they did as "nobody talks about it much". It appeared that being an artist at work was like being in a secret society. However, by not talking, manager-artists were arguably colluding with the management in their own invisibility. An arts journalist wrote to me saying, "What we don't know is how many people within arts organisations are themselves creatively gifted because they never say so—and they never get asked."

Some manager participants were concerned about their external perception and reputation: "I don't want to take advantage, nor be seen to exploit my position as a manager to further my writing." Several mentioned a possible

"conflict of interest" stating things such as: "I'm not working as an artist where I am, and it wouldn't be appropriate to. I'm an assessment and support mechanism. I knew that going into the role". Others felt that such a separation conflicted with their self-perception and integrity as artists. One example is of a verbal exchange between a participant and an artist: "I had to listen to this artist shouting at me (over the phone), saying I was a bureaucrat and knew nothing about making art. I said I did because I am one, but she didn't believe me." She said this experience had happened more than once. As emotions often ran high when defending grant awards, all the participants working in a multi-arts sector funding body requested anonymity as a prerequisite, fearing exposure as artists might be interpreted as a lack of commitment, or lack of dependency, on the job and the organisation.

Fear might seem an extreme theme, but it appeared early in the research as fear of exposure and artistic judgement in failing to produce art of equal merit to those artists they funded. One participant expressed alarm in saying: "Why are you asking me to do this? Even the idea makes me panic! I really want to, but..." After several missed deadlines, no art was produced. Some were apologetic of the art they made citing a lack of time, or inspiration, to do something 'better'. Those who did contribute spoke of the loss of the mental and physical process of making art, which they felt to be absent in their jobs and which they feared losing again.

All the participants shared a belief that, by having once been artists, they could more easily identify with artists they worked with, and that the experience made them measurably better at their jobs. A rueful observation expressed by several was that this ability was rarely acknowledged by line-managers as either useful, or necessary. An exception was the experience of a literature specialist:

"The fact that my boss—my line manager—is a practitioner makes the world of a difference. It means she values the different levels of knowledge and insight I bring into my work, because she also brings those aspects in and foregrounds them herself. There is a world of difference between appreciating an art form and having a professional perspective from within it".

An empathetic line manager appears to be important in enabling manager-artists to continue to practice their art. But the experience above is perhaps unique as generally there is no stated explicit value in being an artist in order to work in Arts Management. This was reflected in the job descriptions shown to me by several participants which stated a need for experience in 'communication', 'financial control', 'leadership' and 'strategy', but only an 'interest' in art. Although formal job descriptions do not fully represent the individuals who ultimately undertake any given role, they do serve to uphold a separation between what is core and what is peripheral to

any job. Anecdotally, many arts organisations claim to encourage the creativity of staff in their plans and strategies, but concrete examples are hard to identify. Those I have seen tend to be made in secret, subversively, and without the awareness of line managers. An example is a work made under the desk of a participant, which chimes with a fear of being ‘found out’. She wrote: “The factor I hadn’t considered, but which rapidly became apparent, is that making the work gave me joy and a sense of anarchy and self that helped me to face the workday ahead.”

A piece of writing by another participant captures all three themes of belonging, identity and fear succinctly:

“Management feels more feasible, but when I prioritise that I feel I sideline my artistic practice and it’s like helping someone else’s child grow up while mine’s at day-care - or in an orphanage.”

This initial analysis of the participants’ narratives, and their art works, is an indication of how Arts Management, as a field of practice, might benefit were it to recognise and support its manager-artists, and how these individuals could reconcile, and openly acknowledge their parallel identities were this to happen. The dissatisfaction expressed by most (but not all) participants with the status quo, while it could be interpreted by some as a dissatisfaction with work generally, has, I believe deeper roots in this case which are unhelpful to both artists, and to Arts Management.

## Conclusion

Traditionally, a cultural divide has existed between ‘art’ and ‘management’ perpetuating a belief that managers cannot be artists and vice versa. This is despite indications from the literature that accepts their interdependency and increasingly supports a closer relationship between the two identities. Greater flexibility by Arts Management could result in artist-managers not having to choose between one of two professions, nor supressing one identity for another (Leavy 2015; Gompertz 2015; D’Andrea 2019). Art could then become embedded in Arts Management, (as is the case in teaching art in higher education), which would counter the perception of Arts Management a ‘last resort’ for artists (Elstad and Jansson 2020).

This chapter summarised the initial findings from ongoing research which attempts to consider how the professional practice of Arts Management might benefit if artists who work as arts managers were able to bring their creative practice into this role and thus retain their two professional identities. The intervention into workplace practice invited a cohort of manager-artists to engage with their creativity by making works of art within the context of their roles as arts managers. The aim was to investigate the possibility of a change in perception by Arts Management into who arts mangers are, and to enable manager-artists to not have to choose which to prioritise, or abandon, in order to earn

a living. While some participants resisted the exercise and withdrew, those who made art found the experience to be positive in that they were able to more deeply reflect on the decisions they had taken, and the changes they might, as a result, bring into their places of work.

The current focus of my research is on those who work predominantly in the subsidised arts in the UK. A larger study might address whether the situation as I have described is cultural, structural, or national. Nevertheless, I believe this research has the potential to generate a lively, timely conversation into the direction Arts Management might take as a genuinely creative profession for artists to enter. To end on a quote from a young student of Arts Management: “I believe this holistic approach [a blending of management and art practice] and understanding of what it means to be an arts manager, is key to the future of the cultural sector”.

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# 13

# CREATIVE ECONOMY SUSTAINABILITY FRAMEWORK AND CONCENTRIC CIRCLES MODEL – NEW CONCEPTUAL TOOLS FOR ARTS AND CULTURAL MANAGEMENT

**Helene George**
Creative Economy, Australia

## Introduction

Creative Economy is a strategic advisory practice founded in Australia in 1992, specialising in strategic development and sustainable economic development for the cultural and creative industries. Our core philosophy emphasises balance and linkage between social, cultural, and economic outcomes; and this is the framework upon which our methodology is based. This philosophy evolved through the exploration and implementation of alternative ways to improve sustainability in the arts and cultural sector. From very early in our experience, we learned that economic factors are not the key drivers in this field, yet appropriately combining cultural and economic factors is critical to the success and sustainability of cultural and creative industries.

Throughout the years, we have been engaged as strategic development consultants and policy advisers for a diverse range of enterprises, governments, and industry sectors including the United Nations Educational, Scientific, and Cultural Organisation (UNESCO), the Asian Development Bank Institute (ADBI), the Secretariat of the Pacific Community (SPC), European Union, People's Republic of China, Australian Government, Fiji Government, Lao Sericulture Company, Savills, EC3 Global, AusIndustry, and the Tourism Quality Council of Australia. In addition, Creative Economy has worked with numerous Indigenous communities and cultural organisations including, Leah Purcell's Oombarra Productions, BlackCard, Tjanpi Desert Weavers, Mangkaja Arts, Waringarri Aboriginal Arts, Juluwarlu Group Aboriginal Corporation, Mowanjum Aboriginal Art and Culture Centre, and Desart.

Having worked in both the Global North and Global South, we have realised that Western-centric frameworks have extremely limited application for

the sustainable development of cultural sectors in developing nations. Our experience, especially in Australian Aboriginal communities, has led us to reflect on Aboriginal logic and principles in our approach to improving the sustainability of cultural and creative industries.

It has become evident in our practice that culture and economics are not mutually exclusive. On the contrary, putting culture first before economic drivers is essential to the sustainability of cultural and creative industries. This philosophy guides our work and is shown in how we operate. Specifically, we utilise two main tools in our practice: the Creative Economy Sustainability Framework and the Creative Economy Concentric Circles Model. These tools are based on our culture-first approach and are informed by our extensive experience working in the cultural landscape of Australia and beyond. We use them to translate cultural value into social and economic value, bringing it from the implicit domain into the explicit, thereby improving sustainability.

In this paper, I will discuss these two key conceptual tools which have had repeated success when applied to enhance the viability and sustainability of cultural enterprises. To demonstrate their effectiveness, I will present a case study of our work with Waringarri Aboriginal Arts.

## Tool #1: Creative Economy Sustainability Framework

Creative Economy was involved in the global discourses on development, which has shifted from the Millennium Development Goals (MDGs) to the Sustainable Development Goals (SDGs), particularly contributing as Panel Chair for Public Private Partnership to *The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies* (2013). This was the time that Creative Economy crystallised its approach to sustainable development in its Creative Economy Sustainability Framework (Figure 1), which is based on our practice in the field, working with thousands of cultural and creative enterprises and entrepreneurs including in remote Aboriginal communities in Australia and Indigenous communities in the Pacific.

This framework is both informed by and reflective of Aboriginal logic and cultural practice, which is holistic in that it views the elements of country, culture, and community as a whole. These three components are intrinsically connected, and therefore, the success and wellbeing of one component depend on the other (George, Grosser, & Jack, 2014).

In the Creative Economy Sustainability Framework, sustainability is determined as positive cultural, social, and economic outcomes. While it may seem obvious to express positive impacts in these three domains, universal economic frameworks that cultural and

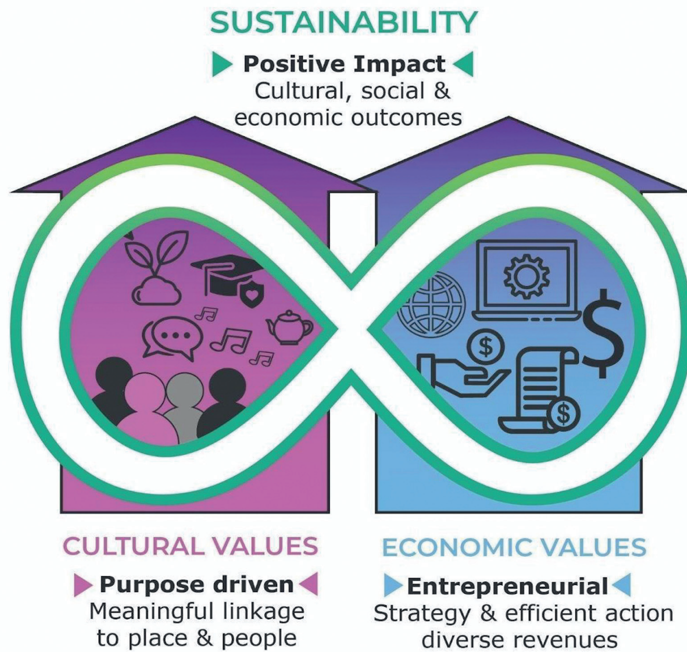


**Figure 13.1.** Creative Economy Sustainability Framework (Source: © Creative Economy Pty Ltd).

creative industries generally operate within are a singular domain of only economic outcomes. In economics, cultural and social outcomes are externalities with the assumption that mitigations will be provisioned for adverse effects on these domains. This then sets up a deficit framework for the development of cultural and creative industries and contributes to the lack of sustainability in the sector. Hence, the decades of pure economic arguments of creative industries have served in most cases to be reductive for the core arts and cultural sectors. That said, the arts and cultural sectors do have economic value but are derived from their cultural value. The value of culture is less about the economics of arts and culture, such as the accounting and measuring of cultural activity, and more about its role as a transformative force to create a more inclusive, diverse, and innovative economy (George 2018).

The Creative Economy Sustainability Framework adopts Aboriginal logic so that environmental sustainability is inherent in culture. Aboriginal logic is relational, with Aboriginal people considering themselves "of the land" or "born out of the land." Culture is their identity, language, and cultural practice; and is embedded through connection to their land, the obligations and responsibilities to care for their land, the ecosystem of that land, as well as their kin-

ship and social relationships linked to the land. Hence the Creative Economy Sustainability Framework adopts culture in its inclusive context of environmental sustainability. This framework is holistic and plans for positive impacts in the three dimensions of culture, social and economic.

In this framework, cultural values are considered first. Sustainable development without considering culture is meaningless as it does not consider what is meaningful to people. This is because cultural values that embody deep connections to people and places need to be included to achieve sustainable outcomes (George 2018). In this context, cultural values are not universal but are determined by a set of relevant people, owners, and/or beneficiaries.

An example of this is Vanuatu, a micronation in the South Pacific that has a vastly different perspective on wealth and prosperity. It was nominated as 'the World's Happiest Nation' in the first *International Happiness Index Survey Report* (New Economics Foundation 2006) yet conversely within the United Nations framework for development Vanuatu was classified as one of the world's most impoverished countries, with a low GDP and therefore low quality of life, ranked at 141 according to world development indicators (UNDP 2014). Dissatisfied with this description, Vanuatu set out to define its own criteria for wealth and prosperity, determined through the participation of its whole population.

The Malvatumauri National Council of Chiefs and the Vanuatu National Statistics Office began a process to identify indicators and benchmark wellbeing in their national economy. This became the pilot study, *Alternative Indicators of Well-being for Melanesia Project* (2012), which developed new indicators of well-being revolving around three unique domains relevant to Vanuatu's development, namely:

Resource access: Access to land and natural resources for food, cooking, housing, medicine, transport, etc. with 92% of Vanuatu living in rural areas with 95% accessing customary lands for housing and food to meet their family needs. Cultural practice: Includes Indigenous languages (100 different languages are spoken by 94% of the population); cultural knowledge such as family history, planting seasons, local flora and fauna, and traditional skills to transform natural resources into supplies such as constructing houses, canoes, and baskets; as well as ceremonies and cultural exchange in which 92% of the population regularly participate.

Community vitality: People work together in communities that are safe and peaceful, where there is equitable and effective management of community resources. There is high participation in local governance with 78% of communities holding community meetings and 91% attending, although with varied frequency, as well as high volunteering, indicating community cooperation.

Two important questions arise from

the Vanuatu case: 1) Who determines wealth and prosperity? and 2) How do they have a say in the development process? Here, we can clearly see the significance of cultural values in discourses on sustainable development.

In the Creative Economy Sustainability Framework cultural values are determined by the community, cultural leaders, directors, and/or members of an enterprise. Cultural values are unique to each organisation as they are specific and embedded in local context. The cultural values are expressed in both a statement of purpose that encapsulates the importance of the raison d'être of the organisation, and a set of organisational values that provide the principles of what is important in organisational behavior. Cultural values provide a purpose-driven focus (as opposed to purely profit-driven or narrowly creativity-driven), and by nature have a unique set of articulated cultural values (important meanings to who, where, and why they operate).

The Creative Economy Sustainability Framework then applies economic values for an entrepreneurial approach with revenue diversification, which guides and monitors action to achieve the intended positive impacts that are a combination of cultural, social, and economic outcomes. Sustainability is achieved through an approach of planning for positive impacts that balance and link economic, social, and cultural outcomes driven by distinct purpose, meaningful values, entrepreneurial strategy, and effective actions.

The key message of the Creative Economy Sustainability Framework is that cultural and economic values are not mutually exclusive. In fact, when combined, they create greater economic value (George 2018). This realisation might seem obvious to some, but it is often neglected. In policy making and business management, cultural and economic values are often detached as if culture has a special property that separates and makes it incompatible with other types of value. We have learned that this is not the case. Cultural value, while unique, works perfectly well when integrated with social and economic values.

The Creative Economy Sustainability Framework is situated at the very core of our practice. It is based on the realisation that 1) cultural value is purpose-driven, providing meaningful connections between place and people; and that 2) economic value is entrepreneurial, driving strategic and efficient action as well as creating diverse revenue streams. Cultural enterprises and entrepreneurs thrive when these two domains are working in synergy.

## Tool #2: Creative Economy Concentric Circles Model

The second key tool we utilise is the Creative Economy Concentric Circles Model. This is both a useful tool for policymakers to understand the ecosystem of cultural and creative industries as

well as for cultural and creative enterprises to formulate business models.

The Creative Economy Concentric Circles Model is inspired by the ideas of David Throsby, a leading cultural economist known for his research on the economics of arts and culture. According to Throsby (2008: 147), a "systematic understanding of the structure of the cultural economy and how its various parts fit together" is essential in working with culture. However, defining the creative economy and the cultural and creative industries remains a matter of ongoing debate. At the time of this writing, there has not been a single definition or model that has been universally agreed upon. Throsby himself has attempted to illustrate his take on the structure of the cultural industries in his own concentric circles model (Figure 2).

Throsby's concentric circles model applies an economic approach to creative arts and the cultural industries and is based on the initial proposition that cultural goods and services produce both economic and cultural value (Throsby 2008). The model is centred around the "core creative arts" which include literature, music, performing arts, and visual arts. In the next layer, there are the "other core cultural industries"

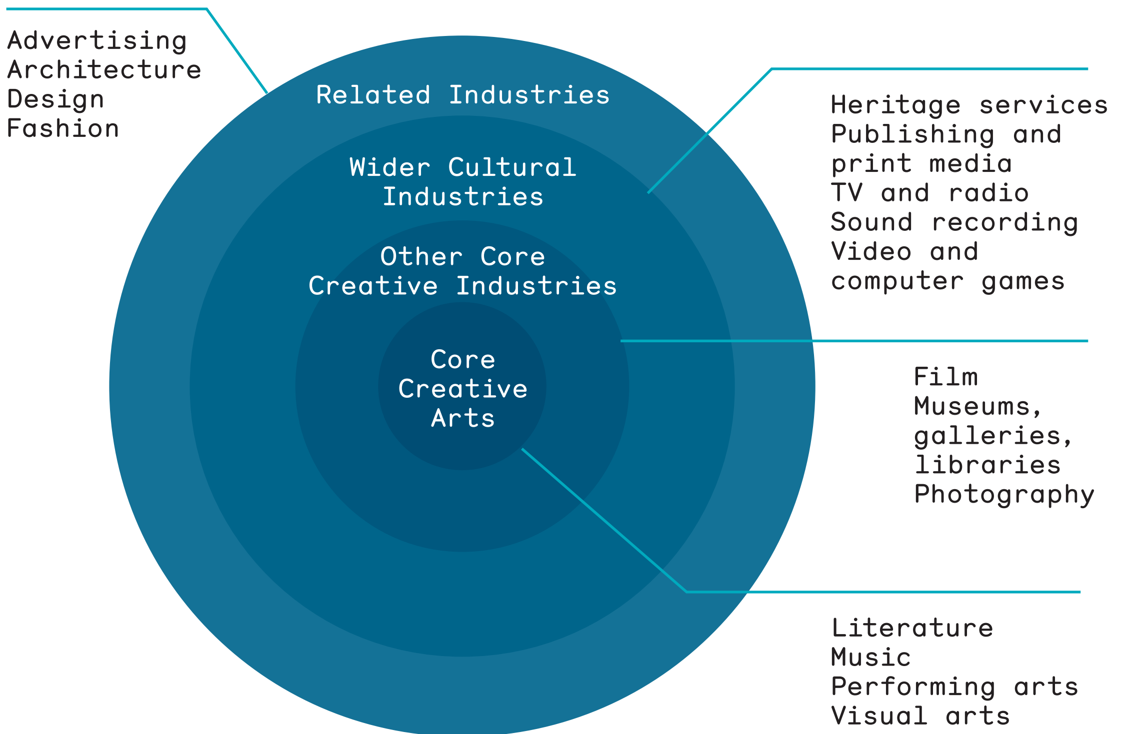


**Figure 13.2.** David Throsby's Concentric Circles Model (Source: David Throsby (2008).

containing film, museums, galleries, libraries, and photography. The third layer features the "wider cultural industries" comprising heritage services, publishing and print media, television and radio, sound recording, and video and computer games. Lastly, in the outermost layer, there are the "related industries" which include advertising, architecture, design, and fashion.

Throsby (2008: 149) explained that the model "adopts an assumption that cultural content springs from the incorporation of creative ideas into the production and/or presentation of sound, text, and image and that these ideas originate in the arenas of primary artistic creativity." Consequently, this assumption gives primacy to the processes of artistic creativity (as opposed to scientific creativity), and thus the creative arts are put at the centre. The successive layers of the concentric circles are then seen as expansions of the creative arts.

Proposing creative arts as the core of the model and the source of cultural and economic value tends to account for only a Western perspective of culture and cultural expression. Though the framework explains very well the economics of arts and cultural industries, it provides limited elaboration on the value of culture. Throsby's model becomes less reliable when applied in the context of developing countries in the Global South, as these countries often operate largely in the realms of culture, that is cultural knowledge, language and cultural practice, and cultural expression or intangible cultural heritage as described in more recent definitions by UNESCO. Culture is dynamic and the cultural expressions of the Global South are sourced from a culture that is evolving and contemporary, not necessarily fixed in heritage and tradition. In addition, areas of the Global South like the Pacific nations are rich in culture and cultural expression but have informal contexts with minimal formal structural infrastructure and institutions defined in "the creative arts." To address this issue, Creative Economy has adapted Throsby's model to the Creative Economy Concentric Circles Model, which is applicable in both the Global South and Global North providing some greater clarity in the definitions.

I first wrote about the Creative Economy Concentric Circles Model in the paper *Situational Analysis of Cultural Industries in the Pacific* (George & Mitchell 2012). The model illustrates a new way of thinking about the creative economy. The critical difference with Throsby's model is that Creative Economy's model puts culture itself at the core, instead of the creative arts. What is considered "culture" here includes cultural practice, language, and traditional knowledge, which served as the basis for the outer layers of the concentric circles, as seen in Figure 3 below.

**Culture**
Cultural practice, Language and Traditional knowledge

**Cultural Expression**
In the form of creative arts such as dance, music, writing, visual arts and crafts

**Cultural Industries**
The production and presentation of goods and services of cultural expression. E.g. performing arts companies, galleries and museums, etc.

**Creative Industries**
Commercial application of creativity. E.g. Architecture, advertising, design, fashion etc.

**Related Industries**
Cultural and creative product or services are inputs. E.g. Tourism, health and education, etc.

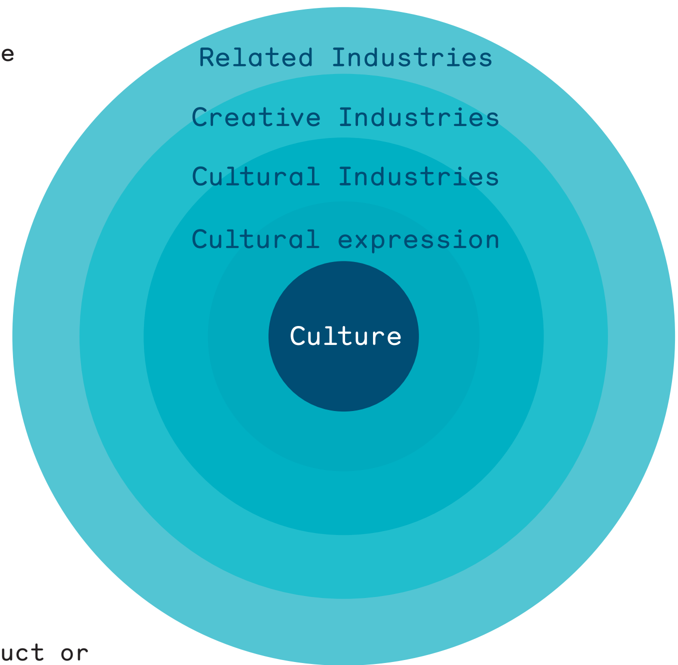


**Figure 13.3.** Creative Economy Concentric Circles Model (Source: © Creative Economy Pty Ltd).

Culture radiates out to "cultural expression" in the form of creative arts, and then to "cultural industries" as the production and presentation of goods and services of culture and cultural expression. The circles then expand further to the "creative industries," comprising the commercial application of creativity; and then to "related industries" where cultural and creative products become inputs to other sectors such as tourism, health, and education.

Essentially, the Concentric Circles Model illustrates the value chain of the creative economy. The model utilises culture itself as a source, driver, and enabler to generate economic value, which differentiates it from Throsby's arts and Western-centric model. In line with Creative Economy's culture-first philosophy, the model puts culture front and centre, making it locally applicable and internationally scalable in the context of both developed and developing countries as well as urban, rural, and regional areas.

In our work, we help our clients operate at each level of the concentric circles model, creating diverse revenue models from every single layer: culture, cultural expression, cultural industries, creative industries, and the related industries. These diverse revenue models created through the integration of cultural and

economic value, then, improve sustainability. Using this model, our clients can move from precarious, project-to-project business models into a more sustainable way of leveraging culture for economic prosperity.

## Case Study: Waringarri Aboriginal Arts

To demonstrate the implementation and effectiveness of the Creative Economy Sustainability Framework and Concentric Circles Model, we present a case study of our work with Waringarri Aboriginal Arts (WAA), an Aboriginal art centre located in the township of Kununurra in the Kimberley region of northern Western Australia.

Kununurra is situated on the traditional lands of the Miriwoong people and was created as a town in the 1960s for the damming of the Ord River as an irrigation system. At this time, Aboriginal people were forcibly removed from their traditional lands to the township of Kununurra. For context, before colonisation the continent of Australia was made up of over 400 Aboriginal nations with their own distinct languages. While Australian Aboriginal people are recognised as the oldest continuous civilization in the world, colonisation continues to significantly impact Aboriginal people. Aboriginal communities in Australia are essentially developing nations with a life expectancy rate that is 10 years less than the general population, a child mortality rate that is twice as high as the general population, an unemployment rate of 35% in remote areas, as well as many other gaps in health and justice. These are the indicators for the Australian Government's Closing the Gap Policy that has unsuccessfully alleviated disadvantage (Australian Government 2020).

WAA is the first Aboriginal-owned art centre in Western Australia and one of the longest continuously operating art centres in Australia. The centre was established in the late 1970s by cultural leaders. It is a collective cultural enterprise that enables member artists to maintain culture through art, which in turn provides the opportunity to earn income and be employed.

WAA operates artists' studios and a gallery in its own purpose-built facility and supports nearly 100 artists ranging from painters, sculptors, textile artists, printmakers, and wood carvers, to boab engravers. In their day-to-day activities, WAA's artists are supported by a team of local Aboriginal art workers. The centre recently began operating cultural tours that provide visitors with a rich insight into Miriwoong culture.

Despite this variation and abundance of cultural programmes, WAA has always been a financially marginal enterprise with a static turnover. In 2018, WAA engaged Creative Economy to assist and improve the sustainability of the enterprise by developing a new strategic plan utilising our sustainability framework and business model approach.

The previous business model for the centre was predominantly focused on a transactional market economy model of production and selling of artifacts and artworks.

### Creative Economy Sustainability Framework in WAA

The first stage of applying the Creative Economy Sustainability Framework in WAA was for the senior Miriwoong cultural leaders and directors to articulate the cultural values of the enterprise in a meaningful statement of purpose capturing the original inspiration and drive for its founding. This resulted in the following statement of purpose:

*"Waringarri Aboriginal Arts was established by Miriwoong and Gajerrabeng elders to lead in working together to retain and share culture following Ngarrangarni law so that our children's grandchildren's grandchildren will know their culture.*

*Waringarri Aboriginal Arts is a place for community to come together to feel good in understanding and passing on culture through the arts and to build Aboriginal enterprise and employment."* (Waringarri Aboriginal Arts, 2018)

The statement by the cultural leaders includes cultural, social, and economic domains. It shows a clear alignment of the Aboriginal logic of holistic development with our Sustainability Framework. Organisational values are also articulated in the process to determine the important principles of 'how' the organisation conducts itself. No two organisations have ever determined the same set of organisational values. Part of this process involves the Aboriginal cultural leaders and directors defining what impacts would occur to define the success of their purpose. This provides a strategic framework for the development of a business strategy. It provides the why, how, and what success indicators will be used for the organisation.

### Creative Economy Concentric Circles Model in WAA

The second phase is to work within the strategic framework and map out services and revenues. We utilise the Concentric Circles Model as the basis for business modeling. Any programme, product or service, as well as revenue streams of WAA are drawn from the statement of purpose. Table 1 shows the before and after elements in each of the areas of the concentric circles.

Previously, WAA worked using a business model based on the economics of art with revenue of product outputs in art and cultural industries. This transactional output-based business model was less viable as the financial margins were insufficient to cover the high costs of a collective enterprise operating in a remote location.

Applying the Sustainability Framework and Concentric Circles Model takes a strategic long-term approach and targets revenues across the holistic

| Layer | Before | After |
| --- | --- | --- |
| Culture | Language, cultural knowledge, traditional laws, cultural practices: implicit but without resources or revenues. | Service contracts for community development through cultural engagement. Philanthropic funds to support cultural programmes. |
| Cultural Expression | Paintings, art prints, artifact carvings, textile prints and ceramics product sales. | Commission fees from institutions/events to create artworks for exhibitions. Sales of artworks at an increased price and value attained through institutional recognition. |
| Cultural Industries | Gallery exhibitions and dance performances are free of charge at WAA. | Sponsorship for events at WAA as “a place to come together” and aligned to regional events and festivals to broaden the audience. Commissions to curate and present installations/exhibitions to tell cultural stories in institutions and at events/festivals. |
| Creative Industries | Public art, design, and manufacture through grants and product sales. | Licensing fees and % sales units for designs for fashion and homeware. Commission fees for design and production of public art, interior design, and major architectural projects. |
| Related Industries | Cultural tours sales, employment services fee contracts. | Cultural tours sales.<br>‘Art Heal’ programme—Health service fee contracts for inclusion of disability inclusion programmes.<br>Employment services fee contracts.<br>Regional development fees and regional coordination to collaborate and cooperatively market. |

**Table 13.1.** WAA Concentric Circle Business Model Before and After (Source: Author’s analysis).

purpose of the enterprise rather than just remaining output focused. This framework also enables increased innovation as the enterprise focuses not only on what it does operationally but why it does it and what impact it makes. This makes for a much more compelling narrative and engagement with partners and customers as it is real and meaningful. This enables investment and revenues to be drawn from a wider range of partners and clients into all the elements of the value chain. This is what creates sustainability and improves economic viability. This shifted WAA from a project-to-project business model and made it into a more sustainable cultural enterprise.

## Sustainability Outcomes

WAA's new business strategy, based on our models, was formulated in 2018 and implemented in 2019 prior to the COVID-19 outbreak. The implementation quickly transformed the economic sustainability of the enterprise, which ensured WAA confidently pivoted to the challenging environment of restrictions and lockdowns due to COVID-19.

In March 2020, as COVID-19 lockdowns and border closures began across Australia, 65 artists and their families made the decision to move out of the town of Kununurra and return to their community outstations to keep vulnerable artists and elders safe. Every week, the WAA art centre staff who stayed behind in Kununurra dropped off food, art supplies, and iPads to each community. The communities had limited or no Internet or mobile phone range, so iPads were the main record of activity and source of communication with the outside world, sharing a positive regenerative story of arts and culture. The ability to pivot in this way was made possible with the revenue achieved through fees received for community development for cultural engagement, a resource that was not otherwise available before the strategy.

The following Table 2 demonstrates the outcomes achieved before and after the application of the Creative Economy Sustainability Framework and Concentric Circles Model.

The results of the new business model have enabled WAA to synergise cultural and economic value, therefore improving both. WAA grew its annual turnover from A$1.2 million in 2018 to A$2.8 million by 2021. The improved economic position of WAA and the adoption of the holistic sustainability framework provided a solid platform to pivot and be resilient to the impact of COVID-19.

As Cathy Cummins, Manager of WAA states, "Our Creative Economy framework where we take into account culture, social impacts, and enterprise now drives our organisation. We consider it the world's best transformative framework."

| Outcome | KPI | Before | After |
|---|---|---|---|
| **Cultural** | Strategy | Market economy product and supply model (selling artworks). Culture and context are not valued in the economic model. | Culture is the core of the economic model. A purpose-driven strategy that is holistic comprising cultural, social, and economic factors. |
| | Recognition | Recognised as an art centre gallery to sell art. | Recognised as a cultural leader and cultural enterprise with unique cultural knowledge and practice. |
| | Resources for cultural transmission | No resources for cultural knowledge and practice. | Annual and multi-year contract fees for community development through cultural engagement as well as philanthropic funds. |
| | Quality of art and craft produced | Quality art and craft by artists. | Quality art and craft produced as cultural expression and collaborative artworks. |
| | Digitalisation | Predominantly gallery and event sales with online information. | Increased online sales and rich digital content stories in Aboriginal language with subtitles and from Aboriginal people's traditional lands share the context and culture of art, artists, and WAA. Increased engagement and value of artists and enterprise. |
| **Social** | Healthy community | In town exposed to COVID-19. | Safe and healthy COVID-19-free artists and families on their homelands out of town. |
| | Community Engagement | Artist engagement | Community and family intergenerational cultural learning and skills development. Broader engagement with the wider town through events at WAA. |
| | Inclusion | Artist engagement | Inclusion of diverse people, e.g., disabled, unemployed, aged, young people, families. |

| | | | |
|---|---|---|---|
| **Economic** | Annual turnover | A$1.2 million (2018) | A$2.8 million (2021) |
| | Employment | Static employment | Increased by 35%<br>More people earning income from the enterprise.<br>Increased earnings by artists and cultural workers. |
| | Reserves | Asset-based | Asset and accumulated cash reserves. |
| | Market position | Market profile as an art centre in Kununurra, Kimberley region. | Higher market profile locally, nationally, and internationally through repositioning strategy, new relationships, institutional recognition, and digital content. |
| | Sustainability | Marginal | Positive and improved sustainability. |

**Table 13.2.** WAA Sustainability Outcomes (Source: Author's analysis).

## Conclusion

Throughout this practitioner paper, I have elaborated on our Sustainability Framework and Concentric Circles Model and demonstrated their implementation through a case study of our work with WAA. This culture-first approach is integral to our practice and permeates everything we do. We have applied these models to multiple organisations across the arts and cultural sectors from national, regional, and remote venues, to events, art enterprises, and cultural organisations.

We firmly believe that economic development without culture is meaningless because culture is what is meaningful for the people. A large part of our work revolves around using our models to help our clients restructure their thinking to prioritise what matters most to them and articulate their cultural values, which are usually implicit. By putting culture front and centre, cultural enterprises such as WAA are able to maintain their cultural identity and meaning while strengthening their community and generating sustainable economic value.

To advance practices in arts and cultural management, new conceptual tools are needed to move beyond our conventional, Western and Global North-centric view of the cultural and creative economy. Hopefully, this discussion on our Creative Economy Sustainability Framework and Concentric Circles Model has provided some valuable insight.

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# 14

# MUSIC MANAGEMENT IN THE AGE OF THE ALGORITHMS – NAVIGATING BY NUMBERS

**Daniel Nordgård**
University of Agder, Norway

## Introduction

The many processes, concepts and discourses associated with digitalisation in music has matured over the last 10–15 years. Although still referred to in disruptive or innovative terms, digitalisation is more commonly treated as an intrinsic feature in the music industries, a feature which is continuous and inherent rather than abrupt and disruptive. Today it is difficult to consider the music business without digital elements being at the core, either through streaming platforms, ticketing, marketing, or even online live experiences and festivals. Moreover, rather than discussing whether digitalisation (and most often in such generic terms) is a threat or salvation to popular music, more interesting themes have emerged. These are less deterministic and less focused on the life and death of the music business as we knew it (Nordgård, 2018), and more on the effects of digital change and what it means for different stakeholders and their creative and economic ambitions and goals. While much attention has been placed on the economics of streaming and what this means for income and revenue streams, it is equally important and interesting to investigate how streaming platforms and the new digital logics affect the management of music.

There are important and related issues that should be continually addressed to help advance our understanding of how music management has changed following digitalisation. Some of these issues have already been publicly and academically discussed and debated for a long time, such as the economic models that streaming builds upon. Other aspects of these issues have yet to be fully explored. I will try to elaborate a little on three issues which I see as central to the management of music, and, more widely, of culture and try to provide some thoughts on what I believe current changes might mean for this part of the sector. A core element in the

development of digital platforms for music and other arts, is the increasing use of algorithms. Algorithms are nothing more than software designed to learn, based on our listening, or watching habits (Werner, 2020). Streaming platforms, such as Spotify, Apple Music, Netflix and others have invested heavily in building algorithms to sort and organise their cultural content according to a specific set of variables, such as genre, nationality, language, gender and race. These algorithms have a significant impact on subscribers' navigation and listening habits, and the inner workings and logics of these algorithms are increasingly being discussed and scrutinised academically (Morris, 2020; Werner, 2020).

In the following I will point out a few dilemmas or paradoxes following music streaming, algorithmic platforms and the management of music.

## The Numbers Have Changed

Numbers, data and different types of numeric insights and intelligence have always been important to the management of popular music. Numbers are instrumental in the planning and organising of musical careers, based on everything from monitoring radio plays and ticket sales, to record sales or the ceremonial awards of silver-, gold- and platinum coated records. These well-established symbols of achievements and stardom were mostly organised towards the media and marketing campaigns (Osborne and Laing, 2021: 39-55) and exclusively built around numbers. Numbers mattered in the days of gold, and they still do. The music industries have moved from analog to digital, converting music from audio-waves to digits and from fan-cultures to streaming numbers. In some respects, one could argue that it is become a business not only measured by numbers but also built on numbers and guided by them. I will return to this later.

However, the figures have changed. Somewhat paradoxically, music streaming has led to the numbers in music becoming greater and smaller at the same time, in the form of very small streaming values and very large streaming numbers. On the one hand, we are referring micro-entities in the form of values of single streams as "zero-point-zero-zero-something". This "something" is dependent on numerous variables, such as the types of subscription and the type of streaming service, or the territory the streams come from. There are a wealth of lists online that provide overviews of these differences and how much or little a music stream is worth. Much focus has been placed on the different streaming services and the difference between so-called premium and freemium, where the former is subscription based and the latter is ad based. Common to all is nevertheless that they are micro and that the zeros are found on the "wrong side" of the comma.

On the other hand, figures that were once synonymous with platinum records, fame and wealth, are now con-

sidered a minimum. To have a million streams, or even tens of millions of streams, is hardly an achievement. To create headlines, billions are needed. Moreover, although most understand the logic behind these figures, one must ask what such numbers really mean: who can earn them and what does it take? How many fans must one have to generate these types of numbers and how does one reach that many fans? These questions are not new, it has always been difficult to build fan bases and to sell your music in quantities that can sustain a career. Equally, the concentration of sales has always been concentrated among the few. However, as the numbers used in music streaming are becoming more abstract in the form of more zeros, properly understanding what these figures mean for your own economy as an artist or as a manager, and to be able to plan according to this, may become more difficult.

Not only are the numbers becoming more abstract than before, but they are also becoming fluid, and they change constantly. The value of a stream is based on an intricate set of variables, such as the number of subscribers, the proportion of premium subscribers, the total amount of listens and the proportion of listens to a specific track or artist, to name a few. Just like electricity, prices change continually, dependent on a set of variables of which the manager or artist has little control over. In an economy which is based on the so-called pro-rata-model, meaning the share of-, or the proportion of a market, the value of a stream and your own proportion of the market is heavily dependent on other artists' fans and streams. Furthermore, these conditions change continually.

As an interesting sidenote, one thing that does not seem to change is the price consumers pay to access an almost endless catalogue of music. The fixed subscription rates of streaming services are almost identical and have remained the same since their initiation. This, even though the catalogue of music provided in the streaming services continues to expand and the products offered through the streaming platforms continue to develop. Norway is an important exception with its price hike of about 20%. This must be seen in light of Norway being considered a market near saturation and price increase being considered the only way to see growth in recorded music revenues. Norway was early to adopt subscription-based music streaming as the default mode for listening to recorded music together with markets such as Sweden and South Korea. Norway is a small and relatively digital-savvy market that quickly made use of streaming and in particular Spotify from its neighbouring country, Sweden. Consequently, already in 2013 (Nordgård, 2013, 2016) political initiatives were established to better understand the effects of music streaming on Norwegian music business stakeholders and the effects music streaming had on its domestic market. In being an early adopter, Norway was also early to expe-

rience the debates that emerged beyond the excitement of seeing growth in the market for recorded music revenues. Nevertheless, the price-point of music streaming subscriptions have long been criticised for being too low, and equally, for not increasing following the consumer price index.

## New Challenges With Data

Data is hugely important to the management of music. This was the case before digitalisation and continues to be the case today. However, data in the age of streaming is somewhat two-sided. On the one side, data is broadly available and accessible for everyone to see. It is integrated in the streaming platforms we use through the display of numbers of streams, followers, length of songs, when it was added, number of likes, etc. etc. Music streaming platforms are built around interfaces where listens and followers are central components of what is being communicated to subscribers. These numbers can be seen as tokens of popularity and for many listeners important for decision-making, just like sales-lists and music charts were in the 90s.

Beyond being measurements of popularity and success, streaming numbers and followers are also important figures to inform the economics from streaming, as discussed earlier, and critical components of the algorithms that will be later addressed. However, the point here is that the data, although limited to a few types of data, is available for all to see through the streaming platform interface. Data is broadly available and it is an established and too seldomly disputed "fact" that digitalisation has led to a wealth of data and access. These arguments often go hand in hand with arguments about the democratising effects of digitalisation and arguments of increasing the potential for artists to do more of the work themselves. However, while much data is available, important components are missing, making full use of the data more difficult. Or, restricted to the more privileged.

Importantly, on the other side of the data access and availability, the deals that regulate the economic results from these numbers are less transparent and available. Several themes and issues have emerged over the last ten years relating to concerns over how money is being divided and what mechanisms dictate different outcomes. A relating issue was for a long time the so-called black-box money of Spotify. Historically, black box money is not an unknown phenomenon in the music business. However, with Spotify and streaming, the term emerged with full vigour, often relating to accusations and suggestions that some money going through the Spotify system was distributed based on other criteria than simply dividing all money on all streams and distributing money based on ones' share of streams. The point here is not to prolong the debates around black-box money, but rather the concept of the term black box when

used in relation to music streaming. What does the term "black box" represent in music management discussions? According to the Merriam Webster dictionary the term means "a usually complicated electronic device whose internal mechanism is usually hidden from or mysterious to the user". In many ways this is still a definition that would work well on parts of the streaming economy and Spotify keeps being referred to as a black box (Erikson et al, 2019). However, while that is not to say that Spotify is doing anything illegal, or hiding its conduct, referring to Spotify's inner workings as a black box illustrates a degree of confusion, or a need for information or insight.

As an indicator of this need for information and insights into the workings of streaming economics one can simply observe the programming of the many different music business conferences, such as *South by South West*, *Eurosonic, Spot*, *By:Larm* or the likes. Over the last ten years, many of the same debates, often with the same names in panels, have continued to dominate these programmes. For example, at *By:Larm* in Oslo in 2022 the conference track had both Spotify's own masterclasses on how the platform works, parallel with the more usual panels on sustainable income from streaming, or the songwriter's shares from streaming. The masterclasses from Spotify and the continuous debates on the economics from streaming illustrate an unceasing need for insight. Additionally, to a certain extent, the streaming service's presence at these different conferences, and Spotify's masterclasses illustrates an acknowledgment of the degree of difficulty with properly understanding the inner workings of streaming platforms. Spotify seem to understand that there is an information divide and have launched several initiatives to help level the field, or to provide a better overview of the economics and revenue streams, such as Spotify's Loud and Clear.[33] Spotify's objective for doing so is described in the service's introduction:

*Artists deserve clarity about the economics of music streaming. Last year, we launched this site to increase transparency by sharing new data on Spotify's royalty payments and breaking down the global streaming economy, the players, and the process. (Loud and Clear)*

The existence of Spotify's Loud and Clear service is interesting for several reasons. First, it fully demonstrates a need among artists and managers to gain better insights into data and the numbers that come from the streaming service. The website is a response to this. Secondly, it demonstrates an initiative from Spotify to bridge that knowledge gap, to help artists better understand their streaming economics. However, there still seem to be important challenges remaining in fully un-

33 https://loudandclear.byspotify.com/ last visited on September 30th 2022

derstanding the economics of streaming. Some parts remain hidden and the debates around these issues remain central. One who has articulated the critique of the lack of insight into what is considered key information is Amy Thomson, the former Chief Catalogue officer of Hipgnosis, the UK-based music investment company, and manager of artists such as Seal, Dj Snake and Swedish House Mafia. In April 2022, she elaborated in a podcast with Tim Ingham in Music Business Worldwide[34] on issues relating to complexities and artists' needs to sufficiently understand how money is being divided. In the podcast she particularly names the so-called non-disclosure agreements (NDAs) being used to regulate the relationships between the major record companies and the streaming services. Her point is that these deals have a tremendous impact on the division of revenues from streaming yet are allowed to be kept secret due to competition. As an example, she describes the process of auditing her artists' statements and says that today, much of the most important data is hidden behind NDAs and is not accessible to her or her artists. The problem is that most artists have a contractual right to demand audits to make sure the royalty statements and pay-outs are based on accurate numbers. The right to audit is an important component in most record-deals and provides checks and balances between the artist and the record company. This right may however have become exhaustive and perhaps even pointless if key-pieces of information are not included, or if the data is so massive that the audit becomes futile.

Importantly, the challenges with NDAs in her examples relate to the record company and the record company's NDAs with the streaming services. In other words, her criticism is towards the record companies as much as the streaming services, for denying insights into such important parts of her artists economics. The point I am trying to make here is that there is a paradox with the access to data in the streaming economy. On the one hand, data and sales numbers are in abundance. On the other hand, having insights into the contracts that regulate the numbers and the revenues is restricted to the very few.

## Code Is Key

Digital navigation and exploration through streaming platforms are increasingly being decided on or informed by algorithms and code. Understanding and critically assessing the functions and effects of these algorithms and codes is becoming increasingly important. The same goes for understanding and critically assessing the control and ownerships of these codes and algorithms. Digital curation provided by or through algorithms and artificial in-

34 https://www.musicbizpodcast.com/203834/10437318-amy-thomson-how-to-fix-the-music-business-in-3-easy-steps

telligence have long been studied and debated in scholarly writings, discussing how cultural discovery is informed digitally (Hagen 2015; Morris, 2015 etc.), or how digital curation impacts artistic and economic breath and sustainability (Maasø and Spilker, 2022; Nordgård, 2017). A growing body of research is also investigating how these algorithms work, the ways they work and the policies and logics that lie behind them (Erikson et al. 2019). An important aspect in much of this research is the element of transparency and openness around determinants of what is being provided to subscribers, the listeners. This goes for both the code and logics that provide the listeners with suggestions, how playlists are assembled and structured, and how data from other listeners' behaviour is linked to both the playlists and the tracks. Important information here is also hidden behind non-disclosure agreements, or simply through IP – intellectual property.

Ann Werner (2020), argues, with reference to Striphas (2015), that "value ascribed to culture is today determined by code hidden from us, owned by private companies" (Werner, 2020: 78). The systems and structures that determine how fans navigate streaming services and eventually how money is divided is not very transparent, and it may represent unwanted bias in different directions. One evident bias—which has been much discussed and elaborated upon—is *size* and the degree to which algorithms in music streaming services seem to further establish the market positions of the top international catalogue (Maasø and Spilker, 2022). It has been an important issue to assess and discuss whether the codes and algorithms of streaming services hinder smaller acts from smaller markets to reach global audiences and massive numbers of streams. Another, and less discussed bias in codes discussed by Werner (2020), is gender. Werner's argument is that a constructing concept in Spotify is that music is connected to other music and that these connections can be quantified and used to provide products or services within the Spotify system, such as *Discover Weekly* and *Fans also like*. And arguably, the quantification of these connections becomes important determinants of what music is being connected and in which ways. Werner argues that within these systems and structures gender seems to play a big role. Werner demonstrates how recommendation systems and genres are constructed around gender, nationality and race, and that the algorithms of streaming services such as Spotify seems to reinforce patterns of power (Werner 2020: 88). There are several important and interesting takeaways from this. Firstly, it describes a very basic and unsophisticated system for finding similarities between artists and music. Ironically, "discovery" in Spotify provides very few surprising advice and is based on patterns which are already known (Werner 2020: 87). Secondly, Werner demonstrates how such codes help re-

inforce stereotypes of genres, such as rock being male and white, or Hip-Hop as male and black. Through the function *Related artists* (now *Fans also like*) Spotify's system biases become very visible, and as Werner demonstrates, feedback loops develop where gender is a very central component. In one of her examples, Spotify points exclusively towards other female artists, even when other male artists are just as obvious, perhaps even more obvious. This bias, according to Werner has similar feedback loops among male artists.

Beyond the obvious political, and economic repercussions from this, there is also an important artistic issue with these systems. Werner makes credible and important comments on the first two, but perhaps we should also discuss what effects arise from systems that provide and curate arts based on such rudimentary and unsophisticated means? Are these codes and algorithms helping or hindering fans' navigation and discovery of the arts? Furthermore, are the codes and algorithms systematically hindering artists reaching out to a broader public?

Independently from how one may answer to these two questions, it nevertheless becomes even more important to understand better how the algorithms work, which codes are important and who determines the codes and the algorithms.

## Management by Numbers

In Amy Thomson's podcast with Tim Ingham referred to above, Thomson says that there is a rage among managers and musicians about not having a proper understanding of how the streaming economy works. At the time of the podcast recording, Thomson was working with Hipgnosis[35] and working as a manager for several artists. In the podcast, she makes several important points on the difficulties with managing artists' careers in the current environment where data and numbers in music are becoming more obscured, abstracted and in some cases hidden (NDAs). She argues convincingly that streaming services and record labels use language and terminology that further obscures information and in doing so alienates the artist and/or the manager. Thomson is a resourceful manager, and she manages artists that generate billions of streams, hence having resources and the potential of bringing in professional and specialised help when needed. When Thomson herself warns of the difficulties with managing these numbers, one must ask how such difficulties are handled by other stakeholders, such as DIY artists, smaller managements, and even smaller record companies.

As argued elsewhere (Nordgård, 2017), an important effect of digitalisa-

35 At the time of writing (September, 2022), Thomson has announced that she is leaving her position at Hipgnosis.

tion is the increasing mobility of functions in a value chain—stakeholders can take on more tasks previously handled by professional and specialised partners. However, with this comes added responsibility and extra work that may or may not fit with the artist or the manager. There is a growing focus on the mental health of artists (Gross and. Musgrave, 2020) and the hidden costs that come from doing things yourself (Nordgård, 2022). Thus, while digitalisation has provided opportunities for artists and managers to reach further and broader and to take on more of the tasks themselves, there is a growing need to discuss and untangle the numbers by which artist careers are managed, and to further address the structures and powers that govern these numbers. There is reason to believe that the future will be increasingly based upon algorithms and numbers, that more processes will be automated and that the structures and logics behind them will become more complex. Importantly then, we should expect to see similar developments and discussions in other sectors and industries, such as film, literature, fine arts and others. Here too, digital and online distribution of content has become more central, and following from this, so too have the logics that dictate how cultural content is curated and distributed. The numbers and data that inform the algorithms not only have a significant influence on the planning of artistic careers, but they also have significant influence on the economic performance of the art and the artists. As discussed throughout this chapter some of these developments also represent a change in complexity and in power. Consequently, understanding better how this works and how it is controlled is becoming increasingly important for the management of arts and culture more broadly than just music.

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# AUTHOR BIOGRAPHIES

**Milena Dragićević** Šešić, PhD, Prof. emerita, is the former President of the University of Arts, Belgrade, and founder of the UNESCO Chair in Interculturalism, Art Management and Mediation. She has also acted as Professor of Cultural Policy & Cultural Management, Member of National Council for Science (2006-2010), Head of Art and Culture Sub Board of the OSF (2000-2007), President of the Cultural Policy Research Award (ECF, Amsterdam), as Board Member and expert in cultural policy and management in various international organisations. Moreover, Dragićević Šešić has acted as guest lecturer at numerous world universities, published 20 books and more than 200 essays, and is a member of editorial boards of academic and cultural journals.

**Taru Elfving** is a curator and writer based in Helsinki, Finland. She has a PhD from Visual Cultures, Goldsmiths University of London (2009). Her practice focuses on nurturing undisciplinary and site-sensitive enquiries at the intersections of ecological, feminist, and decolonial thought. As Artistic Director of CAA Contemporary Art Archipelago, Elfving is currently leading the research programme Spectres in Change on the island of Seili in collaboration with the Archipelago Research Institute. She has previously worked as Head of Programme at Frame Contemporary Art Finland and HIAP Helsinki International Artist Programme. Elfving has co-edited publications such as *Contemporary Artist Residencies* (Valiz, 2019), the first Finnish anthology on curating *Kuratointi* (Taide, 2017) and *Altern Ecologies* (Frame, 2016). She also recently wrote a research report *Sustainable Future* for the University of the Arts Helsinki (2020).

**Helene George** founded the Creative Economy company in 1992 and is the CEO. She has over 20 years of experience in management and consulting throughout Australia and internationally, having been engaged as a policy adviser and business development consultant by both governments and the private sector. George has been at the forefront of sustainable development in Indigenous communities and the cultural and creative industries. She authored Australia's first creative industries strategy in 2001. She is a Fellow of the Australian Institute of Management, a graduate of the AICD Company Directors Course, and holds a Graduate Diploma in Management and a Bachelor of Arts in Performing Arts. George is a truly global citizen, with

European and Australian citizenship as well as African and Chinese cultural backgrounds. Website: https://creativeeconomy.com.au/

**Tanja Johansson**, PhD, is Director at the Laurea University of Applied Sciences in Espoo, Finland. Previously she was Vice Dean, as well as a professor and lecturer at the Sibelius Academy of the University of the Arts Helsinki, and she acted also as Head of Arts Management at the Sibelius Academy between 2010-2017. Her research interests center on regional impact of arts, organizational identity, leadership, joint cultural ventures, and organizational ethnography. Johansson has published in different academic journals such as *International Journal of Arts Management, Creativity and Innovation Management, Event Management, the Journal of Arts Management, and Law and Society*, among others. She has also acted as Editor in Chief of the *European Journal of Cultural Management and Policy*.

**Annukka Jyrämä** is an academic leader and a professor in the Estonian Academy of Music and Theatre Cultural Management programme, and a docent at Aalto University School of Business specialised in arts marketing and entrepreneurship and at the University of Arts Sibelius Academy specialising in arts marketing. Her current interests include knowledge creation processes and the role of mediators from institutional and network theory perspectives. She has conducted studies in cultural, city, and business contexts, and has extensive experience in the field of Arts Management research and education. Her research has focused mainly on arts marketing as well as teaching, which includes arts marketing, marketing management and services marketing. Her research articles have been published in several journals.

**Toni-Matti Karjalainen** works as Professor of Arts Management in the Sibelius Academy, at the University of the Arts Helsinki. He has also acted as a speaker, lecturer, event organizer, reviewer and supervisor in many universities, schools, events, and other occasions in different countries. Karjalainen is Doctor of Arts (Art and Design) and Master of Science (Economics) and holds the Title of Docent in management of music and culture export in Aalto university, Finland. He has produced over one hundred publications in academic and popular fora, themes including product semiotics, product development, design management, branding and visual communication, among others. In the recent years, his publications and research activities have been focused on music exports, culture, and Arts Management. More information: http://tonimattikarjalainen.info

**Kaari Kiitsak-Prikk** is a graduate of the EAMT cultural management master's programme. Her PhD from the

Estonian Business School focused on how changes in legal status affect the practices, aims and values of cultural institutions, with a specific emphasis on their role in society. Currently, she works as a researcher, lecturer, and career counsellor. Currently, she works as a researcher, lecturer, and career counsellor at EAMT Her research interests include entrepreneurial educations in HEIs, mentorship for cultural managers, institutional settings in the public cultural sector, managing societal impact and interactions of arts organisations.

**Kristina Kuznetsova-Bogdanovitsh** is a long time educator-facilitator in work-life skills and knowledge and entrepreneurial mindset in arts universities. She holds a Master´s degree in Arts Management from Estonian Academy of Music and Theatre and is a doctoral candidate at the Sibelius Academy, University of the Arts Helsinki. She is a mother of three small kids who as a collective but also individual personalities create a lot of the same challenges and knowledge co-construction experiences as university organization. She is fascinated about the dynamics of knowledge and learning and how people can make sense of these processes.

**Lilja Lehmuskallio** (MA in Arts Management, 2021, MA in Dance, 2004) is a PhD researcher, creative producer and a former contemporary dancer with an interest in museums and advocacy work, currently working in the field of performing arts managing change and strategic development in independent dance companies. At the core of Lehmuskallio's work are ethical and sustainable working conditions in the arts, communication, cultural policy, and feminist and antiracist working practices. Lehmuskallio believes that through intersectional examination in the arts and cultural fields we are able to create strong and diverse organisations which are credible and resilient actors in the fight against polarisation and the rise of the far-right in today's societies.

**Mervi Luonila** (DMus, Arts Management) is Senior Researcher at the Center for Cultural Policy Research, Cupore, as well as at the University of Jyväskylä at the Department of Social Sciences and Philosophy. Dr Luonila works on projects that explore the impacts of arts and culture in cities and regions, focusing especially on the decision making in cultural politics as well as events and festivals. As a Research Fellow (visiting) at the Sibelius Academy of the Uniarts Helsinki she continues her contribution to the literature of Arts Management and festival management from the perspective of networks. Dr Luonila has several years' working experience in arts organisations. Additionally, working as a project manager, producer and project researcher in the several EU-funded development and education projects in universities

and non-profit sector, she has planned and executed various developmental and educational activities related to the themes of the creative economy, cultural industries, and arts and festival management.

**Sheila Murray** is a professional doctorate candidate at Queen Margaret University, Edinburgh. Her qualifications include a BA (Hons) 1st class in fine art from Sunderland University and an MFA (Master of Fine Art) from Reading University. She is also a jeweller with an HND in jewellery manufacture and design from Kelvin College, Glasgow. More recently she gained an MA (dist) in Arts Management from Queen Margaret University. She worked for the British Council on managing its cultural exchange programmes and events in London, Spain, Israel and Scotland, where she now lives. Her current research reflects her career and ongoing interest in the arts, and its management.

**Daniel Nordgård** is Associate Professor at the University of Agder and the author of the book The Music Business and Digital Impacts (2018). He has a broad background in music, foremost as a musician and artist, but also has experience in concert promotion and festival management. Nordgård teaches music business and management at the University of Agder. His research is very much devoted to the music and the cultural industries, with a special emphasis on digital change. Nordgård holds several positions on different boards, nationally and internationally, including Gramo (Norwegian collecting society for neighbouring rights), The Norwegian Film Institute, Gramart (The Norwegian featured artist organisation). He also sits on the board of the International Music Business Research Association (IMBRA). In 2013 Nordgård was appointed by the Norwegian Government to lead their committee on music streaming and digital change in the music industry and wrote the report from the Committee.

**Jenni Pekkarinen** (MA) is a Helsinki-based cultural producer, arts manager and beginning researcher. Currently, she works at University of the Arts Helsinki's Arts Sector Reconstruction programme and has recently started her PhD studies in Cultural Policy at the University of Jyväskylä. Cultural planning and policy, participation, and sustainability are some of her central interests. In her dissertation, she will examine the cultural sustainability impact of European and American Capitals of Culture from the point of view of visual arts ecosystems. Pekkarinen is a graduate from University of the Arts Helsinki's Arts Management master's degree programme,

**Anna-Kaisa Rastenberger** works as Professor of Exhibition Studies and Spatiality/ Praxis-studies Anna-Kaisa

Rastenberger has worked as a curator, author, researcher and teacher both in Finland and abroad; since 2009, she has held the post of Chief Curator at The Finnish Museum of Photography. She has extensive experience in exhibition projects, curating practices and the international exhibition scene of the contemporary arts. Anna-Kaisa Rastenberger is interested in art practices and display in both physical and digital environments. She holds a PhDin Art History from the University of Helsinki.

**Violeta Simjanovska** PhD, has more than 25 years of working experience and more than 15 years of academic experience in the field of Arts Management and cultural policy in Europe and worldwide. Starting as an electrical engineer and continuing to manage a music festival and working as a general manager of a performing arts research centre, she has led many international projects in different fields. At the moment, Simjanovska is Head of the Arts Management Department and Lecturer in Arts Management at the Sibelius Academy, University of Arts Helsinki. In addition, she works as a consultant and cultural expert for international organizations, such as European Commission (Creative Europe and Horizon Programmes), UNESCO, UNDP, UNICEF, Goethe Institute, etc. She is member of the Executive Board of ENCATC (European network on cultural management and policy). She has published more than 50 articles, books, and research reports in the field of cultural policy and cultural management.

**Lidia Varbanova** has professional experience as a consultant, educator and researcher in over 60 countries. Her portfolio focuses on strategy, policy, entrepreneurship, environmental sustainability and digital technologies in the arts, culture and creative industries. Prof. Varbanova has been a permanent and visiting professor in prominent universities in Europe, North America, Asia and Africa. She holds PhD in Economics and has received a number of distinguished academic awards. Her latest books are *International Entrepreneurship in the Arts* and *Strategic Management in the Arts*, published by Routledge. Currently, Professor Varbanova is the Program Director of MA in Management of Performing Arts and Industries at the National Academy of Theatre and Film Studies and a UNESCO International Expert for the implementation of the 2005 Convention on Cultural Diversity.

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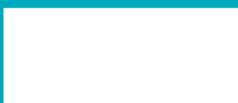

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