/encatcSCHOLAR

for lifelong learning on policies
and cultural management
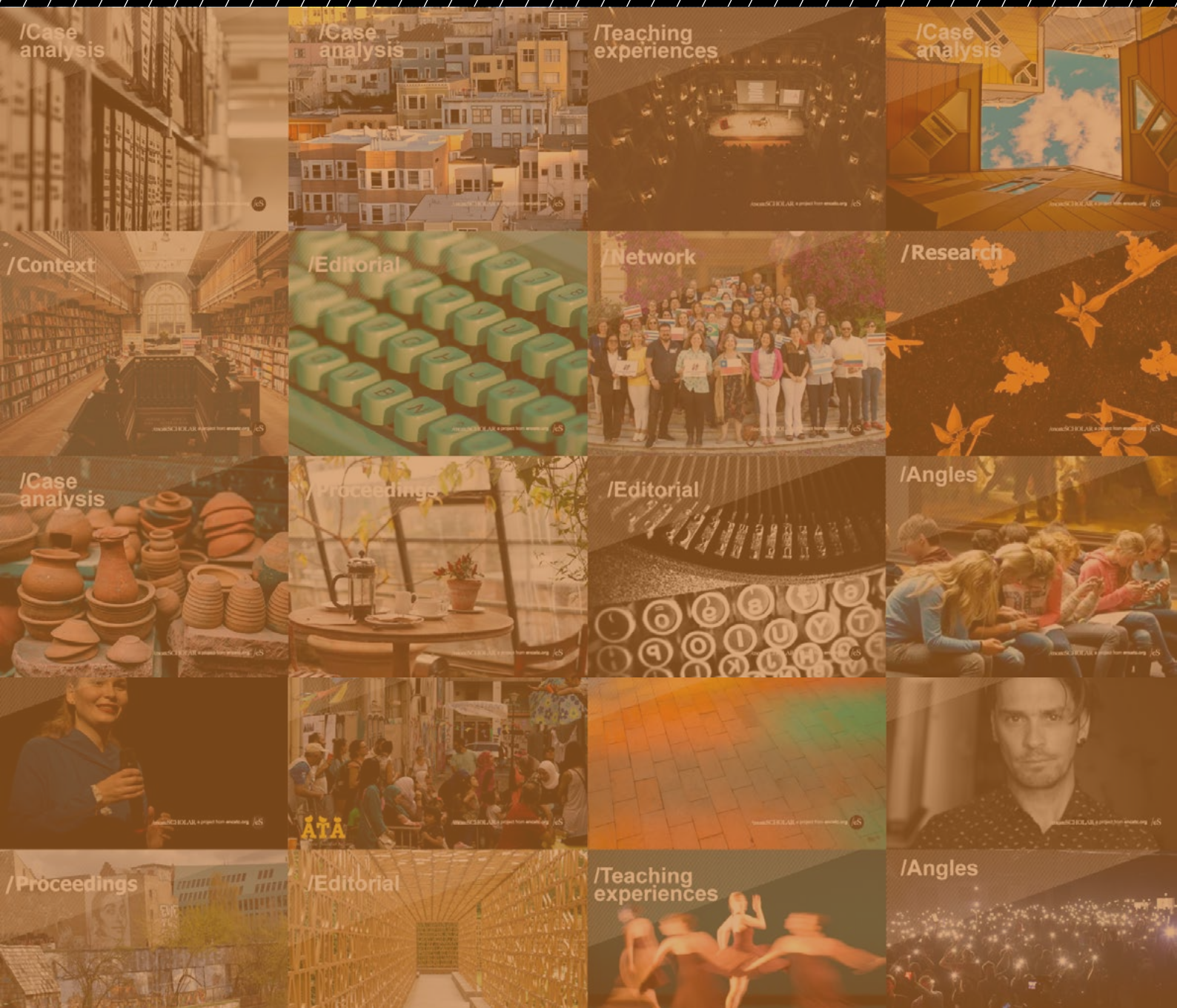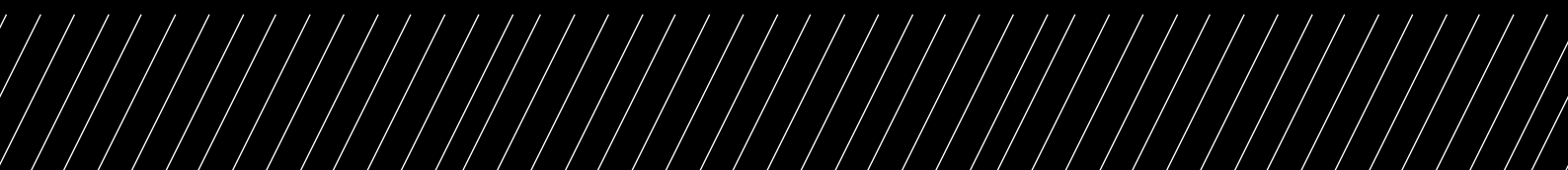
"Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship"
Androulla Vassiliou

General objective

/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:
- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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/TEACHING EXPERIENCES

Entrepreneurial and Social Media Experiments in Arts Management

By Lida Tsene, PhD

Teaching Associate, Department of Communication, Media and Culture, Panteion University/ MA Communication and Journalism, Open University of Cyprus

Couple of months ago I came across an interesting article by Anne-Maria Imafidon posted in Guardian's Culture Professionals Network section. The article argued that arts organizations and thus cultural managers should adopt an entrepreneurial approach in order to survive (Imafidon, 2012). True or false?

We are living in an era where everything changes in a fast and sometimes in a furious way. Digital and social technology is shaping a new landscape and changes the way we produce, consume, think and innovate (Leadbeater, 2008). Sharing economy, co-creation and collaboration are becoming the new trends not only in the field of business, but as well as in the fields of politics and cultural production. Consumers are becoming prosumers (Toffler, 1980) and Generation C (Solis, 2012) has a major part in the process of co-creating shared value (Porter, 2011).

On the other hand, economic crisis pushes forward the need for a new paradigm shift in business, allowing the rise of a startup culture that drives from the business sector and expands to many aspects of human life. In addition, we are witnessing the rise of new ventures from young people combining new skills and developing creative solutions answering to the needs of the digital economy (Tsene, 2015).

Within this new environment cultural managers need to rethink the skills they have to develop in order to be able to respond to the current challenges. According to a research conducted via the interaction during an online course I co-ordinate under the title "Social Media and Arts Management" exploring the new skills an art manager should develop, the main skills of a cultural entrepreneur can be summarized to the following: passion and deep knowledge of the market of the creative industries, deep understanding of the socioeconomic context, in local and global level, in order to be able to offer the right solutions, creative thinking, vision for an improved society, risk taking, strong interpersonal and communication skills, technology and new media literacy, openness and collaboration, following with great accuracy all the global trends of the entrepreneurial mindset (Badal, 2012).

So, why arts managers need social media? And how are they going to use them? Why do they need to experiment with entrepreneurial schemes, and what does that mean?

Trying to answer the above questions, we will take it one step at the time. Why do they need social media? Because their audience is there and because they seem to spend more time there than even before. And how are they going to use them? Most of cultural organizations today use social media platforms to expand the number of online performances and exhibits, grow their audience, sell tickets, and raise funds online, while allowing patrons to share content, leave comments, and even post their own content on organizations' sites (Thompson, Purcell, Rainie, 2013). But this can be taken further. Those platforms can be tools for creating experiences for both the audience and other stakeholders by producing and sharing interesting stories. Transmedia, interactive storytelling is becoming a strong marketing tool (Gottscall, 2012) as people,

according to marketing guru Seth Godin are not buying products or services, rather than stories and relationships. In this context, arts managers not only should they post on facebook or twitter but they should become initiators and curators of unfolding stories told at the same time by them and their engaged audiences.

In addition, adopting a more transparent and collaborative behavior, they automatically touch the entrepreneurial culture that suggests openness, creativity, co-creation, disruption and no fear for experimentation and also change of business models. The great cut offs in public fundings and sponsorships should push arts managers to think more creatively about their sustainability. Technology and social networking can definitely help towards this direction. Crowdfunding platforms, content marketing, affiliate and mobile marketing are just some ideas.

We are standing before a great opportunity: social technologies provide us with tools and values (collaboration, transparency, creativity, sharing mindset) that might strengthen creative industries and contribute both to economic and intellectual capital growth. Arts managers around the world have the chance not only to take advantage of the collective intelligence, but also to listen and understand better their audiences and to engage with them in a more effective way. At the same time, they can start easier their own companies, promote more effective and quick their products and services, share and exchange knowledge, build their personal brand, communicate and travel, physically and digitally, all over the world, work on projects on the go. Digital and new media literacy, but most importantly understanding of the new digital culture is essential for an art professional in order to stay relevant and become innovative. The challenges and opportunities are numerous and arise new questions and surely, a creative dialogue:

Questions for further discussion
- How can art managers engage more efficiently with their audiences? 2. What are the skills they need to develop? 3. Is there a need for educational programs that foster cultural entrepreneurship?

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Lida Tsene

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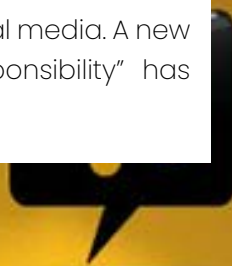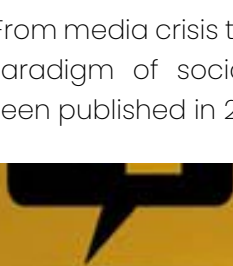
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Photo credit: Anton Novoselov, Industrial tetris – Anton Novoselov on Flickr

/ANGLES

Understanding "Cultural Ecosystems" in Creative Industries Policies

By Javier Hernández-Acosta

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Abstract

Creative economy has become a concept adopted around the world. Countries have developed research, policies, and strategies to promote cultural and creative industries as a viable alternative for economic development. In Latin America, countries are at different stages of implementation, trying to contextualize the discourse to their cultural, political, economic, and social conditions. In the midst of this discussion, it is important to develop frameworks to promote this sectorâ€™s economic potential based on the production dynamics and value-creation differences. This paper discusses the concept of cultural ecosystems as a broader approach to understand diversity, interdependence, and collaboration in the cultural and creative industries.

Keywords: cultural ecosystems, cultural entrepreneurship, creative industries policies, cultural entrepreneurship

INTRODUCTION

Although the concept of creative economy was developed at the beginning of the 2000â€™s (Howkins, 2001, DCMS, 2001), some Latin American countries are starting to adopt the discourse as a viable alternative for economic development. Based on the experience of some European countries, the government is allocating resources, creating public institutions, and developing programs to support the creative industries, some through cultural ministries and others through economic development departments. Various international organizations, probably led by UNCTAD (United Nations Conference on Trade and Development), have established the direct economic impact of the creative economy, while others as UNESCO (United Nations Educational, Scientific and Cultural Organization) have focused on the role of this developing sector in a broader approach (UNCTAD, 2010, UNESCO, 2013). Although great advances have been made, definitions vary between countries, sometimes creating confusion regarding the role of sectors such as heritage, the arts, new media, and technology.

The creative economy discourse has also caused tensions with arts and heritage policies, mostly through the arguments of the risk of an absolute market orientation toward cultural production. Sometimes, public policies developed separately for different sectors to avoid this debate. Interestingly, this separation could result in a limitation of the economic opportunities of the cultural sectors by marginalizing their impact and development strategies. To address this conflict, the experience of Puerto Rico will be analyzed as a recent case in which a national cultural policy was developed. The main objective of this paper is to present a â€œcultural ecosystem approach to the cultural and creative industries. Analyzing the creative sector as an ecosystem, beyond individual businesses could promote better results for incentives and development strategies for the cultural industries.

Creative Economy: Beyond the sectors

The concept of creative economy has been adopted to describe a group of industries whose main input is creativity (Howkins, 2001). Its main definitions are still based on industries, not considering traditional business practices and its effects on sustainability. Some examples include sectors such as the music and publishing industry. In both cases, although the final product is always a creative good or service, some business models, especially in large conglomerates, have developed unproductive, unethical, and insensible business practices. They are industries with an excess of intermediaries, high fixed costs, and high entry barriers (Smiers, 2013, Caves, 2000). None of these characteristics benefit cultural production; therefore, transforming these practices should be under the scope to create/encourage a new creative economy.

A new definition of creative economy would then have to be guided by a combination of creative production and creative business practices. These practices should be framed in a culture of innovation, solidarity, sustainability, diversity, and entrepreneurship. An example on how to develop a creative economy is the concept of value. Traditionally, we have reduced the concept of value to the monetary view. However, the dynamics of value in the cultural sector operate more broadly and are balanced between economic and cultural value (Throsby, 2001). Still, the economic value could be seen as monetary (GDP, employment, trade balance, etc.) and non-monetary, such as its contribution through creativity, education, and innovation. This also leads to the debate on entrepreneurial orientation between product vs. market. A market orientation does not necessarily lead to a greater economic success in the cultural and creative industries. In fact, on many occasions, achieving a creative economy requires managing opportunities for creative work generated outside the market economy, ensuring artistic innovation and diversity. Those inputs are the determinants of success in sectors such as tourism and lead to innovation in traditional sectors.

In terms of cultural value, we must think about multiple dimensions such as aesthetic, historic, and the non-use value. This means that cultural activity creates value for some people even if they have not attended. In the case of museums, people give value to their existence through variables such as prestige and the option to attend even though they have not (Frey, 2000). Also, it is important to weigh the balance between

intrinsic and instrumental value. While this intrinsic value is more the focus of aesthetics, instrumental value could include the social or educational value, besides the economic value; something well developed by George Yúdice through the concept of the expediency of culture.

The case of the music industry could be discussed also to understand how these value dimensions must redefine the way in which culture is managed. In the music industry, it is normal and reasonable for the record label to have an almost absolute share of the profits. After all, if they assume most of the investment and risk, a big share of the profits in reasonable. But this is true under the assumption that investment, risk, and ROI (Return on Investment) are only monetary. In real terms, the artists also make a cultural investment and assume a cultural risk; therefore, if this production factor is recognized, the return on investment should be much more balanced than in traditional practices. If cultural and creative entrepreneurship does not change these practices, a creative economy discourse will not be sustainable.

The pyramid of the cultural ecosystem

In the process of developing new frameworks to promote sustainability in the creative sector, we propose understanding the cultural ecosystem as a priority of creative industries policies. The ecosystem concept is very relevant to the cultural sector. It could be described a set of interdependent organisms that share a habitat, which is precisely the way in which cultural activity works. Unlike other industries, it is necessary to establish that the economic activity is not generated in isolation. It is an environment in which each agent has its role and altering that system has negative results.

On many occasions there have been discussions about cultural industries as a sub-segment of the cultural work, focusing on organizations and ventures that have a market orientation. Under this premise, there are the ones and the others, those who believe in the market economy and those of art for arts sake. However, this idea does not support the ecosystem approach. In the latter, all cultural agents have a role in the creative economy, and the responsibility of public

policy is to recognize that role and enhance their development. Indeed, the main benefit is that some ventures nurture others with talent, by providing research and development (R&D) of artistic and creative practices, promoting education that translates into audience development, promoting diversity, and covering certain gaps in their value chain, among other activities. Therefore, it is important to establish that cultural organizations and businesses also have a responsibility to understand their role in the ecosystem and incorporate strategic actions to strengthen it.

A strategy for the development of cultural and creative industries should be designed primarily to strengthen the ecosystem and not only incentivize individual companies and start-ups. The first approach ensures the latter, but not the opposite way. Sometimes, the development of high-impact ventures require supporting and subsidizing projects and organizations whose main contribution is not a direct economic impact, but through the audience and talent development and innovation. The concept of value chains is of great importance to understand these dynamics. The industries are composed of value chains that include stages such as training, creation, production, distribution, consumption, and conservation. Therefore, an ecosystem requires a proper balance between all components. Otherwise, the imbalance will affect the sustainability of the sector. Another key aspect is to understand that a cultural ecosystem is not only composed of cultural enterprises, as there are businesses in other industries that provide key inputs for its development.

A pyramid schematic with three levels is proposed as a framework to understand a cultural ecosystem. In the pyramid, the highest levels will produce a higher direct economic impact. However, as expected in a pyramid structure, their presence depends on a broad and solid base. In between, there are a segment of market-oriented businesses and organizations with a better balance between economic and cultural value. This section will discuss the main characteristics of the three levels in the framework.

- **Input Firms** "This level is composed mainly of individual artists and organizations in

the segments of training, creation, and conservation in the value chain of the cultural sector. Usually, their main focus is to produce or preserve artistic and cultural goods and expressions. In many cases, their activities are based on traditional or highly innovative and experimental cultural expressions, so their scope is mainly outside the market economy. These sectors often work on a project-based basis, dependent on incentives, grants, or subsidies. In many cases, financial sustainability is their main challenge because of the lack of formal structures and continuity. Yet, this also could represent their greatest contribution. Operating outside the market (supply and demand logic) ensures both ends of the value chain: ensuring the preservation of traditional cultural expressions, or serving as innovation agents that alter the established order in artistic and cultural production.

- **Competitive Firms** "This level is composed of organizations or companies operating in a market-oriented dynamic. In many cases, companies operate under a sector, such as traditional arts, media, entertainment, and other creative industries. In many cases, these organizations compete in a free market economy and receive their main income streams from services to private companies or through the sale of goods and services to final consumers. Sometimes, they access government funds to develop specific projects, although it is not usual to sustain their operations through subsidies.

- **High-Impact Firms** "This level is composed of ventures that have a direct economic impact through the sale of cultural goods and services for local and international markets. These cultural and creative projects sometimes have a direct impact through revenues and employment, and promoting local and international recognition. Some of them are sometimes supported by multinational companies and benefit from digital business models.

There are several key assumptions of this model. The nature of the pyramid suggests that if the base is weak, the emergence of high-impact projects will be more difficult. Similarly, the pyramid does not mean that companies will level up. Although some companies may show a sustained growth, the logic of the ecosystem recognizes the role of each component in the macro analysis of the ecosystem. Therefore, it is a mistake to think that it is necessary to focus on the higher levels and avoid those companies that require subsidies to survive.

Figure 1. Cultural Ecosystem Pyramid
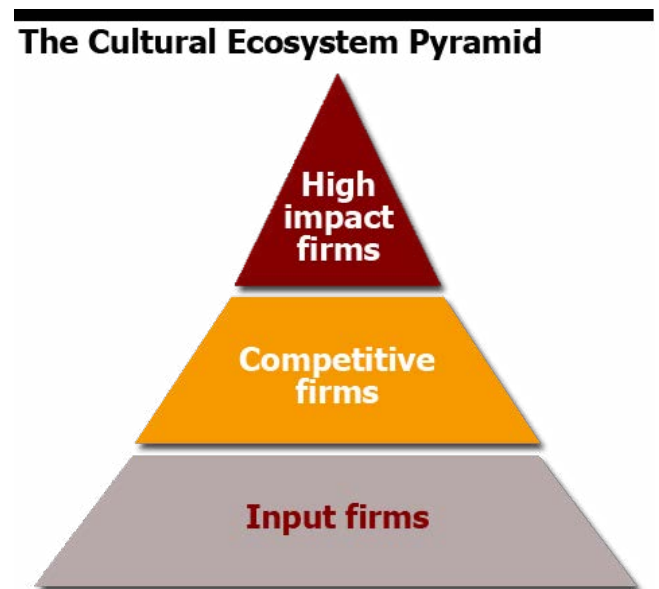
Another important aspect of the ecosystem approach is that the model should be viewed beyond sectors. For example, although there is an ecosystem of theater, this core is part of the broader performing arts sector, and often has great linkages with other sectors such as television, cinema, and advertising. Therefore, it is important to analyze the value chains from a broader perspective because probably the development of a sector depends on strengthening activities outside the artistic discipline. Also, in some cases, promoting the development of a creative ecosystem will require analyzing and promoting the development of industrial activities outside the creative sector, but represents providers of key inputs for creative activities such as crafts, industrial design, cultural tourism, or fashion.

Spillover Management in the Creative Sector

The cultural ecosystem approach requires understanding the role and importance of cultural and creative enterprises in the ecosystem. Normally, spillovers are described as positive or negative impacts over other agents without assuming its cost or benefits. For this reason, public policies are sometimes

responsible for these market inefficiencies. In this case, it is important for both organizations and governments to understand these spillovers and support those that strengthen the cultural sector.

Hernández (2014) proposes the concept of cultural return as a complementary analysis to establish and understand the impact of cultural and creative organizations over the ecosystem. The model includes seven effects that affect the cultural ecosystem, some of them in the supply side and others on the demand side. Effects on the supply side consider the contribution of an organization in developing human capital, linkages (intra or inter-industry), diffusion of innovation, and clustering. On the demand side, effects are related to audience development, mainly through education, participation, and audience diversity.

This model presents the challenge of identifying indicators and methodologies, both for the government and organizations. It is important to understand that these effects should be considered as a key factor in promoting the sustainability of the cultural and creative sector, which requires an analysis beyond the direct economic impact.

Conclusions

The Experience of Puerto Rico. This approach suggests that creative economy policies should also be under the scope of cultural policies. Revenues, value-added, employment, and trade balance present a limited impact of cultural businesses and organizations. Governments that are developing policies to stimulate the impact of the cultural and creative sector should focus on building and sustaining cultural ecosystems in the different sub-sectors. To do this, a value-chain analysis is a key activity that must be used to diagnose its condition. The analysis of each stage should include identifying the agents, their role in the ecosystem, and the interaction between the stages. This analysis will allow establishing which stages have the main gaps and which projects could promote overcoming those challenges.

Puerto Rico is a scenario where this approach is being discussed. In 2015, the Cultural Development Commission (2015) presented a strategy for the cultural and creative industries based on an ecosystem approach and the multiple dimensions of value generated by this sector. The analysis made by the Commission establishes that most of the economic impact of the creative sector was generated in the production and distribution stages in the value chain. But most of the contents are either imported or generated by small cultural and creative organizations. For this reason, the proposed approach includes promoting sustainability in those small organizations with less economic impact, but with a greater contribution to the cultural ecosystem.

The effects of this approach in public policies include diversifying financing alternatives based on their role in the ecosystem, size and growth potential, such as grants, subsidies, seed money, loans, guarantees, and management support, among others. In general, each level will require different incentives and support. Finally, the recommendations put emphasis on using the cultural information system to analyze the value chains and develop initiatives to support and ensure its development.

Questions for further discussion

The aim of this paper has been to present a cultural ecosystem approach to creative industries policies. The pyramid model could contribute to the understanding of the ecosystem dynamics in cultural production. At the same time, this could result in more effective policies and performance indicators. Further research is necessary to understand its applicability and the effectiveness of programs promoting the cultural and creative sector with this approach.

The following questions are presented to encourage you to deepen the subject and stimulate debates regarding the development of cultural and creative industries.

- What should be definition for a sustainable creative economy? Should it be limited to sectors or should it include sustainable business practices?
- What are the major challenges of each level in the cultural ecosystem pyramid and what incentives could contribute to their development?
- What are the dynamics and interaction between organizations and business in each level and how should we promote a greater fit between cultural agents in the value chain?

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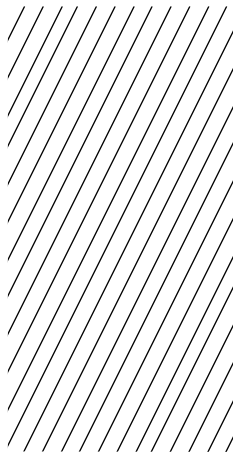
Joanne Scheff Bernstein. Expert consultant, speaker, educator and author in the field of arts and culture management and marketing

By Silvia Cuevas-Morales
Writer

Joanne Scheff Bernstein was born in Chicago, Illinois. She studied administration and marketing of the arts and culture and has extensive experience as a speaker, seminar leader and workshop facilitator across the United States and internationally. A graduate with distinction from the Kellogg Graduate School of Management at Northwestern University and a member of the Beta Gamma Sigma Honor Society in business.

As an adjunct associate professor of Arts Management in the Business Institutions program at Northwestern University, she was responsible for teaching arts management, supervising independent field studies and facilitating arts management activities for students such as mentor programs, internships, volunteerism, and job search for more than ten years. She was also an associate

professor of Arts Management at the Kellogg Graduate School of Management for eight years. She was awarded a Fulbright senior specialist grant to teach in the MBA program at the Helsinki School of Economics in Fall 2008 and has been a visiting professor in the Masters program in Arts Management at Bocconi University in Milan, Italy four times.

She was executive director of Lake Forest Symphony in Lake Forest in Illinois, a fully professional orchestra that primarily serves the Lake County region (August 2006 – April 2008) and interim executive director of Luna Negra Dance Theater in 2009. She is also a member of the scientific committee of the International Association for the Management of Arts and Culture (AIMAC) and a member of the editorial board of the *International Journal of Arts Management*.

She has led seminars for many national, regional, and local arts service organizations in the United States such as the Houston Arts Council; the Philadephia Arts Council; the Association of Performing Arts Presenters; the Broward County Cultural Arts Commission; the American Symphony Orchestra League; the Cincinnati Institute of Fine Arts; the Durham Arts Council; the Upstate New York Presenters' Association, the Michigan Association of Community Arts Organizations; the Tennessee Arts Commission; the National Society of Fundraising Executives, and many others. She also taught arts marketing principles, strategies, and tactics to 120 musical theater managers and marketing directors in San Francisco under the auspices of the National Alliance of Musical Theatre.

At an international level she has given seminars and talks in Moscow; Seoul; South Korea; and Tokyo, Japan. She has also been a guest speaker and consultant in Denmark, Great Britain, Italy, Argentina, Venezuela and Spain. In the fall of 2000, she spoke and consulted in several cities in Australia under the auspices of the Australian Arts Council.

Some of the issues she addresses in her lectures and seminars are the different approaches for understanding current and potential performing arts audiences and application of consumer behavior theories to marketing strategies; the differences between marketing museums and performing arts and how to design, package and sell market-oriented alternatives to traditional subscriptions and memberships that build audience commitment and loyalty; the benefits of and approaches to Internet and email marketing, the various options for online ticketing systems, educating publics online, how to design websites and email messages that are likely to garner the best results and how to develop good customer service.

As a marketing and strategic planning consultant, Ms. Scheff Bernstein has worked with numerous non-profit arts organizations including theatre and dance companies, orchestras, chamber music groups, museums, opera symphonies and foundations which include the American Conservatory Theater, the San Francisco Ballet, Ballet Memphis, the Dayton Contemporary Dance Company, the San Francisco Symphony, the Chicago Opera Theater, the San Francisco Opera, and the Mary and Leigh Block Museum of Art at Northwestern University.

She was also a member of the Dance/USA task force for building audiences for the twenty-first century and consulted to the Ford Foundation on the development of management education programs for cultural entrepreneurs in emerging countries.

She co-authored, with one of the world's most important marketing experts, professor Philip Kotler, the acclaimed and best-selling book *Standing Room Only: Strategies for Marketing the Performing Arts,* published in 1997 and which has been translated into various languages. In this book the authors draw on a wide variety of sources to review all of the key marketing functions – from segmentation to pricing to public relations – in the context of arts management. They argue that by embracing fundamental marketing principles and launching innovative marketing strategies, music, theater, and dance organizations can fulfill their artistic missions while building strong customer bases.

Most recently, Ms. Bernstein authored *Standing Room Only: Insights for Engaging Performing Arts Audiences,* 2nd Edition, published in May 2014 by Palgrave Macmillan. This is a comprehensive and newly revised sourcebook with up-to-date marketing strategies and techniques for theater, music, dance, and opera organizations. It presents the information necessary for attracting and engaging audience members effectively and efficiently. Bernstein presents vivid case studies and examples that illustrate her straegic principles in action from organizations large and small worldwide – strategies to help the performing arts develop a more diverse audience base and prosper in the midst of an evolving economic and technological landscape.

She has also published articles on arts marketing, strategic planning, and strategic collaborations in the *Harvard Business Review*, the *California Management Review*, the *International Journal of Arts Management, Economia della Cultura*, and other arts publications.

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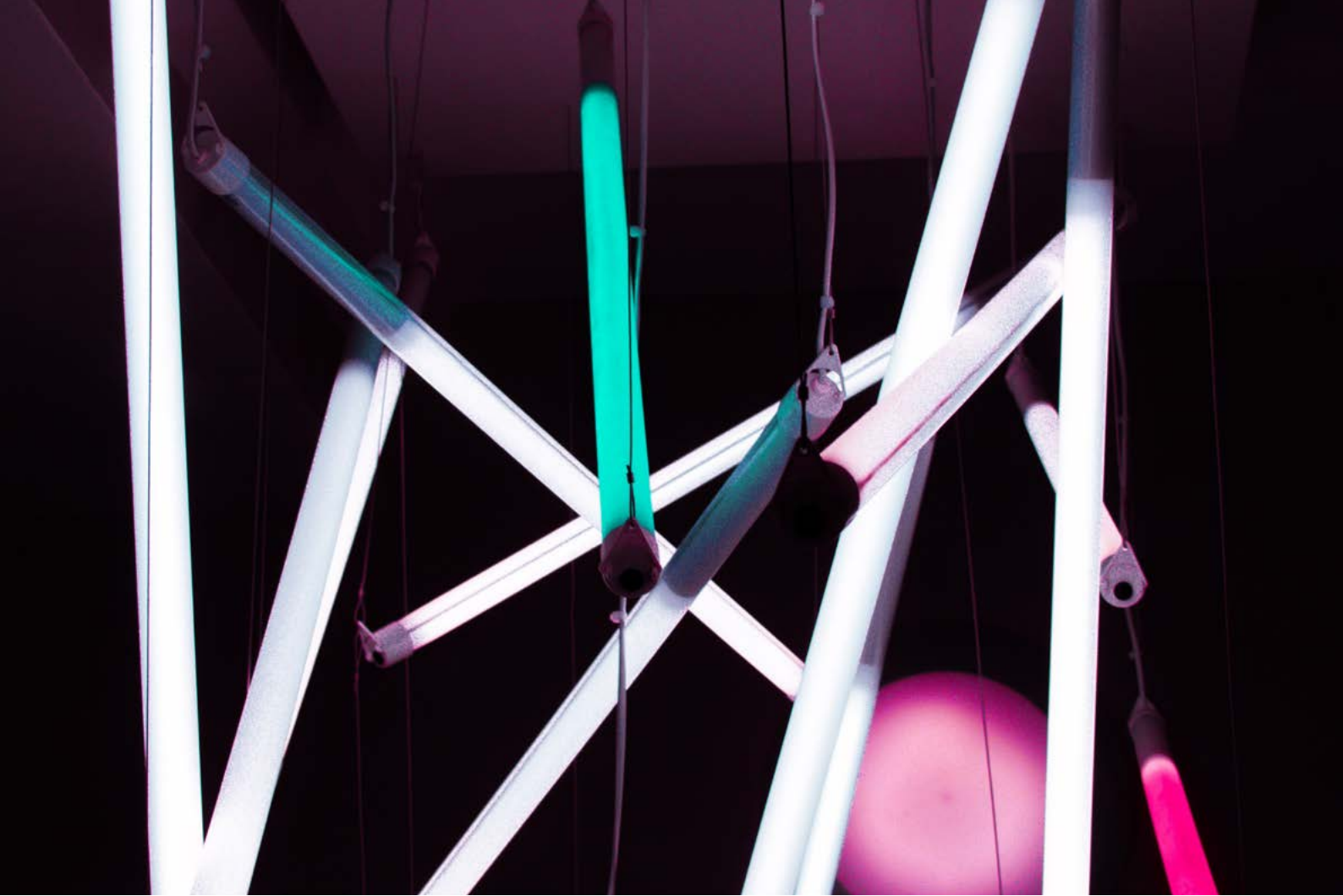
Art-based business learning in arts management education

By Tanja Johansson, Aino-Maija Lahtinenn & Hannu Ojala
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Aino-Maija Lahtinen, PhD, University of Helsinki;
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Abstract

We examine teaching and learning challenges that arise within arts management pedagogy from the contradictory ideological values such as artistic excellence and economic utilization that the two disciplines and logics are based on. We report findings of our teaching experiments in which we aimed at integrating different knowledge domains of art and business by using a pedagogical artifact constructed from the Finnish national epic Kalevala. The artifact serves as a bridge between the different academic disciplines, thus facilitating boundary crossing and transformative learning in higher arts management education. The pedagogical artifact has been experimented among the arts management students of the Sibelius Academy of the University of the Arts Helsinki. In the end we will also discuss the students' feedback on the artifact.

INTRODUCTION

Artists and artistic projects face nowadays an increasing competition and decreasing subsidies, which means that learning business competencies in more depth have become crucial to arts and arts management students and professionals. Traditionally, this type of knowledge has been seen as highly distant from the core artistic work creating resistance towards the topic and thus hindering the learning process of artists. To overcome these learning challenges, our research project focuses on the innovative and interdisciplinary approaches to teaching business administration and entrepreneurship related topics to arts and arts management students on the university level. Encouraged by the strong emphasis for high quality teaching and learning in three Finnish universities – University of Helsinki, Aalto University and the Sibelius Academy, we have examined the ways how arts and arts management students approach business knowledge and use their prior knowledge in striving for understanding the concepts and processes of business administration, accounting in particular. In the research project we aim at combining relevant theoretical literatures of arts management, business economics and higher education to a more coherent and holistic view of how the learning takes place in arts management when the boundaries of business economics and arts are crossed at the thresholds of the different disciplines. For this purposes we have developed a teaching case that can be used both in arts management and business economics teaching. We hope that this report of two teaching experiments will facilitate both practical and theoretical discussion in arts management pedagogy and encourage scholars to engage in interdisciplinary research groups.

Crossing the boundaries of artistic and economic logics

Arts management builds on two disciplines and logics that are based on contradictory ideological values such as artistic excellence and economic utilization. The economic logic of practice can be characterized by market orientation, which sets external constraints and demands (e.g., economic 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 "art for art's sake" is not only "for art", but at the same time it works against the adoption of economic thinking. (Bourdieu, 1993, 1992) In Figure 1 the inherent tensions of logics are summed up.

Figure 1. Art and Management – The Inherent Tension of Logics
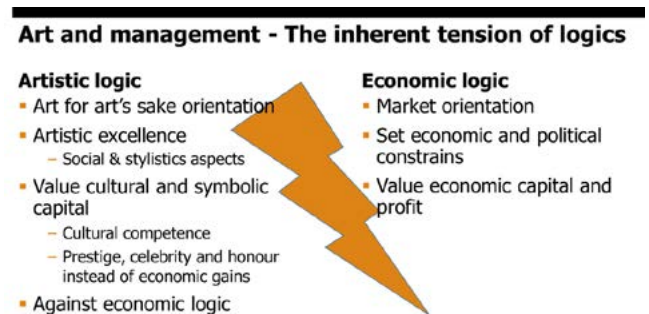
Although arts and business are at the glance distant knowledge domains, a number of studies have been conducted to explore the possible connections and valuable insights between arts and business. For instance, studies on the aesthetics of organizations have explored the possibilities for collaboration between the contradictory worlds (e.g., Strati 1999). Art has also provided several metaphors for examining work life such as theatre (e.g., Meisiek 2004; Clark and Mangham, 2004), dance (Atkinson, 2008), and jazz (e.g., Humphreys, Brown, & Hatch 2003), and it has been considered as a catalyst for organizational change and strategic transformation (Darso, 2004). Thus, arts facilitate learning in organizations and this type of arts-based learning can be defined as:

> "A wide range of approaches by which management educators and leadership/ organization development practitioners are instrumentally using the arts as a pedagogical means to contribute to the learning and development of individual organization" managers and leaders, as well as contributing to organizational learning and development. (Nissley 2010: 13)

However, few empirical studies have been conducted to explore art-based learning in accounting and how to utilize this type of approach within arts and arts management students. Hence, we aim at examining another angle on arts-based business learning: how to teach business related aspects to arts and arts management students by introducing the new domain in relation to their prior knowledge on arts and to the divergent thinking that is typical to art students (Gibson et al. 2009).

According to the widely accepted view, new knowledge and understanding is constructed on the basis of learner's prior knowledge (Glaser, 1984; Tynjälä, 1999). Concerning arts students' process of learning, arts related topics and the "artistic" way of thinking dominate their prior knowledge. It is common that the arts students have weak prior knowledge on accounting, which adds to the complexity of students' learning process regarding accounting concepts and procedures. Another layer of complexity relates to the arts management students' motivation to learn business economics using traditional teaching methods such as lecturing. Namely, not only prior knowledge is domain-specific but also the interests, values and emotions of students originate from their own domain. While in business schools an instructor may simply refer to commonly used assumptions underlying business economics such as the self-interest of business managers and the profit maximization of business entities, this type of argumentation may turn arts students away from the substance of the teaching content. Since arts students are self-selected to the "artistic world", which prioritizes different values than the non-artistic business world, new teaching methods should support learning and transformation in between the two knowledge domains: art and business.

In recent pedagogical research, the integration and transformation of different knowledge domains has been approached as boundary crossing (Akkerman & Bakker, 2011). Boundary crossing refers to a person's transition and interaction across different, often unfamiliar sites (Suchman, 1994). This boundary crossing is done with the help of a boundary object that is a bridging artifact doing the crossing (Star,

1989). Boundary crossing goes beyond a one-way knowledge transfer from one context to another, highlighting continuous and reciprocal interaction between the knowledge domains. This leads to new and deeper understanding, which may also transform the identity of students. This is illustrated in the following figure (see also Johansson et al. 2015).

Figure 2. Reciprocal Boundary Crossing (Johansson et al. 2015)
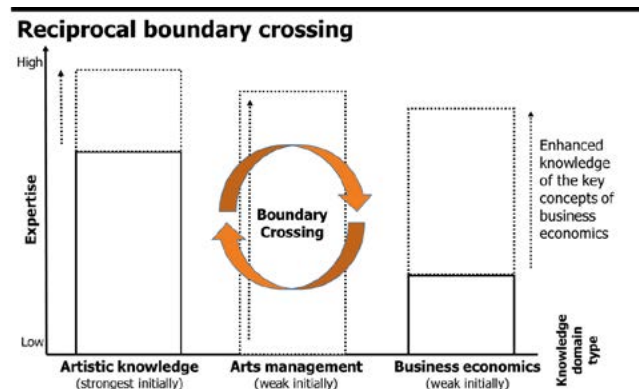
In search of the pedagogy of connection and boundary crossing (Dillon, 2008) instructors should provide bridging artifacts that support boundary crossing. For an artifact to serve a bridging function, it has to be multifaceted, bring in new perspectives and meanings, and at the same time be easy to capture and understand in different contexts (Akkerman & Bakker, 2011). Also, scenarios and narrative analogies may help to find connections and links between the different knowledge domains and thus facilitate learning (Meyer & Land, 2005). Next, we will describe the development of a bridging artifact to be used in teaching accounting for arts management students, illustrate the teaching experiment in which the artifact was used, and finally, report the feedback given by the students.

Developing art-based teaching in accounting
3.1 Searching for analogies through learning diaries
To develop new learning materials to arts management students and to provide empirical evidence regarding art-based business learning in higher education, we performed two teaching experiments. The first took place in 2012 and the second in 2014, both in the financial accounting module of the Arts Management Master's degree program at the Sibelius Academy. Our aim was

to gain an understanding of the students' initial conceptions of possible tensions between art and business in order to support the students' constructive process of learning (Tynjälä, 1999) and to deepen our understanding of arts management students' process of learning of business issues.

We designed the course on accounting in an innovative manner. The syllabus of the course was modified to the background of the arts management students who represented different areas of arts such as music, theatre, dance, literature, film and visual arts. We supported the students learning by encouraging them to create understanding of accounting by using art metaphors and searching for analogies from the arts (Halperin, Hansen, & Riefer 1990; Kurtz, Miao, & Gentner 2001). The students described artistic metaphors in the learning diaries which were used both as a tool for facilitating learning (Nelson, 2001; Tynjälä, 2001) and for making their new knowledge visible. Based on the analysis of the learning diary data we found that the metaphorical transformations of business concepts increased the students' understanding on the topic.

The empirical findings regarding the learning diary experiment consisted of twelve art-based analogies that varied from comparing the dual entry principle of accounting to piano playing with two hands: one hand playing the melody and the other playing harmony. Another analogy described the interrelation of risk, return and diversification using the composition of a choir, which has a sufficient amount of singers to attenuate potential discords. However, not all the students were able to find the analogies. One of the students even declined to try because: "business should serve art and never the other way around".

3.2. The use of national epic as an artifact
To follow up the learning diary experiment and to build a more powerful learning tool to art management students, we developed a new approach in 2013 which we implemented in 2014 again in the financial accounting module of Arts Management Master's degree program at the Sibelius Academy. The learnings from the first teaching experiment made us to seek a learning artifact that would take more into consideration the arts management students' prior knowledge (which is generally weak in accounting), motivation, values, emotions and enable discussion of culturally specific characteristics of Finland. Ideally we were also seeking to develop a learning artifact that was easy to understand and enabled multifaceted interpretations. We describe the development of an emotional artifact below in Figure 3.

Figure 3. Learning process through art-based teaching
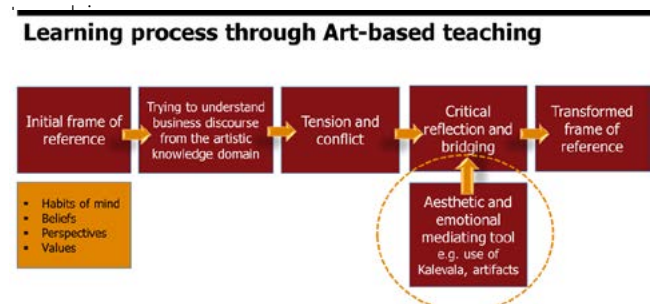
After a large number of ideas considered by the research team we ended up to build the artifact around the national epic of Finland, the Kalevala, to illustrate the underpinnings of art, arts management, rewards to artist and resources that are needed to maintain an activity system. Kalevala is a Finnish national epic written by Elias Lönnrot in 1835. The national epic consisting of 50 poems provided us a boundary object through which the key concepts in accounting could be illustrated and taught. In the teaching case the students were required to identify who is the "arts manager" in the Kalevala, what are the rewards (to different persons in Kalevala), resources used, and how the whole activity system was funded. In Kalevala, for instance one of the main characters, Louhi, had a double-faceted role: she possess evil characteristics, but on the other hand, she continuously makes others to exceed their prior skill and competence levels.

Discussion and concluding remarks
Regarding the second teaching experiment in which we used the Kalevala artifact, we were positively surprised how rich interpretations the students were able to make even if they were not familiar with the Finish national epic. This was the case in particular with the international students.

In general, the students thought that the national epic represented a value neutral object but at the same time an emotionally touching narrative that helped to understand and reflect on different business related concepts without any resistance towards them. For instance, the artifact inspired the students to discuss broadly about risk, competition, profit and self-interest. Hence, the developed artifact seemed like successful as it helped the students to move across the different knowledge domains. This type of reciprocal boundary crossing is crucial in arts management pedagogy that the students would learn to apply flexibly general business knowledge to the specific field of arts and cultural management.

The next step in our research project is to implement a broader teaching experiment in which the boundary object – an artifact – has much more central role in the selected course module. An artifact could also link different courses in the arts management programme, which would provide an important tool to tackle more complex and broader practical issues in arts management.

In our research project we aimed at developing new arts-based teaching methods for arts management education as well as enhancing theory building in arts management pedagogy. We believe that this type of practical and theoretical development in the pedagogy of connection and boundary crossing between different disciplines has importance also in other types of interdisciplinary education.

Questions for further discussion
- What kind of experiences do you have in teaching accounting to arts management students?
- What other types of artifacts could be used to facilitate arts management learning?
- Would teachers be better than students in coming up with powerful learning artifacts?.

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/ANGLES

Cultural diversity as a battleground

By Goran Tomka

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As Anderson reminds us (1991), nation is the imagined community, and this imagination has to be enabled, taught, promoted, supported or, if all else fails, forced. However, many groups and individuals for numerous reasons (want to) stay out of this exercise of unity. For one reason or another, claims for diversity have intensified after the Second World War, when rethinking the homogeneous national state has become a common place throughout the world (Helly, 2002; Paquet, 2008; Meer, 2012). Among the new approaches to the management of cultural diversity, multiculturalism became a widely popular solution early on (Modood, 1997; Kymlicka, 2007). As any other solution, it had to be pushed forward. â€œThe concrete benefits of multicultural citizenship include higher levels of naturalization, greater incorporation into the political system, and less violent debates about the accommodation of diversity (Bloemrad, 2007, p. 170-171).

As we see, applying certain policy solution comes with a whole package of promises. After the fall of multiculturalism, intercultural dialogue became the new policy mantra, and just like before, it has been attributed almost magical powers. It is said

that it can produce social cohesion, economic boost and fulfilment of human rights as well as conflicts, segregation and wars (Paquet, 2008, p. 84). Other approaches are also in the arena, fighting for their share of attention and influence: transculturalism (Welsch, 1999), cosmopolitanism (Cuccioletta, 2001/2002), transnationalism (Meinhof, Triandafyllidou, 2008) and so on. All of these strategies together with several types of nationalism – gain and lose their popularity, but they rarely disappear.

However, despite the fact that all these discourses are dealing with dissent and plurality of identities in different ways, they all seem to share a singular nodal point the notion of cultural diversity. From multiculturalist to cosmopolitan camps, authors would probably agree with the following dictionary entry for cultural diversity: the existence of a variety of cultural or ethnic groups within a society or the presence of a variety of cultures and cultural perspectives within a society as Parekh would define it (2002, p. 165). Over the years this definition has been naturalized and this process is probably best visible in the main international reference point to cultural diversity UNESCO's own Universal Declaration on Cultural Diversity from 2001. In now omnipresent statement, authors claim that cultural diversity is as necessary for humankind as biodiversity is for nature (UNESCO, 2001). Since there could be no arguments or subjective positions in relation to biodiversity, cultural diversity should also have the same status (as Barthes has posited, the highest form of myth is to become natural, thus unquestionable).

As an ideal or anti-ideal (in the case of ultra-nationalism and fascism), cultural diversity is most often referred to as a socio-cultural condition of one society. The main determinant is the existence of various cultural expressions. However, inside the rich multiculturalism debate, it has become somewhat obvious that cultural diversity is not all that neutral (and natural). The moment national states have launched policies aimed at promoting or protecting cultural diversity, as early as in the Sixties (Kymlicka, 2007), cultural diversity has also stood for a political agenda or a goal. In such a context, cultural diversity is not an objective condition, it is a political process. As Homi Bhabha

argues creation of cultural diversity implies a containment of cultural difference (in Bennett et al, p.86). In a way, these two fields become somewhat autonomous. Another case is Tony Bennett edited study of differing diversities in which he makes a difference between in situ minorities and minorities that are the result of international migrations of people over the national borders, thus signaling that there are in fact many cultural diversities out there with various destinies. In his influential text, Bennett (2001) makes a distinction between cultural diversity policy and claims to difference by individuals and groups. However this is not only the usual top-down, bottom-up dichotomy, it signals that cultural diversity is a highly contestable, negotiable and dynamic notion.

In fact, the dynamic notion of cultural diversity calls for a definition that will recognize the dynamics and plurality of meanings. Following the cosmopolitan theorising by Vertovec and Cohen (2002), I would like to argue that cultural diversity could be understood as: (1) a socio-cultural condition; (2) a political project aiming to accommodate multiple cultural identities; (3) personal /or group worldview that argues for the greater diversity of cultural expressions in a certain social context; (4) and a battleground – a distinct social and political sphere in which many actors fight for the resources to express their cultural identity.

The first one, a condition, is the one a national report would call for when they conclude that a society is culturally diverse for it has 20 officially recognized minorities. As a political project, cultural diversity would entail the support for arts (institutions, events, artists) that celebrate diversity; establishment special funds and awards for supporting minority cultures, or financing of educational programmes aimed at increasing intercultural learning, mediation (Dragojevic, 2004), competence (Deardorff, 2010) or sensitivity (Bennett, 1993). As a personal stance, cultural diversity is present whenever some free agents in the society (journalists, artists, producers, teachers, curators, historians, etc.) promote, advocate for, recommend and implement various activities that contain the expression of various cultural positions.

However, the last part of the definition, the one that claims that cultural diversity is a battleground, means that many interest groups are competing not only for the way cultural diversity ought to be promoted, protected or managed, but also for the very definition(s) of cultural diversity(ies). Let me explain this by analysing the case of European Union's cultural diplomacy agenda in the region of South-East Europe after the fall of Berlin wall and the dissolution of Socialist Yugoslavia.

Cultural diversity and EU's cultural diplomacy

Cultural diversity, or the unity in diversity has early become an emblem of European Union political discourse (Lähdesmäki, 2012). In the preamble of Union's founding document (EC, 1992, p.3), unity in diversity has been formulated as a desire to deepen the solidarity between [member states] peoples while respecting their history, their culture and their traditions. Cultural diversity has been promoted both inside the Union and in external relations as a crucial part of the imaginary set of European values. These values have also become a guideline for further integration of European countries into the EU after the 1992 Maastricht Treaty (EC, 1992). Ever since, EU's cultural diplomacy has always orbited around the idea of tolerance, intercultural dialogue and cultural diversity.

Parallel to the development of EU, countries that have once been a part of Socialist Yugoslavia Bosnia, Croatia, Macedonia, Montenegro, Serbia and Slovenia have at the same time, during the Nineties, ended up in the series of civil wars that lasted in some extent more than a decade. This has happened despite the Yugoslavia's strong focus on brotherhood and unity in all cultural, media and education policies and the fact that the country had a highly progressive multicultural policy agenda. In relation to war and post-war situation in the region, EU has been highly engaged in promoting cultural diversity and intercultural dialogue in the region (both as a common foreign policy as well as individual nations foreign policies). Thus, from the point of view of West Balkan countries striving for EU after the 2000, adopting cultural diversity as a policy agenda has become a high priority, especially in cultural policy debates (Dragićević-Šešic, Tomka 2014).

However, as I have noted earlier, we need to see what kind of diversity is promoted or protected. One way to do this would be to follow EU's instruments of cultural policy and projects and activities of local institutions and organizations supported through these instruments. Participating in the two-year research project that had such idea in mind, while analysing over a hundred projects and all granting schemes of EU in the previous period, we have seen several waves of cultural diversity themes and topics both inside individual project's aims and EU's programmes. Watching from the Serbian context, during the Nineties and the wars in Croatia and Bosnia, as well as in 10 years that succeeded (until 2004), main focus was the reestablishment of international cooperation and interethnic dialogue between Serbs, Bosniaks and Croats. Second wave started with the war in Kosovo (1999) and lasts until now, in which cooperation with Albanians from Albania and Kosovo is the highest priority. Since neighbouring countries of East Europe have become a part of the Union (Hungary and Slovakia in 2004 and in 2007 Romania and Bulgaria), free expression of minority ethnic cultures of Bulgarians, Hungarians, Romanians and Slovaks, and intercultural dialogue inside borders and cross-borders have been an important goal. Finally, after 2010, a fourth wave of cultural diversity has come to include non-ethnic internal minorities, mostly LGBT community.

The case of European Union cultural diplomacy actions in the West Balkans, which revolve around cultural diversity, is particularly interesting because it offers us a chance to rethink definition of cultural diversity. In that sense, we could ask what is the nature of cultural diversity that the EU is promoting through its cultural diplomacy? Following the four definitions that I have offered in the first part, it is definitely not promoting the existence of a variety of cultural or ethnic groups within a society, since that would require some forms of movement of people to the region. Is it then promoting the accommodation of multiple cultural identities as a political agenda? Definitely yes, and together with the Council of Europe, these actions have seen some results in the changing of the cultural policy landscape. Finally, EU policies in the region have also supported expression of various marginalized cultures through the institutional support of numerous

activist organizations and it has provided a discourse in which it is easier to defend cultural rights based on the European values of cultural diversity.

However, is the inclusion of various ethnic and sexual communities all there is to cultural diversity? In my opinion, it is certainly not. There are many kinds of cultural diversities that are missing from the picture. This is why I would like to invoke a fourth definition of cultural diversity in which claiming diversity is the active process of defining it, and by defining diversity also defining identities. In the process, ideologies, interests and identities are shaped, legitimized, included and excluded. It is particularly important to ask what kinds of diversities are excluded and why. While many spring to my mind, the two I find particularly interesting to discuss are the diversity in economic wealth and diversity of supra-national identities. Let me delve deeper into these two cases.

The Haves and Have Nots

If we align with the anthropological definitionof culture as a whole way of life, than without much debate we could agree that there is something that we could call the culture of rich and the culture of the poor. Many sociological research, most notably Bourdieu, has found that the economic wealth correlates with specific taste and forms and types of cultural practices. These findings have become a cornerstone for democratic cultural policies with their aim to make cultural participation financially accessible, amongst other things. Although financial accessibility is still promoted in many national contexts across the Union, when it comes to EU foreign policy (as well as the national foreign policy of individual states), financial accessibility, promotion of the cultures of poor people or intercultural dialogue between poor and rich has, strange enough, never been a part of any cultural policy programme. Even writing now about intercultural dialogue between poor and rich sounds awkward. In the batch of analysed projects supported by EU, there is not a single project that even mentions poverty or richness or any related notions.

Is it that poverty or economic disparities are not relevant for the Serbian context? Hardly. If statistics are right, the economic inequality in Serbia over the last decade has seen a dramatic increase. In 2003, 43.912 families had been entitled to social benefits, while in 2013 this number has more than doubled to 103.874 families. Currently, 24,6% of Serbia's population is under the risk of poverty according to the National Institute for Statistics. So why is it then that EU's cultural programmes and supported local projects are not sensitive to economic wealth of beneficiaries or that culture of the poor is not articulated and expressed in these projects? One could only speculate, but it is clear that not all diversities are equal. There are some that are more desired and pushed forward and some that are less. Ethnic diversity has been a part of Europeanization discourse from the beginning (as we have seen). Thus, promoting interethnic and international dialogue abroad fits well with a desired image of EU. On the other hand, capitalist logic behind the process of European integration is not welcoming to the idea of showcasing economic inequalities. Images of poor people could undermine the main capitalist ideal in which the market will take care of everyone. In any sense, it becomes clear that cultural diversity is not a request for the free expression of cultural identities of all kinds, but only some. Let us look at another example.

Non-European Europeans

Ever since the first modern travellers from the West roamed through the Balkan Peninsula, they have noted in their travel diaries that there is something quite Non-European despite it is deep inside the European continent. This specific symbolic geography of the Balkans has been written about extensively, maybe most notably by Maria Todorova's Said-inspired book Imagining the Balkans (Todorova, 1997). She writes that the Balkans has through modern history been a European internal other, occupying a peculiar liminal space of in-betweenness, an Oriental Europe, or East for the West and West for the East. Internally, looking from the Balkans outside, this position has produced what Živković calls a symbolic gradient of vilification (Živković, 2012), which stretches from the North-West of the Balkan Peninsula towards the South-East, between the never-to-be-reached ideal of Viennese high culture and always present threat of falling into Ottoman cultural backwardness. Constant reaching for ideals that are out of reach has

been explained by other authors by the Semi-peripheral position of the region that is always looking up at Europe, without much success of becoming one (Spasić, 2014):

> [Semi-periphery] always falls behind, yet it is not distanced enough from the Centre to develop its own evaluation scale. So, it always measures itself by the scale of the Centre. (p. 17). Centre can be the enemy, the role model, an object of worship or a thing to hate, but in any case it is the single most important reference point in cultural and identity struggles taking place in these societies during the whole era of modernisation, from the beginning of 19th century onwards (p. 186) … [As a result] deficiency of the true subjectivity and agency is felt on all levels of social organization (p. 188)

Despite the fact that this Semi-peripheral position (explained in one way or another) has been an important symbolic marker for the whole culture of the region, it hasn't been explored by projects, organizations and events that were part of the EU's cultural diplomacy of the region (with some very solitary exceptions). At the same time, process of Europeanization of the Balkans has been promoted by the majority of supported projects, however not in a critical way. Intercultural dialogue between West and South-East of the continent is usually articulated as the EU vs. Non-EU dialogue (but with the unmistakably southern flavour not to be confused with Iceland, Norway or Switzerland). In a weird way, Slovenia, Bulgaria, Romania and Croatia (and Greece several decades before) have in political communication seized to be part of the symbolic Balkans once they have become a part of the Union (hence the invention of the new political term West Balkans to denote a true other Balkans). However, they have hardly lost their marginal position in a wider symbolic geography. Artistic exploration of this shared position of Balkan countries can be a legitimate and much needed practice, just like dialogue between Semi-periphery and Centre (and not EU vs. Non-EU which hides the inequalities). Although these positions are still felt intimately, they are not publicly explored since they are not part of the desirable topics of EU's cultural diversity policies and programmes.

Conclusion

As I have tried to demonstrate in the case of EU's cultural diplomacy in the Balkans, there are numerous ways of looking at cultural diversity, just as there are many cultural diversities. Some are pushed forward (views and diversities), while others are hidden. Thus, cultural diversity is not a neutral measure of societal richness, but in fact a continually negotiated social construct and a space in which other social construct are being shaped. As Chaney notices for culture, it is at the same time the aim and the terrain for symbolic social struggles (Chaney 1996 according to Spasić, 2014).

This way of understanding cultural diversity opens many questions for all those that deal with promoting, advocating or supporting cultural diversity. What are these questions about? Above all – about power. Denaturalisation of cultural diversity as a solid fact, and treating it as a dynamic process of construction, means that positions of power become more visible. All constructs, including cultural diversity, require resources to be shaped. This is where financing of cultural diversity projects by cultural policy-makers brings together two types of actors with highly disproportionate power. Cultural agendas have the power to define which cultural diversities are to be promoted and which are not. However, if we start from the democratic principle, cultural operators at the field are the ones who have a higher awareness of what kind of cultural expressions need support and empowerment in the project. At the same time, instruments of cultural policy should be more sensitive to multiple and other concepts of cultural diversity. At the end of the day, concept of cultural diversity largely influences the distribution of power in one society.

Questions for further discussion

- What does de-naturalized view on cultural diversity bring to your professional practice?
- Which cultural diversities are promoted and supported in your context and which are not?
- Which cultural diversity do you find important as a topic of cultural/artistic exploration in your context?
- Which resources are needed for uncommon cultural diversities to be explored and promoted?

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Goran Tomka

Goran Tomka is a researcher and lecturer at the Faculty of Sport and Tourism in Novi Sad, and UNESCO Chair in cultural policy and management from Belgrade, Serbia. He holds his master degree in Cultural policy and management from the University of Arts in Belgrade, Serbia and University Lyon 2 from Lyon, France. His research interests include audience studies, new media, cultural diversity and cultural policy and management. He has also been active as a trainer, activist and cultural manager working for several cultural organizations in Novi Sad, Belgrade and Berlin and giving workshops and leading seminars to numerous activists, entrepreneurs and professionals in Armenia, Bosnia, Germany, Greece, Lebanon, Serbia and Slovenia.
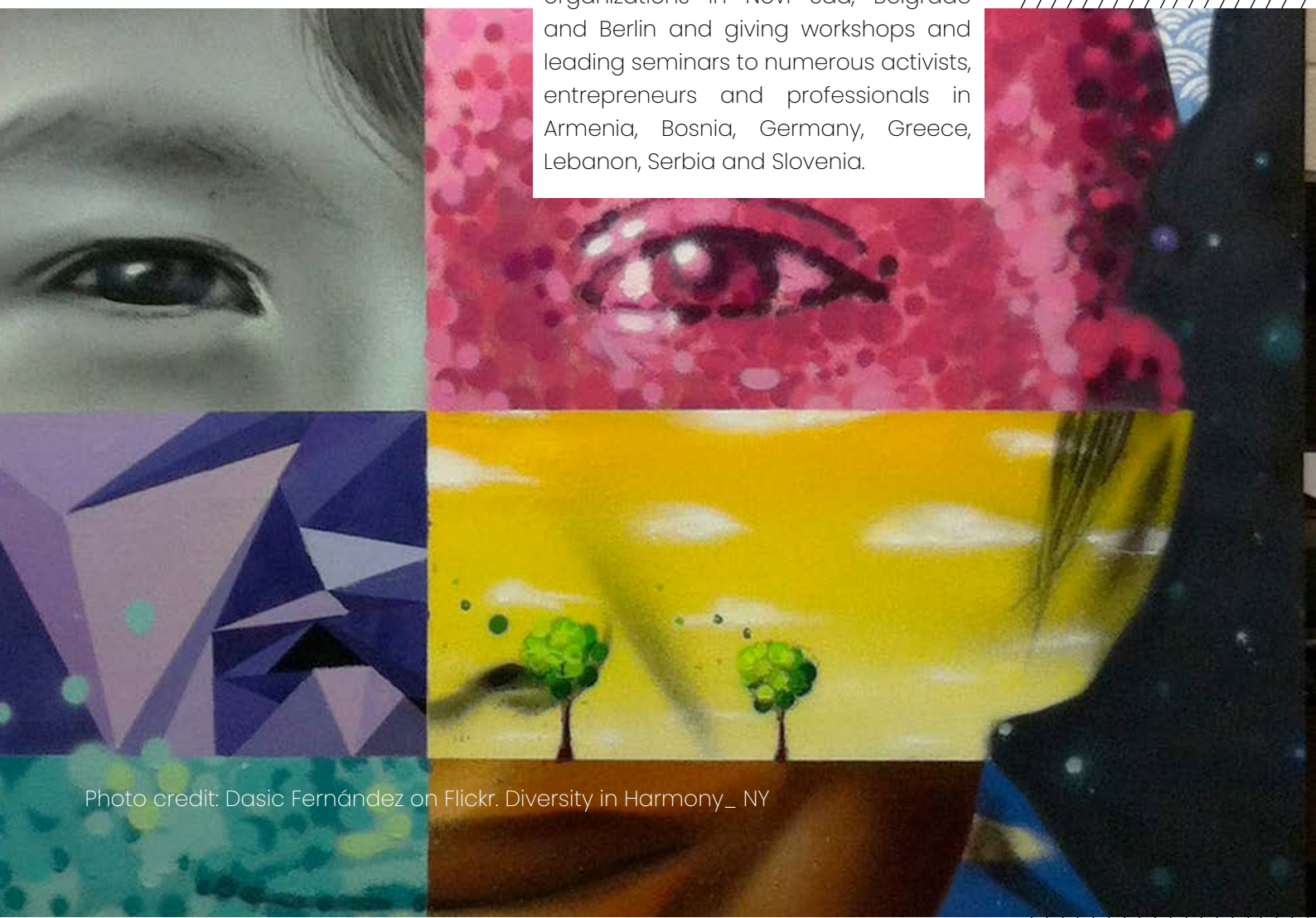
Photo credit: Dasic Fernández on Flickr. Diversity in Harmony_ NY

Interview with Ian Gilhespy

By /encatcScholar

Recorded in April 2015 for the National Council for the Arts i de Catalunya (CoNCA) Culture, during the Conference "Strategic Assessment: Measuring the management of cultural facilities"
Video editor: Fractal7

Ian Gilhespy has been researching and teaching in the areas of leisure, culture and sport for 25 years. He has taken a particular interest in the use of performance indicators in cultural organisations. He has been publishing recently in the use of visual research methods as well as the use of digital innovations in pedagogy. A short account of Ian's research activity is featured below.

IAN GILHESPY
Professor de la University of St. Mark and St. John (Plymouth)

Publications

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