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for lifelong learning on policies
and cultural management

DIVERSITY AND SUSTAINABILITY AT WORK. POLICIES AND PRACTICES FROM CULTURE AND EDUCATION

/Case analysis

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"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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By ENCATC

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Accessibility Design as part of the Arts Curriculum

By Elena SV Flys
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Introduction

This short paper highlights the contradiction of the arts seeking social inclusion and justice but still being inaccessible to many stakeholders, due to the lack of access services. When accessibility is mentioned, usually people think exclusively of physical or architectural barriers, disregarding the importance of communication barriers, which are equally significant. This paper discusses the learning and implementation process of accessibility in the arts administration curriculum and how educators can address issues of social justice by adopting strategies for inclusion and access in their courses. Current and future artists and producers not only need to be aware of these needs, but also of their own role in reaching these audiences. I will also describe the integration of accessibility in the arts administration curriculum and as another design area at EMU's Theatre. The real-life experiences can serve to illustrate the challenges and benefits of integrating accessibility from a practical perspective. I hypothesize that by incorporating accessibility initiatives into Art curriculums at colleges, so that future creators will learn to consider accessibility as one of the core values of design of any artistic production.

What does current accessibility look like?

As stated in my earlier research (SV FLYS, 2018), although regulations such as ADA can be considered a collective solution, they all have limitations. For example, ADA requires and encourages organizations to provide aids as long as it doesn't result in "undue burden". Thus, the legal platform is not able to guarantee inclusion. In addition, organizations that can financially offer these access services tend to have the limitation of establishing a connection between the third parties (who provide access services such as audio description) with the director of the play or theatre companies. Therefore, the goal of Universal Design—where accessibility is conceived from the show's inception—is impossible.

Consequently, I have asked myself as a practitioner and a scholar arts administrator:

- What can arts administrators do to consider accessibility to the arts from the very beginning of the production process?
- What tools and resources can we develop to include this approach of universal design into our classes?
- How can this initiative assure that the arts will be fully accessible and inclusive to everyone?

In order to answer these questions, I introduce ways to include accessibility in the university setting. For each method I will provide some examples and processes to embed inclusivity and access. I have narrowed the focus into three sections:

1. Incorporating topics of accessibility into the current courses
2. Teaching accessibility and accessibility design as a course
3. Including accessibility design and development into artistic productions

Incorporating topics of accessibility into the current courses

Accessibility should be taught in the area of arts administration because our students will be involved with every step of an organization's mission and audience engagement. As arts administrators we determine our internal and external policies that may or may not promote an inclusive environment. Thus, access and inclusion are topics that can very well be contained within our courses.

For example, in a class of Arts Administration Principles & Practices, topics of access and inclusion can be embedded in areas of human resources, financial planning, programming and marketing. In the area of human resources the professor could include elements of how to fight discrimination in employment, introducing Title I and II of ADA, which talk about equal employment opportunities. Students could discuss job descriptions and where to post them, how to assure equal access to the information (job application procedures), and how to talk about work placement accommodations. On a related note, arts administrators must be able to deal with the organization's finances, which means not only maintaining, monitoring and communicating the financial reality of the organization but also explaining and including budget lines that will provide accessibility and inclusivity in their overall activities and programs. For this purpose, the professor could include an activity that deals with several organization's budgets and analyze whether access has been incorporated or not and which elements could be included. Another example is programming and the concept of effective communication. As mentioned before, access to the building does not guarantee equal access to everyone. Arts organizations must deliberately decide whether they want their programs to be fully accessible or not. For this purpose, the professor could introduce Title III of ADA and explain to students the different access services that an arts organization could provide to their audience.

With this is mind, this topic can also be raised in a multitude of other courses, such as in a Marketing course, where professors could discuss different platforms and mediums used to promote their programs and the accessibility available. This would allow students to review and think about ways in which promotion strategies can increase inclusion instead of exclusion. Another interesting topic would be to teach students how to advertise the welcoming environment created by the organization thanks to the access services. Equal

access and inclusion are also topics that can be built-in into a Cultural Policy course. When talking about access to culture, the professor could include the challenges that the disabled community goes through to access different art forms as audience members and also as artists. Some excellent resources are: Kuppers, 2014; Sandhal, 2005; Kleege, 2018 and Hadley, 2015. In a Fundraising course, for example, most of the grants in the US require the organization to explain their ADA compliance and their plans to reach out to broader communities. This would give the professor the chance to include this necessary skill in students' professional training. For all these courses, I would recommend that before doing so the professor includes some demographic information from the area showing data from people with disabilities and aging adults. This would not only provide with the necessary context for students to understand the percentage of population that potentially they would be excluding from their programs, but it also gives the professor a chance to explain the benefits of access services for all audience members.

Teaching accessibility design as a course
Another option, especially for arts administrators that are entrepreneurs and want to create their own company, is to have a specific class devoted to accessibility design. I taught this class in 2019 and it was very interesting for the students. For example, one graduate student in

their evaluation stated, "the course information is extremely relevant and important" and an undergraduate student said "I loved the work we did. Very hands on, and I can update my resume because of this class!" The contents of the course were introduced via scholarly work, including my own research, as well as through guest speakers and guidelines created by the Kennedy Center (Design for Accessibility). The course covered the following areas: disability models, ADA, Universal Design principles, disabled communities, building access and signage, audio description, tactile displays, scents and taste (touchable paintings, touch tours, etc.), captions, ASL, sensory friendly productions and exhibits, attending a disability studies conference and a final project.

For each topic I introduced the students to the subsequent elements: community members that use each access service and potential uses for other audience members, demographic data, regulation provided by ADA in regards to each service, other related access services that enhance effective communication (e.g. braille, large printed programs), brief history of the access service discussed, definition of the access service and different schools or ways to include them in the arts (e.g. objective audio description vs auter description; Szarkowska, 2013), ways in which the access service is provided (e.g. open or closed captions), requirements and implications for the implementation of the access service (e.g. budget, staff training, promotion), and

Access Booth at Eastern Michigan University. Accessibility Crew. Photo by Elena SV Flys

Arts Administration Students in the Accessibility to the Arts Course-RiversideArtsCenter Exhibit-
Photo by Jerome Thiebaut with Elena's Phone

principles of creating/designing each tool. For each of the areas, we had a practicum and a guest speaker from the community. For the practicum, I had three different projects tied to a cultural organization. With my advice and supervision, students developed the audio description for an art exhibit, multisensory displays for a theatre production, the captions for a concert and the social narratives for all events. Students had a hands-on activity that would help them understand the concepts and the important work behind accessibility and also helped cultural organizations such as Riverside Arts Center have a welcoming art exhibits and concerts for all. As guest speakers, we invited community members to talk about the challenges of attending art events, the benefits and best practices for access services, and the importance of having a community advisory committee to give feedback.

Including accessibility design and development: Lastly, the implementation of accessibility in the production process. Accessibility should be another design element and not an afterthought component to any artistic production or exhibition. As previously mentioned, this section is based on the work that I developed at EMU in 2018-2020. It was vital for me to have the support of peers and students in accomplishing these strategies and overcoming the learning curve.

The initial point is to follow those principles of universal design that state that accessibility should be initiated from the beginning of the creative process and not afterwards, and that the creator, or in this case the director of the production, should be involved in the process. Therefore, the accessibility designer follows the artistic concept of the director, and matches the rest of their design (Udo and Fels, 2010). Thus, the accessibility designer combines all sensorial elements to provide patrons with disabilities an understanding of the play in terms of characters, set and costume designs, movement and sounds with the goal of engaging them in the experience.

The accessibility designer will search for ways to engage accessibility without necessarily altering the program. The designer will work with conventional tools such as audio description, captioning, ASL, and designated quiet areas, integrating them as much as possible with the artistic concept of the play (for example designing the script of audio description from the perspective of one character). The accessibility designer will also work with non-conventional tools which appeal to other senses besides the visual and auditory such as touch tours, or the inclusion of taste or smell. As Udo and Fels (2009) stated, considering the theatrical medium in non-traditional ways can also help

increase accessibility, for example re-thinking the way of using lights or costumes (Udo and Fels, 2009, p. 181). These experiences can be used to develop additional perceptions, using other senses besides sight and sound which can both enhance the theatrical experience while complementing traditional sensorial reception. Thus the access tools design not only may improve the experience of the audience with disabilities, but also of those without.

We had students take the following roles to assist and receive training: assistant to accessibility designer (training a future student to design the accessibility of another show), assistant stage manager for accessibility (training the student that becomes the liaison between the stage manager's team and the accessibility crew), and 5 crew members (one devoted to the audio description script, another to the captions, one for sensory friendly performances, another for lobby displays, and the last one in charge of communication, community engagement, and the advisory committee). The training from four different productions and the feedback obtained from the advisory committee and the overall audience have helped students acknowledge the importance of access and inclusion and have encouraged the use of these topics in further courses/conversations and in the practical settings. Moreover, we were able to create a practical handbook for future performances and institutions to strengthen their learning and to create accessible shows.

Conclusion

In conclusion, the steps previously explained have helped me as a professional and as a scholar to engage our future creators in what is a still evolving field in the arts. The arts cannot claim to address social inclusion and justice if a significant minority is forgotten. Thus, given the limitations of legislation in guaranteeing inclusion and access, it becomes the role of educators to train students in such areas to shape the future of the arts and its policy-making. This will assure that everyone can fully access the arts in content, and not just the building.

Questions for further discussion

- How can we include these topics in more of our courses?
- What materials would we need to create?
- Should DEI (Diversity, Equity and Inclusion) topics have their own course or be embedded into every course?

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Dr. SV Flys is an Assistant Professor in Arts & Entertainment Management (Arts Administration) at EMU. Her research focuses on accessibility, audience reception, social integration and community building. She is interested in the questions of how we reach new audiences, how we make the arts accessible for all, and how this further accessibility might encourage social integration. Her belief is that social issues, such as embracing diversity or dealing with economic and environmental crises can be addressed through the arts, fostering community development. Her most recent publication "Using Thermography to Study Audience Engagement during Theatre Performances" was published in *AJAM* this past April.

A humanizing pedagogy for the music and arts administration curriculum

By Dr. Devandré Boonzaaier
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Introduction

The University of Fort Hare is just over a century old. The music department at the University of Fort Hare can trace roots back to the 1970s. Since 2012, the University of Fort Hare offers the Bachelor of Music (BMus) in East London. The music department is housed in the Miriam Makeba Centre for Performing Arts Centre, which is also home to the Eastern Cape Audio Visual Centre (ECAVC).

Why a music and arts administration programme at the University of Fort Hare?

The Music and Arts Administration specialization as part of the BMus programme at the University of Fort Hare were developed in order to improve the employability of students in the music industry. The 1996 White Paper called for the incorporation of arts, education, and training at all levels of basic and tertiary education, as well as the introduction of arts administration and management at institutions of higher and further education (Bleibinger, 2016: 154). The University of Fort

Hare's Music Department follows its previous head of department, Professor Dave Dargie's model of a syllabus, which makes provision for local needs and cultural backgrounds. A new BMus program was developed that familiarizes students with African, Western and World Music and, at the same time, is open for amendments catering to global trends (Bleibinger, 2016: 156). The specializations introduced in 2015 (which include Music Technology, and Music and Arts Administration) responded to such trends as well as students' employability, and government policies and frameworks like the Higher Education Qualifications Sub-Framework (HEQSF) (Bleibinger, 2016: 156).

What is the purpose of the Music and Arts Administration modules?

Byrnes (2015: 5) write that to be an arts manager in the twenty-first century you are part of a global network of people engaged in a common set of management activities supporting creative activities in diverse communities. The Music and Arts Administration modules of the BMus programme at the University of Fort Hare have the following purpose:

- To develop knowledge in the fundamental pillars of administration and management in music and the arts in a broader sphere.
- To gain fundamental skill and understanding of music and arts marketing.
- To gain fundamental skill and understanding of music and arts education, programming and partnerships.
- To gain understanding of the systems and strategic management of non-profit entities in the Arts.
- To develop knowledge in event, festival and venue management.
- To develop knowledge in music business concepts and practice.

The structure of the music and arts administration programme at the University of Fort Hare is as follow:

The Bachelor of Music programme at the University of Fort Hare is a four-year degree programme. Students can specialise in the music and arts administration programme during their third and fourth year of the BMus programme.

The following modules are offered during the third and fourth years respectively:

- MUA311E   Introduction of Music and Arts Administration
- MUA312E   Music and Performing Arts Management
- MUA321E   Music Arts Marketing
- MUA322E   Community Music and Arts Partnerships and Learning
- MUA401E   Music and Arts Organization Management
- MUA402E   Event and Festival Management in Music and the Arts
- MUA403E   Music Business Practice

The statistics of students registered for the arts administration modules

MODULE	2016	2017	2018	2019	2020
MUA311E Introduction of Music and Arts Administration	3 students	4 students	7 students	9 students	8 students
MUA312E Music and Performing Arts Management	3 students	4 students	4 students	9 students	8 students
MUA321E Music Arts Marketing	3 students	4 students	4 students	6 students	8 students
MUA322E Community Music and Arts Partnerships and Learning	3 students	4 students	4 students	6 students	8 students
MUA401E Music and Arts Organization Management	No students registered	2 students	8 students	8 students	8 students
MUA402E Event and Festival Management in Music and the Arts	No students registered	No students registered	2 students	8 students	6 students
MUA403E Music Business Practice	No students registered	No students registered	1 students	8 students	6 students

Assessment in the Music and Arts Administration modules

All the Music and Arts Administration modules at the University of Fort Hare Are Continuous Assessments through: class test, weekly assignments and participation, essays and portfolios.

I started at UFH in September 2016 and the first group of 4th year Music and Arts Administration students, had only two students registered in for the final year Arts Administration modules in 2017. The second group of 3rd year Music and Arts Administration students in 2017 had only four students registerd. After the first assessment I was unpleasantly surprised with the results and therefore consulted our Teaching and Learning Centre consultants to discuss a plan of intervention. The consultants at the Teaching and Learning Centre advise that I should let my students in the Music and Arts Administration programme complete the Kolb's learning style questionnaire. Kolb's learning styles have been adapted by two management development specialists, Peter Honey and Alan Mumford. This questionnaire is designed to find out one's preferred learning style(s). The four general learning styles descriptions are: Activist, Reflectors, Theorists and Pragmatists.

After the students completed the questionnaire, and we were aware of their learning styles, my teaching style and assessment practices changed to accommodate the learning styles of all the students in Music and Arts Administration lectures.

What is a culturally and inclusive curriculum?

The word curriculum derives from the Latin currere meaning 'to run'. This implies that one of the functions of a curriculum is to provide a template or design which enables learning to take place. Curricula usually define the learning that is expected to take place during a course or programme of study in terms of knowledge, skills and attitudes, they should specify the main teaching, learning and assessment methods and provide an indication of the learning resources required to support the effective delivery of the course (McKimm, 2007: 2).

I believe that a cultural and inclusive responsive curriculum respects students' cultures and prior experience. Boyer's (1990: 22-23) study shows that teaching is also a dynamic endeavour involving all the analogies, metaphors, and images that build bridges between the teacher's understanding and the student's learning. Therefore, pedagogical procedures must be carefully planned, continuously examined, and related directly to the subject taught (Boyer, 1990: 22-23).

How to encourage a transformative and culturally responsive curriculum?

When planning my teaching for the Music and Arts Administration modules at the University of Fort Hare I make use of the critical pedagogy which was developed by Paulo Freire. According to Freire (1993:43) concern for humanization leads at once to the recognition of dehumanization, not only as an ontological possibility, but also as a historical reality. Freire believed that teaching was a conversation or dialogue between the teacher and the student. Freire posed problems for his students that caused them to take what they already knew and understood from their world outside the classroom, and connect it to the goals of literacy, namely the abilities to read and write the language. In other words, his goal was to use that knowledge as a bridge to new learning.

Therefore, like critical pedagogues when planning my Music and Arts Administration lessons, I ask four questions, which are the following:

- Who am I?
- Who are my students?
- What might they become?
- What might we become together?

Clearly, there are no perfect answers. In the context of one's own teaching situations, lecturers/teachers will answer them differently.

These questions inform and guide teachers and their students and help all to move from the "is" to the "ought" (Abrahams 2005: 8-9).

I would like to share some **feedback I received from students** regarding the Music and Arts Administration modules at the University of Fort Hare.

Why did you select the Music and Arts Administration (MUA) modules?

"I decided to do MUA because I am very interested in Organising and doing Administration of Arts such as Events, Concerts and Festivals. I want

to work with up and coming artists to groom them in the music industry and be part of their development". – MUA311E Student 2020.

"I decided to do Arts Admin. because I would like to know more about Arts business/organizations, how they operate on a daily basis, how to market them as well as the administration side, as one of my dreams is to open a music business, where I'll have one of my own record companies, and also open an Arts Academy, where I'll be able to teach and develop new/raw talents in terms of performance, and offer academic courses. This would assist on the theoretical side to gain more knowledge about their Arts forms". – MUA312E Student 2020.

"I chose arts admin to know more about the policies within the arts... Also as an artist myself, I would like to broaden my knowledge and not focus only on the performance side of the arts". – MUA321E Student 2020.

"Because our Lecturer is so cool :)" – MUA401E Student 2020.

"I chose to do MUA because it gives an insight of what and how the music is to the world, and its different dynamics on working to make arts as a statement on its own. MUA (Arts Admin.), teaches us what it is to be more than just an artist, how to groom your craft and how to give it to the world as a full package. It is also in line with my career path". – MUA402E Student 2020.

"I chose arts admin. purely for the involvement and decision-making of my own business, the people that are involved in the "behind the scenes" of my development. The pros and cons and how and what will help me to achieve my goals – MUA403E Student 2020.

What do you expect from the Music and Arts Administration modules?

"From these modules I expect to learn how to be a proper Arts Administrator who knows their work and knows how to work and somehow be on the same level as other Arts Administrators in the country and around the world. I believe this class will equip me with the necessary tools to become the knowledgeable academic I want to be" – MUA401E Student 2018.

What do you plan to do with these modules?

"I have always wanted to build communities and be involved in programs that help grow and sustain the Arts. I would like to get as much knowledge as I can in order to do those things as I believe that the Arts are a very important part in our lives. I basically want to use this module to save people in a way" – MUA322E Student 2018.

Conclusion

I believe music and arts administration curriculum can be improved in creating a transformative and inclusive Music and Arts Administration curriculum, by creating greater synergies between the Music and Arts Administration program and the Eastern Cape Audio Visual Centre, which share the Miriam Makeba building in East London.

I have realised that there is a need for South African specific music and arts administration literature for use in the Music and Arts Administration learning space at the University of Fort Hare.

There is also a need for internship opportunities for the students who are registered in the Music and Arts Administration modules, hosting seminars with guest speakers in the field of Music and Arts Administration. And, so the journey continues...

Questions for further discussion
- How to remain human in the virtual Music and Arts Administration class during a pendamic, COVID-19?
- Assessment in the Music and Arts Administration class during a pendamic, COVID-19?
- Humanizing and Dehumanzing the Music and Arts Adminstration curriculum during a pendamic, COVID-19?
- The role of the arts manager during a pandemic, COVID-19?
- What intership oppurtunities exist for Music and Arts Administration students during a pandemic, COVID-19?

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Diversity for sustainable development in cities and regions: two case studies from the Philippines

By Andrew Ormston
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Creative hubs are increasingly attractive vehicles for pursuing diverse and sustainable development. Most of them started out in response to the particular needs of a group of creative organisations or professionals, but funders and public bodies have woken up to their potential for strategic interventions. However, the holistic and socially driven ethos of many creative hubs does not easily fit into the structures and mechanisms of national insitutions and governments. This paper discusses this dilemma informed by recent research recently carried out by the author, GJ Ouano-Saguisag and Jennifer Intac for the British Council in the Philippines, paying particular attention to two case studies, Pineapple Lab in Makati and Anthill Fabric Collective in Cebu.

The creative economy is growing in the Philippines with increased government and municipal interest. Strategy is not myopically focused on economic impact and

competitiveness, but also addresses inclusion, sustainability, and creative city-making. This includes a focus on creative hubs, with a plethora of new hubs emerging over recent years.

> "A creative hub is a place which brings creative people together. It is a convenor, providing space and support for networking, sustainability, and community engagement within the creative, cultural and tech sectors" (British Council, 2017, p. 42)

Stakeholders such as the Philippines Departments of Trade and Industry, muncipalities, universities and creative practitioners all recognize the growing contribution of creative hubs. They exhibit characteristics that are highly valued in a country whose creative economy is extremely vulnerable to variations in global trade, ("*when the U.S catches a cold, we get influenza*"[1]). The perception is that these MSMEs have a breadth of impact that nurtures resilience, such as the development of local markets and local employment that resists the pull of emigrant recruiters. As ever, one of the challenges facing enthusiasts in institutions arguing for increased investment and a louder voice for the creative sector lies in understanding what is going on and demonstrating its impact to colleagues and sponsors, who may be sceptical of businesses that attach as much importance to their community contribution as to their profit and loss account. Creative hubs can produce employment statistics but how do you demonstrate their contributions to places and people? Particularly when your audience is likely to include some of the 'if you treasure it, measure it' brigade that populate much of the public sector.

The situation is not helped by the lack of a unified universally agreed definition of creative economy, and the creative and cultural industries are missing standard statistical frameworks. There are also differing views as to what cultural assets are. Most politicians and officials understand the value of a museum, but some don't grasp the more contemporary cultural chameleons that

resist traditional categorisation. This includes many of the creative hubs that have expanded across the creative landscape. One approach with which funders have attempted to resolve this issue is by proposing typologies of creative hubs. In the Philippines a survey of 84 creative hubs that applied to the British Council's Creative Innovators Program did produce clear clusters of activity, from provision of spaces, markets, training and new products to 'softer' impacts like quality of life, cultural preservation, innovation and resilience. The profile of hubs and their functionality also includes common traits. For example, most Filipino hubs have been operating for under 5 years and provide business support, collaborative opportunities, knowledge exchange, consultation, networking and mentoring. Creative hubs in the Philippines almost always attach as much importance to social and creative impacts as to economic ones when it comes to the local creative economy. The analysis revealed that:

- Hubs promote family and community resilience, enhancing family life and targeting groups experiencing challenges.
- Where the creative economy is not sufficiently developed to support fee levels and year-round income for artists that would support agency types of infrastructure, hubs directly support creative communities.
- Creative hubs also support a sense of place and cultural identity by promoting the quality of Filipino creative outputs and through providing more inclusive developmental models for local communities.
- They tend to adopt a holistic approach to inclusion, benefiting different generations and social groups in both urban and non-urban situations. Some hubs have the connecting up of urban resources and markets with rural creative communities at the heart of their mission.
- Environmental impact is a central issue for many hubs that are actively developing and mainstreaming new production approaches. Upcycling and innovative uses of traditional materials can be found in the work of many hubs.

However, creative hubs resist typologies as they are almost always unique, shaped by a cocktail

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[1] The phrase "when the U.S catches a cold, we get influenza" is a common phrase describing the dramatic impact that downturns in the global economy have on Cebu's creative industries, and particularly furniture producers.

comprising their scope, location, community, sub-sectors and trajectory. Our research observed this complexity in action across the work of over 12 hubs working across a number of sub-sectors.

Hub: MakeLab is an artist-run initiative rooted in Escolta, Manila, which provides space for a new wave of Filipino creative entrepreneurs, enabling individuals to make the shift from "making a living" to "making as living". Here the organisation's development has been profoundly connected to the regeneration of Escolata, and provided an alternative model to gentrification that was embraced by other businesses in the area. Much of the areas' original architecture is likely to remain intact, and by establishing a regular street market, the idea of public space has been reclaimed. In contrast, Purveyr is focused on brand and fostering a creative spirit in young people through stories, objects and experiences from the Philippines. The idea is to shift Filipino perspectives of their creative culture by engaging audiences and communities through digital, print, events and retail. The founder is showing how a focus on brand can both develop domestic markets and also the credibility of careers in the creative sector.

The Philippines is an inherently creative place with music, visual arts and crafts constantly on tap. Yet this is not always fully appreciated as an asset for the country. Cebu Furniture Collective (CFIF) is direclty tackling the undervaluing of local furniture design and production, and a historic overdependence on international markets. Much of the world's fashion furntiture is produced in Cebu, but is labelled as a foreign brand. CFIF tackle this through training, education, and advocacy linked to Cebu Design Week, which promotes the province's furniture industry and works to make it relevant to contemporary markets. They are far from alone. Also in Cebu, HOLICOW supports the sustainability of the furniture sector based on the "kalibutan way" of emphasising the need to be concerned about the environment and giving value to every natural material they utilize. By developing new approaches to traditional materials like bamboo, and by putting upcycling at the centre of their work, they are creating a more sustainable sector and jobs for established furniture craftspeople that are thrown out of work when the international markets contract.

In Makati, Toon City Academy provides a pipeline for skilled animators for the animation industry, offering opportunities to people who might have minimal education and skills. This had an unexpected spillover effect as young people with a range of disabilities realised this offered them a potential route to employment. The Academy responded positively to this development and stimulated demand for training from students with special needs and from provinces where access to animation is limited. This has in turn directly led to their employment in the sector

and an Academy ambition to develop capacity in less urbanized areas. CraftMNL also looks to create sustainable creative employment in the provinces and rural areas by empowering local makers and crafters, particularly those in the provinces. What began as an urban training base has developed into an agency that has supported the development of self-sufficient crafting communities in rural areas.

As it is the case in Europe, there has also been a rapid growth in co-working spaces in the Philippines, responding to an apparent limitless demand. The creative hub operator, A Space, first introduced the concept of co-working to the Philippines in 2011 and operates a co-working programme, providing space for events such as pop-up art galleries, craft workshops and film screenings. The organisation is expanding but is anxious to maintain a commitment to working with the creative communities in which its spaces are situated. In Cebu, this has contributed to a distinctive cluster of creative hubs that share facilities and capacity to maximise their impact as well as responding to peaks and troughs in their own activity.

As it can be seen, creative hubs are all distinctive and do not provide models that can be easily 'lifted and shifted' into other settings. However, they do share common values and processes that can be learnt from and even replicated by emerging organisations. Two in-depth case studies in the Philippines concern organisations

that have recognised this potential and are each pursuing wider impacts using different approaches.

Pineapple Lab is a pioneering cultural organisation based in the emerging creative district of Poblacion in Metro Manila. The organisation's reputation and influence cannot be underestimated and it has inspired many artists and creatives in the local community and beyond, with a reach into Asia, Europe and the Americas. Pineapple Lab has its roots in campaigning for LGBTQIA rights and the development of local artists. The team launched the now famous Manila Fringe, based on the founder's experience with the New York Fringe, and they now operate a dynamic cultural centre which is playing a central role in shaping Poblacion as a creative district and evening economy. Work has extended into other sub-sectors, including workshops in underused cultural heritage buildings in the district.

The approach is based on a view that Manila is rich in creative talent but lacks the infrastructure to sustain professional development and market growth. Success is demonstrated in the number of artists attributing their professional careers to Pineapple Lab, their role in creating the strategy and commitment of the municipality, and links to diaspora markets and artists. During the research, we attended weekend workshops at a local museum where artists were at pains to point out that their careers had to a large extent

been built on the opportunites afforded by work with Pineapple Lab. More surprisingly, we also met the Head of Arts for the municipality at the workshops, who talked about his interest in the sector developing through his volunteering with Pineapple Lab. This has resulted in Makati having the most dynamic approach to cultural strategy in Metro Manila, and in Pineapple Lab having a strong voice in its development.

Anthill Fabric Gallery is an equally inspiring organisation. The founder, Anya Lim, began from the determination that the rich culture of weaving she experienced as a child on trips around the Philippines would also be available to her children. It was founded using social enterprise approaches to cultural development and works across weaving communities throughout the Philippines, based on the Geddes principle of 'think global, act local'. The organisation creates markets for high quality and creative weaves, both domestically and in the diaspora. It connects this with its work to raise the creative and business acumen of local weaving communities.

The values of the organisation mean that weavers can sustain community and family life in areas where economic emigration is endemic. Local women have viable options to work as weavers in their local community and have an active family life. They often live in communities where recruiters for domestic jobs abroad are most active. The creativity of communities of weavers is treated as a valuable asset in itself, with local weavers now working directly with fashion brands on developing new patterns and weaves. The most established weaver community is now able to work independently, creating capacity for Anthill to work with new groups.

The organisation demonstrates how social enterprise principles of development can effectively drive business growth and sustainabilty without compromising the values of an organisation. The quality and creativity of the work has created high value markets at home and also in diaspora communities around the world. Anthill organises pop-up fairs in cities like New York and Los Angeles, and is finding that Filipinos living abroad are enthusiastically responding to authentic weaves that are identified to particular weavers in particular communities.

Anthill is developing its social enterprise method and toolkit for its own use and in ways that could be employed by other creative hubs. This includes

developing new methods of capturing social and cultural impacts of their work. An example of this approach being embedded at national level is the SenScot 'Unlocking Potential' cloud based took in Scotland, which is is designed to capture both hard and soft impacts.

It uses social capital as a framework under four headings:
- Networks comprise 'bonding' ties between members of community; 'bridging' peer-to-peer; and 'linking' vertically to influencers.
- Shared understanding reflects the shared norms and values impacting on shared standards of behaviour and expectations in the sector.
- Reciprocity is based on people supporting each other, confident that someone will return the favour in the future.
- Trust is the final element of the framework, with members of the community being honest and acting cooperatively.

In contrast to the social enterprise approach, cultural and creative policy frameworks can struggle to accommodate organisations like Pineapple Lab and Anthill. The complex and diversified character of the creative sector along with the prevalence of MSMEs has led to it being labelled as fragmented. This has sometimes undermined its investment case and the Philippines is no exception to this challenge. However, the problem has less to do with fragmentation and more with a mismatch. From the perspective of a creative hub, the institutional framework looks fragmented. An organisation that happily integrates economic, social, place-making and creative impacts looks at institutions clinging to their silos and sectoral demarcations and can turn away from the opportunities they offer. However, the preparedness of Makati municipalilty to work with Pineapple Lab at the level of policy and strategy, and the effectiveness of the social enterprise principles underpinning Anthill Fabric Gallery, show that there are pathways for funders and institutions to support and collaborate with creative hubs.

Any consideration of sustainable development has now to grapple with the impact of COVID-19 and the ambition of governments to 'build back better', removing the bureaucratic silos and sector demarcations that can create barriers for development at local level. Creative hubs have an emerging track record in bringing different players together for common purpose in localities and can be a valuable resource (even an anchor organisation in some instances), for mobilising local social and economic recovery.

Questions for further discussion
- How can the voice of smaller scale creative and cultural organisations be most effectively incorporated into policy development at municipal, national and regional level?
- Should funders invest in creative hubs as a community of practice, with funding for collaborative frameworks and resources?
- How can impact measures developed by creative hubs in response to their own priorities be used to influence funding organisations and policies?

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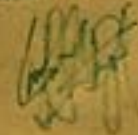
Diversity, intersectionality and care in the UK screen sector

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Diversity and inclusion are globally agreed to be a good thing for creative and cultural work, celebrated for both its economic and social benefit (UNDP & UNESCO, 2013). Why then, is the creative and cultural workforce critically un-diverse? Pan-European monitoring of employment across Europe's creative and cultural sector illustrate the under-representation of women and non-white ethnicities at the senior management and creative lead roles alongside further issues of employment ghettoization and unequal pay (Wom@rts, 2020; Dent et al, 2020; Eurostat, 2019; EWA, 2016; EIGE, 2013). In addition to large-scale numerical monitoring are smaller research studies that provide insight into the lived experience of gender inequality in the creative/cultural workforce (Dent, 2017; Berridge, 2019; Wreyford, 2018). This article has been developed following one such study, a collaboration between myself and a UK-based grassroots campaigning organisation, Raising Films, on a survey designed to gather data on the experience of 'carers' within the British screen sector (film, television, animation, visual effects). A 'carer' following the official UK definition (Carers UK, 2015) is anyone, including a child, who cares (unpaid) for a family member or a friend who, due to illness, disability, a mental

health problem or an addiction, cannot manage without their support. The British concept of the term is not easily translatable into different European languages, but the increased demand for unpaid caring support as a result of the financial pressures on the welfare state coupled with a growing elderly population is replicated across Europe (European Public Service Union, 2019). Raising Films is a community-driven organisation founded to support parents and carers in the UK-based screen sector and this study was developed in response to members who highlighted how attention on the barriers of parenting to creative work had led to a series of policy measures that do not relate to the needs of carers. The results from this survey illustrated that caring is not an activity that solely effects women's ability to participate within creative/cultural work. The findings raise questions on how the sector values caregivers but also the absence of participation from the Black British Afro-Caribbean community points to wider racialized barriers to creative and cultural employment, which I argue are related to the limited policy response to diversity.

The purpose of this article is threefold. First, to highlight the value of grassroots-based research for developing a more nuanced understanding of variable barriers to creative/cultural practice. Second, to provide a criticism of single-axis 'diversity' initiatives related to a specific demographic group that can potentially reinforce discriminatory employment structures within the context of creative and cultural work and, third, to problematise the 'diversity' agenda in favour of a move towards intersectional social justice that considers the complicated processes of absent/invisible identities within research data.

Gender inequality in the creative and cultural sector

Gender inequality in the creative and cultural sector is widely documented. This is a global phenomenon (UNESCO, 2015) although there are variances across sectors and countries (Eurostat, 2019; Wom@rts, 2020). Defining the creative and cultural sector is problematic as evidenced by the wider literature, considering the discursive difference between the cultural economy, the creative industries and the creative economy (Garnham, 2005; Throsby, 2008; de Beukelaer & Spence, 2019; Wilson et al, 2020). The definitional uncertainty is relevant in relation to the wider statistical workforce monitoring. The European Union adopts the term 'Culture' in its official pan-EU monitoring of the creative and cultural workforce and each EU member (including former member, the UK) adopts a slightly varied approach to defining and measuring occupational activity (see Dent et al, 2020 for detailed discussion). This makes employment comparison between countries problematic and creates gaps between the EU data and each individual state, resulting in statistical confusion of who actually works in the cultural/creative sector. Overall, there is evidence of a gender-gap in terms of creative/cultural occupations across the European Union albeit with variance within each nation state (Eurostat, 2019) and there is limited macro data of other demographic characteristics, crucially race, although this again varies at the national level[1].

The absence of a systematic, universally accepted model for monitoring the creative and cultural workforce across the EU makes cross European comparison on diversity problematic. Instead, there are multiple pockets of evidence that illustrate inequalities within various elements of the creative and cultural workforce. This body of research is relatively developed in relation to gender inequality, with studies on the releationship between gender and creative/cultural work emerging across Europe after the second-wave feminist movement (Dent, 2017). In the UK, studies that emerged in the 1990s considered how state driven deregulation of the broadcasting industry had negative repercussions for women (Antcliff 2005; Dex & Willis, 1999). Developments in technology and the demand for cultural products produced more employment opportunities, however, the working structure that had been implemented by policy changes and the shift towards project-based labour with an employment model based on short-term contracts, were reproduced through

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[1] For clarity, this article will use the term 'creative and cultural workforce' to accommodate the multiple roles that operate within a broader 'creative economy'.

the growing number of small creative enterprises and this was shown to exacerbate exclusions (Blair, 2001; Gill, 2002). 'Exclusionary networks' (Christopherson, 2009) were reproduced across the various sectors of the creative economy, and job roles that were female-dominated were shown to have a lower financial value (Dent, 2017).

The policy response to inequalities in the creative economy have been largely performative (Ahmed & Swan, 2006). Gender inequality in the case of the UK's creative sector was attributed to women's reproductive capabilities (Creative Skillset, 2010) and there has been a notable absence of policy interventions within creative labour markets to provide effective caregiving support for the workforce. However, attributing 'caregiving' as the principle factor of gender inequality is problematic across several factors. First, it fails to account for the absence of women without children at senior levels or explain the gender pay-gap across occupational roles. Second, it reinforces the idea that care is a predominantly women's responsibility, feeding the rationale that withdrawal from the workplace as a result of childcare is a factor of individualised rather than 'forced' choice (Stone, 2007; see also Crompton, 2010). Third, it fails to consider the structural changes that had taken place within the creative sector, which were heightened following the 2008 financial crash, the shift towards increased precarity and deregulation as a means to minimise expenditure within the context of wider austerity-driven social shifts, which limited access to care support (Lewis and West, 2017). And finally, it presents 'women' and 'caregivers' as an homogenous group, failing to acknowledge the multiple and situated experiences of caregiving when approached from an intersectional framework that considers the relationship between race, class and gender (Crenshawe, 1989; Cho et al, 2013; Hankivsky, 2014). These four criticisms highlight the favoured response to gender inequality which fails to consider intersectional discourses relating to both care and work and it is this application of intersectionality to the diversity agenda that I wish to address.

The Diversity Agenda

The increased awareness of 'diversity' within creative and cultural institutional spaces has failed to address structural inequality. Sociologists Sara Ahmed and Elaine Swan argued in 2006 that 'doing diversity' was a proxy term that incorporated concepts such as 'social injustice', 'sexism', and 'racism', each carrying with it a complicated and variable historical context, resulting in their 'political removal' from policy response (see Malik, 2013 in Nwonka, 2020: 26). Ahmed (2017) develops her critique of the 'diversity worker' as a tokenistic measure that performs an awareness of inequality, without actually addressing the structural conditions of how inequality is produced. Doris Eikhof and Jack Newsinger (2020) articulate the distinction between 'empowering' versus 'transforming' policy interventions relating to the diversity agenda in creative/cultural work. The former, based on empowering those individuals from under-represented groups to self-improve, against the latter, which they define as "interventions aimed at changing exclusionary practices and processes" (2020: 55). Their work exposes the predominance of empowering policy interventions within the creative and cultural workforce, including mentoring and training schemes, which are shown to have limited structural impact and can further marginalise certain groups within the workforce (Randle and Hardy, 2016 in Eikhof and Newsinger, 2020: 52).

Another biproduct of empowering interventions is how they exacerbate inequality. Empowering schemes such as mentoring schemes are often either low or unpaid, and therefore available only for those who have the financial resources to participate. A single-axis focus on inequality limits awareness of the multiple barriers to inclusion (Dent, 2017) and in recent years there have been calls for applying an intersectional framework to diversity policy interventions, but without a clear articulation of what an intersectional approach entails. It is important, therefore, to understand the distinctiveness of intersectionality before applying its relevance to a study on carers and creative work.

Intersectional enquiry

'Intersectionality' emerged out of Black Feminist epistemology that sought to visibilize the experiences of African American women (Crenshawe, 1989; Hill Collins, 2000). The term was coined by law Professor Kimberle Crenshawe to highlight the silencing of black women's experiences within anti-discrimination legislation and it articulates the discourses of sameness and difference when combining experiences relating to gender and race (1989). In a more recent article with Sumi Cho and Leslie McCall, Crenshawe (2013) notes the evolution of the concept into three contexts across theory, practice and performative application, both within and beyond policy discourse. The authors address a tension around the application of the term to studies that do not address the critical absence of race as a reinforcement of the silencing that the original term was developed to illustrate, whilst also acknowledging the need to shift intersectionality into a field of study that can accommodate these multiple iterations of its application whilst also maintaining its epistemological root (ibid).

Following this approach, intersectionality can be applied as a practice of inquiry to consider the variable systemic barriers that exclude identities from the field of creative and cultural labour in a variety of ways, but to ensure that the voices that are absent from the research are acknowledged and reflected upon. Intersectionality should not be a buzz-word to reflect multiplicity, but a field of enquiry that considers the discourses of sameness and difference across factors of race, gender, sexuality, mobility. This was the approach undertaken in the development of the survey targeted at carers working in the UK screen sector.

We need to talk about caring

The study #weneedtotalkaboutcaring was targeted at UK-based screen workers who are carers and who are cared for. Two surveys were launched by Raising Films in March 2019 through their website, newsletter and social media platforms alongside other relevant organisations[2]. Raising Films collaborated with

the national UK charity Carers UK for the survey design and dissemination. 135 responses were gathered from the 'carers' survey compared to a total of 11 from the 'cared for'. Due to the absence of substantial data, the remainder of this article will focus on the results from the carers' survey with a note that this points to wider questions around access and ability of those with care needs to work in the sector. 76% of respondents were female, 21% male and 3% chose not to identify themselves. Detailed demographic data was collected in relation to age, ethnicity, country of origin, regional location, sexuality, job role, job sector, pay, financial situation – including existing levels of debt and access to external forms of financial support (private wealth and welfare support) – , level of education, usual contract type and additional forms of employment. We also asked about dependents, marital status, religion, physical and mental health. Alongside the demographic information, participants were invited to write about their experiences of and attitudes towards care, their experiences of creative work, how they spoke about their caring responsibilities in their working environments and how colleagues and employers reacted or responded to their situation. As this was a scoping study, we wanted to gather as much demographic information as possible, within the confines of anonymity to uncover identity-based evidence. The full report (Raising Films 2019) provides all the results, but for this article I want to highlight a relationship between race, gender and sexuality that emerged in the data.

The majority of respondents (82%) identified themselves as of a white ethnicity. Out of the 18% non-white ethnicities, the majority were from a mixed/multiple or Asian ethnicity with less than 2% from an Afro-Caribbean-British identity. This result mirrors official measuring of the wider creative workforce, of which the latest figures put white ethnic representation at 87.6%, with the remaining 18.4% as the broader 'BAME' (DCMS, 2019). However, there is a critical absence of Afro-Caribbean-British identities within the broader 'ethnicity' data. This absence undermines the diversity of the experiences of care captured, as wider literature shows that care varies across

[2] Access full report for detailed dissemination description: https://www.raisingfilms.com/carers-survey/

situated identities (Hill Collins, 2000; Hankivsky, 2014; Dent, 2017). Thus, the findings of this study are limited due to wider systemic barriers of access or recognition of cultural/creative occupation (O'Brien et al, 2016; Nwonka, 2020). As stated, care work is multiple and the emerging literature on racialised care ethics considers how it is shaped by discourses of colonialism, slavery, globalisation and migration (Raghuram, 2019; Hochschild, 2001). There are questions here about language and recognition but also about risk. Parvati Raghuram, in her work on the relationship between race and care, talks of the relationship between care and risk in certain communities, how preparing for an absence of care is a reality for many that operate within a racially unjust world (2019). We cannot, from these results, make any claims about the universalisation of care and its impact on creative/cultural workers, all we can do is acknowledge what is absent and reflect on why that is.

So far, I have talked about the data that is absent from the survey. An interesting pattern that did emerge was a relationship between sexuality and care. The number of respondents who identified themselves as LGBTQ+ was 19%, higher that the estimated number of those working in the creative media industry (7%) or the UK working population as a whole (Raising Films, 2019). Out of those that identified as male, 29% described their sexuality as gay. This led to an interest in the relationship among gender, sexuality and care in relation to male carers. Those that identified themselves as men in the survey were more predominantly caring for a partner, whereas women, for a relative, and when asked about the impact of their caring activity on their financial status, we found out that men perceived themselves to be affected more negatively than women. The modal age of men in the survey was older than that of women (55-64 compared to 35-44). Whilst looking at their testimonials, I found some interesting parallels on value that I had uncovered in previous work, on mothers who left creative employments following childbirth (Dent, 2017). Male respondents caring primarily (but not exclusively) for partners were experiencing rejection, stigma, barriers to support and the inability to manage the demands of their creative work with their caregiving role, as a result

of the failure of employers and colleagues to acknowledge their caregiving role. The existence of caregiving was seen by most as a negative attribute in the context of screen labour. The findings relating to men and care, therefore, challenged previous empowering intervention policy responses based on managing the individual and not transformative structural change. They also illustrate that caregiving is not only provided by women. Many cited the absence of structural support for carers and were reliant on the individual goodwill of employers, which was acknowledged as an unsustainable model for continued participation in the workforce.

Conclusion

This survey is an exercise in highlighting both what is visible and what is absent, in terms of presenting evidence-based research on the experience of carers in creative and cultural work. This study points out the problematic application of framing care as a gendered activity, by illustrating the impact of caregiving responsibilities on men. The absence of race points to wider structural inequalities within the creative sector more broadly but also, through the consultation of wider literature, to our knowledge on the relationship between creative work and care.

Returning to my original question, "why is the creative and cultural workforce critically un-diverse?", it is clear that the evidence feeding our knowledge on the creative and cultural workforce is limited. This small study is by no means representative of a wider population, but the level of detailed demographic data enables detailed analysis of the relationship among gender, age, sexuality and care. The absence of race, or in this particular case, Afro-Caribbean identities, which is itself a broad term, should also be a policy factor, going back to the importance of illuminating the 'political and structural inequalities' (Cho et al, 2013: 797). This enables white ethnicities to experience the stigma and rejection that their caregiving creates in the context of creative and cultural work. Finally, the article raises questions on the relevance and impact of empowering interventions as a policy response to the diversity issue in the creative and cultural workforce. The need for

transformative structural change, based on a clearer understanding of creative and cultural workers lives, is a necessary factor to ensure the sustainability of the workforce, particularly in relation to the wider growing need and value of care.

Questions for further discussion

- Why, despite a public recognition of the value of diversity in the creative and cultural workforce is the workforce still so critically un-diverse?
- Why has 'caring' been attributed as the main cause of gender inequality?
- What do we mean by 'intersectionality' and how can we ensure that an intersectional approach to research does not mis-appropriate the term by marginalising the identities at the centre of its original conception?
- How can we re-think research to develop 'transforming' policy interventions to make the creative and cultural industry more inclusive?

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/CONTEXT

Sustainability of the independent cultural scene of Serbia

By Vladimir Paunovic

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Introduction

The importance of non-institutional participants in culture, in the context of achieving sustainability, has long been recognized in the theory of European cultural policy. As one of the key topics in achieving the sustainability of modern cities, some authors see the need not only for cooperation, but also for public-civil partnerships. Partners in that relationship are participants and movements of civil society on the one hand, and local self-government on the other hand, and through it the public values of culture are redefined and re-emphasized. This type of partnership is for cities –the most important approach if they want both– an innovative working methodology and a guarantee of a better life for citizens, which should be the purpose of local communities (Hristova, Dragicevic Sesic & Duxbury, 2015). The idea of the importance of culture as an integral element of sustainable development has appeared on the international political scene since the 1990s, which has been legitimized and documented in numerous strategic documents

and conventions, and the intertwining of these two subjects is difficult according to some authors due to the various interpretations of sustainability and culture. They map cultural sustainability through: cultural heritage, cultural vitality, economic sustainability through culture, cultural diversity and ecological-cultural resilience (Rogac Mijatovic, 2014).

If we were to implement these external determinants of cultural sustainability on the very independent cultural scene of Serbia, then the most adequate would be – cultural diversity. And not only through a broader understanding in terms of diversity of values, perceptions and attitudes and cultural artifacts associated with them, but also in terms of its diversity of approaches to culture in relation to the institutional, which is also threatened by globalization, and which are most manifested in Serbia through unargued budget support of the creative sector, with the identification of culture with entrepreneurship, in some form of quasi-neoliberal approach.

Cultural management theory of sustainability
Does the theory recognize strategies for achieving cultural sustainability that can be applied to an independent cultural scene?

We assess the current social reality in Serbia as a post-transition turbulent environment with characteristics such as hidden and real poverty, high unemployment, disturbed value system, systemic corruption, partocracy, potential crisis hotspots in terms of conflict and unresolved regional relations. In the environment that is described, for an independent cultural sector, the key strategy becomes mere survival by adapting to existing conditions (Dragicevic Sesic & Dragojevic, 2005).

The theory states that the first strategy of cultural work in turbulent, crisis conditions is the "strategy of minimal self-sustainability" (Ibidem), which represents survival in extremely unfavorable circumstances, which in our opinion is a constant strategy of the Serbian independent cultural scene. The description of the strategy is also a description of the everyday life of the mentioned actors, because it "implies reducing activities

to what can be preserved with the help of free, volunteer work, using existing, previously acquired resources and their maximum exploitation" (Ibidem). In other words, work for the future, but as periods of crisis in Serbia last far longer than apparent stability, questions about the capacity of activism arise.

The next proposed strategy, as well as the first mentioned, comes from the public sector, but in our opinion it can also be applied to the civil sector in culture. It is a "strategy of merging with another organization" (Ibidem), which refers to the assessment that independent development is impossible or that unification will bring faster development, with the importance of maintaining credibility. In the mental culture of individual interests on the Serbian scene, such an endeavor is risky due to the danger of assimilation of smaller organizations into larger ones, but a good example is the successful project-manifestation merger of the festival platform "Mixer House / Fest" in Belgrade, created by several related smaller festivals.

Here is another strategy from the theory, which is applicable to the sustainability of the civil sector in the culture of Serbia. It is a strategy of relocation, which is used "when political or economic conditions do not allow the survival or further development of the organization" (Dragicevic Sesic & Dragojevic, 2005: 114). As an example, we present the dislocation of the Cultural Club "Zeleno Zvono" from Zrenjanin to Novi Sad, conditioned by economic reasons, although without much effect.

The theory states that the criteria for evaluating the degree of achieved self-sustainability are different for all three sectors in culture: public, for-profit and civil sector (Ibidem: 209). The main element in this regard for the private sector will be financial success, the public sector will define it as "financial diversification of resources", and the civil as "the degree of independent income" (Ibidem: 210). Why is the sustainability of culture predominantly viewed through an economic prism? Some authors believe that assessing culture only from the aspect of economic and profit has its roots in the one-sided interpretation of progress by economic growth, mostly by

corporations and politicians, and that this theory is subject to criticism, especially in today's crisis, because it proved unsustainable (Djuric, 2014).

There are other criteria for evaluating the successful sustainability of the cultural sector: intersectoral connectivity; reputation achieved in public; degree of staff qualification; degree of achieved media attractiveness; audience loyalty; rapid change of the focus of action in accordance with the requirements of the environment (Dragicevic Sesic & Dragojevic, 2005). According to us, they are far more important, because without quality human resources, loyal audience and, above all, reputation in the public, cultural sector –and especially the independent scene– the financial aspect will not mean much, because there will be no one to implement, monitor and evaluate programs. On the other hand, the achieved self-sustainability in today's turbulent times in Serbia is "key element of credibility of the organisation in the eyes of potential donors and sponsors" (Ibidem: 172). When, as it is the case today, the very survival of organizations is called into question, only "those who have managed to redefine and reorganize" remain and survive (Ibidem).

The state's attitude towards the independent cultural sector of Serbia

According to last year's analysis of the independent cultural scene, the budget of Serbia is the second largest in the region, and at the same time the allocation for culture per capita is the lowest, with a percentage of the budget for culture of 0.74% in relation to the total budget. The independent cultural scene, state support that should be dominant by European standards, was mainly won through the annual competition for contemporary art, which in 2019 amounted to only 4% of the total budget for Serbian culture. Such a budget for the competition was distributed by the Ministry of Culture of Serbia in 2019 as follows: only 1.19% was intended for NGOs in culture, including members of pro-government (GONGO) organizations, and members of the Association of Independent Cultural Scene of Serbia, which gathers about 80 representatives from all over Serbia, received 0.16% of the budget.

The current situation caused by the pandemic has shown a double discrimination: the state of Serbia towards the cultural sector and the Ministry of Culture towards the independent sector in culture. According to the "Nova.rs" portal, "The Serbian government has revised 5.1 billion euros in the name of economic aid for the remediation of coronavirus consequences, but not only did it not allocate a dinar for the cultural sector, it also reduced the budget of the relevant ministry by 2.7 billion dinars in relation to the beginning of the year" (Jovandić, 2020). In that way, the budget for the Ministry's competitions was reduced, and their only help so far was a one-time payment of around 770 euros for just over 2,000 independent artists from representative associations, while in our estimation, twice as many representatives of the independent cultural scene were left without any support.

Participants of the independent cultural scene of Serbia about their sustainability

For the purpose of this article, we interviewed three representatives of the independent cultural scene of Serbia: Sladjana Petrovic Varagic, from the Independent Film Center "Filmart", from Pozega (province); Darka Radosavljevic, from the Independent Art Association "Remont", from Belgrade (capital); and Zoran Pantelic, from the Center for New Media "Kuda.org", from Novi Sad (shire).

For Sladjana Petrovic Varagic, the sustainability of the independent sector in Serbian culture is an unattainable desired state, which includes the following elements: defined directions of cultural policy, established system of rules and procedures that determine the financing of all actors' programs, independence of the cultural sector from politics, as well as political and economic stability. She assesses the current sustainability as a barely passing grade, because there is no stable financing, as well as directions for the development of culture, and that the possibilities for applying to large European funds are limited due to the uncertainty of ensuring financial participation. She believes that we should influence the awareness of decision makers and the general public about the importance of culture as a general public good,

but also that we should literally fight for a better position of the independent cultural scene with all available means such as negotiations, letters, petitions, but also subversive actions, protests...

Darka Radosavljević believes that the sustainability of non-institutional cultural actors in Serbia is primarily based on satisfying personal needs, although there are those whose activities are limited in time (e.g. unsustainable in the long run, because they survive for a short time until they complete one or two projects with current donor requests). This recognizes the importance of teaming up in promoting sustainability.

In the proposed measures for achieving sustainability, Zoran Pantelić refers to world experiences, which indicate that the path to achieving sustainability is a matter of negotiation, pressure, articulation of demands and active participation, and that through such a process the regulation of the cultural field itself changes. He emphasizes that such a form of negotiation requires will, time, energy and dedication to the goal, but that the current situation does not encourage or motivate participants from the independent cultural scene to persevere in that fight.

Conclusion

For two decades, the European Union has recognized the importance of civil sector participation, both for the development of culture, sustainable development (the "fourth pillar"), and society in general. But not Serbia. The independent cultural scene of Serbia is on the brink of survival, because it does not have satisfactory sustainability in relation to the role that should belong to it by world standards in the development of society. From the arguments, we point out that there is a small number of international donors who support contemporary art, and that the Ministry of Culture and Local Self-Government only maintains the appearance of cooperation.

The independent cultural scene of Serbia, under the key factor of sustainability, determines financial sustainability. Within its development measures, project financing is mostly used,

because the realization of own revenues is hindered by legislation that equates the non-profit and profit sector with taxes, corporate philanthropy is rare, and the civil class is impoverished to provide personal donations.

An independent cultural scene in such conditions should ask the state for better conditions for achieving sustainability. This means a real partnership with the public sector and asking the authorities an open question: do they want an independent cultural sector at all? If the answer is positive, then one should seek confirmation of the same in the highest documents, such as the National Strategy for the Development of Culture. Also the use of public spaces, equal treatment in relation to other sectors in culture, longer-term models of support to organizations whose work is assessed in the highest public interest, and the application of real decentralization in the territorial sense.

To the state we should clearly present the benefits of partnership with the civil sector in the work within international projects, because in addition to promoting culture, it will also promote itself as democratic and European in the true sense of the word.

Questions for further discussion
- If the independent cultural scene of Serbia does not have the conditions for achieving sustainability, and the state itself is not interested in it in a satisfactory way, how can they get involved in creating general sustainability (city or state)?
- In your opinion, what are the strategies for the sustainability of cultural management that can be applied to the independent cultural scene in post-transition countries such as Serbia?
- Why is the sustainability of the cultural scene predominantly linked to the economic factor?
- How much has the current pandemic affected the sustainability of the independent cultural sector?

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/TEACHING EXPERIENCE

The Impact of COVID19 in Experiential Learning Activities: Challenges of an Online Setting

By Susan Badger Booth
Hongik University, South Korea, Eastern Michigan University
By Elena SV Flys
Eastern Michigan University

As COVID19 advances, the uncertainty of teaching and engaging with the arts grows. This short paper highlights the experiences and challenges that both teachers and students encountered when their world was reduced to technology and access to the internet.

Both professors SV Flys and Booth came to teaching careers in Arts Management after practicing Arts Management. It was only natural that we would use our applied experiences as models for the theories we are teaching students in our classrooms. Thus, both of us use experiential learning in our courses for students to develop knowledge from direct experiences. Moving these theories into practice

entails crafting hands on projects where students are the decision makers. As suggested by educational trailblazer John Dewey (1997), experiential learning allows professors to move from only delivering knowledge, to facilitating learning (Dewey, 1997). Likewise, David Kolb describes this method as the cycle where students move through active learning including concrete experiences, reflective observation, abstract conceptualization and active experimentation (Kolb, 1984 as cited in Cherry, 2020). As a consequence, this problem-based learning can motivate students to engage with their professors and each other in surprising ways. For example, peer assisted learning is a proven pedagogical method that pushes students to test the very best methods of collaboration and teamwork (skills well valued by employers as stated by NACE [2018]). However, how did we maintain these practices when COVID19 striked and university campuses shut down? Or when our role as a facilitator or coach is developed from a far distance? In addition to the stress and struggle that this situation created for everyone, this paper will describe the different activities we developed in two countries (US and South Korea, where Booth is teaching), the reception from students, and the final outcomes engaging audience members.

Teaching in a proximal space where faculty can measure the nuances of student participation from body language and emotional responses is lost in this new online environment. Moreover, for many students education becomes inaccessible overnight. For example, at EMU, many students faced losing their jobs and had to return to their family homes with the challenges of not being able to pay their rent or internet access fees. Thus, besides experiencing the additional burden of adapting our classes (Booth had two weeks, where SV Flys had to pivot to an online platform over a weekend) we were both concerned on how to maintain both students' engagement and the quality of our programs. In fact, we had to assess the situation of each student to make sure our courses would be accessible. For example, SV Flys used a survey to ask students about their resources before shifting her courses (access to a computer, to the internet, space to work, etc.).

Another challenge that professor Booth encountered was that while experiential learning is commonly used as a teaching pedagogy in the United States, it is less common in South Korea. Moreover, the classroom in Korea is a large power distance culture (Park, Lee, Yun, & Kim, 2009). The power distance dimension describes how students and professors interact. Hence, in small power distance cultures, teachers and students are equals, and education is student-centered whereas in large power distance cultures classes are based on teacher-centered instruction (Ghazarian, Youhne, 2015). In practice both Susan and Elena's classrooms are more closely aligned with small power distance cultures.

With this context set, we both have written this short response to the following research questions: what strategies can we use to involve the students acknowledging the challenges and diversity within our own classes, culture and teaching styles? As arts administrators, how can we use experiential learning to connect with our audience/clients? What challenges and outcomes did we encounter? And last, what platforms were more effective for our purposes? To do so, we both selected different courses and replied to those questions providing examples and results. In short, we wanted to share how we have incorporated experiential learning in this "new norm" of teaching online during the COVID19 pandemic.

Marketing in the Arts at EMU
The first course we will talk about was taught by SV Flys. The course starts with audience development and engagement entering progressively into marketing mix, media mix and wrapping up with social media and experiential marketing. One key element is the experiential learning component where students work for specific clients (analyzing their current and potential audience, their marketing strategies and proposing new effective steps). The first challenge with COVID19 was that students didn't follow us to the online course. Based on the results from the survey, SVFlys decided to continue the course through zoom meetings with students, providing them with opportunities to not only interact live, but also to watch the recordings and interact via online forums. The possibility of

offering synchronous and asynchronous learning helped students re-engage and stay in contact with the course material. In addition, SV Flys accepted assignments that were hand-written and photographed with cell phones; or video discussions sent via text messages. Another challenge when attending synchronous classes was to maintain   students' engagement. The break out rooms of zoom became the best tool for such a practical course. As a class we discussed ways in which audience members could be reached by their client during social distancing. In addition, students submitted images about marketing, audience and confinement to be posted in an online gallery created specifically for the class with these submissions (artsteps.com). This activity turned out to be very significant in how students engaged with the course as well as in trying to deal with what was going around our world (see figure 1).

Figure 1. Drawing from Erik Harp "Euchre Night"

Source: Eric Harp (2020).

Cultural Planning

Originally, Booth's semester was planned around a Fulbright Grant, but the program was canceled worldwide three weeks into her trip due to the pandemic. Instead of returning back to the U.S. she accepted a position as a visiting international professor and continued teaching her classes. Booth's Cultural Planning Class included developing a Cultural Plan with a local group of English-speaking immigrants. As Cultural Planning demands working collaboratively with the community, the problem was that the university would not allow face-to-face meetings. Booth was fortunate to quickly recruit a small group of Hongik University exchange students, who were willing to help her model cultural planning methods using our new Cisco WebEx online teaching platform. The graduate students were assigned exchange students to interview. The exchange students were asked to complete a follow-up online survey. As of today, we are analyzing our initial data and getting ready to curate a conversation with these exchange students (online) about how to enhance their access to cultural programming in Seoul. Plans for this meeting include using both the WebEx platform and MURAL, a digital workspace for visual collaboration. Where as an actual cultural plan would involve multiple group meetings, we were only able to schedule one.

I prepared my class of both Korean nationals and students from France and China for this conversation with foreign exchange students with a discussion of arts, immigration and refugees. As Korea is a true monoculture, with a history of protecting their culture against forced imperialism, it was both a difficult and fascinating conversation. Most of the Korean nationals suggested that South Korea is still a developing nation, and was not in a position to take in refugees. I suggested that with infrastructures such as strong education and national health care in place, combined with the need for low wage, workers taking in refugees could be both ethically responsible and economically beneficial. Very little response was obtained from the students.

Arts Administration

True small power distance cultures are very hard to emulate in the best of circumstances. With a group of students you know well, or even better graduate level students, you have the chance of modeling a peer to peer collaborative practice, but then you have to grade them and the power balance changes forever. Classes at Hongik University in Seoul started with a two-week "pandemic" delay, then they began online (originally for a limited period), but eventually would be extended for the whole semester. Although Susan had not originally planned to include experiential learning in her Culture & Arts Management class, she added an online

arts event a few weeks into the semester. The students were used to a large power distance culture and were learning in a second language, so these two variables created very little student engagement. Booth felt that more student-centered learning could enhance engagement and learning.

As of today, OUI Artist, branded, planned and implemented by the students during the last 10 weeks premiered on June 16, 2020. The class was separated into seven groups. The response of the programming groups call to artists showed us that art students were also ready for experiential learning, as we had a surprising number of applicants. Once the artists were chosen we realized that they were mostly visual artists, so the operations group moved from using Instagram and YouTube as their event platform to Artstep.com, a virtual gallery program.

Some students are avoiding this project work, but quite a few continue to fully engage and move beyond assignment requirements to addressing the needs of the artists. For example, I have one student that is creating a digital catalogue for the show, when the artists requested one. My audience development group is inviting our artists to create "Gallery Opening" events where they pick a social media platform and invite their supporters to join them for some virtual wine and cheese and a virtual walk through their show.

Co-curricular activities & MA Projects

At EMU we have a very active student organization (AMP!) linked to our major. This semester students were working on two big events: an interview with Tim Jennings (executive director from the Shaw Festival) & Java Jam (coffee house). Thus, when EMU's campus closed we decided to do the events online. AMP! members interviewed Tim Jenning on Zoom, 24 students joined the interview and it was posted on the student's social media, where it has had 398 views. Part of this success was that AMP! students created several social media posts with key moments of the interview. The second event was a live stream coffee house with all the original artists. The first challenge was to reach out to all artists and tell them that we would put their social media links and hashtags on the screen so that people could follow them afterwards. Some artists didn't have resources to record themselves, so we offered them the possibility of showing a video that they already had. We reached out via social media to our audience letting them know that Java Jam and its artists were expecting them. We had AMP! Board members introducing the artist, providing information about AMP!, resources available online for the arts, and we included some sections of self-care with advice from a counselor. Although Zoom worked for our previous event it became a concern due to streaming and connection issues, so we ended up having a recording video of everything. We posted on social media the video and asked

Figure 2. OUI Artist Profile

Source: 히시가, OUI Artists Programming Group (2020).

people to connect at the same time. The results were 125 comments during the time of the "live stream", and 452 views.

As for our MA student, the project she was working on was the creation and curation of an art exhibit in relation to women's representation. The exhibit was supposed to open 3 days before the campus was shut down. In order for the student to showcase her work and the work of the artists, she photographed everything and created an online virtual gallery exhibit: Wom^n. The platform used was artsteps.com, the online gallery received 289 views and was featured at the Social Distancing Festival. The result was an excellent experience for the student, who had to learn about new platforms to make sure she could access her audience.

Conclusion

COVID19 has exposed the inequalities between students and the differences between teaching models. As professors we have learned how relevant the applied work and the relationships we establish with our students are in our field. The challenges we experienced show us the importance of carefully designing online instruction, keeping in mind how the large and small teaching cultures affect our work. This design will make sure that all students can and will have access to the content and can continue their work independently of the resources they have and their learning assumptions.

Questions for further discussion
- How can we continue with experiential learning practices if we continue to be online?
- What other platforms can be used to create more engaging content?
- How do we avoid inequality based on technological resources and internet access?
- How do we address online the differences in learning styles that students expect from us?
- How do we create real collaborative and trusting relationships, like the kind that are needed in cultural planning, online?

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Susan Badger Booth

Professor Booth is the Director of Arts Management and Administration Programs at Eastern Michigan University (EMU). Susan traveled to Seoul, South Korea on a Fulbright Grant this semester, where she planned to teach and do field research with a group of graduate students at Hongik University. Due to COVID19 the Fulbright program ended prematurely, but Booth chose to stay on at Hongik to finish her teaching and research as a Visiting International Professor. Susan's research interests include the scholarship of teaching and learning, arts entrepreneurship, creative thinking and creative community building. Booth recently was a guest editor for the Journal Artivate, where she curated conversations around the impact that artists have had on the recovery of Detroit.

Elena SV Flys

Dr. SV Flys is an Assistant Professor in Arts & Entertainment Management (Arts Administration) at EMU. Her research focuses on accessibility, audience reception, social integration and community building. She is interested in the questions of how we reach new audiences, how we make the arts accessible for all, and how this further accessibility might encourage social integration. Her belief is that social issues, such as embracing diversity or dealing with economic and environmental crises can be addressed through the arts, fostering community development. Her most recent publication "Using Thermography to Study Audience Engagement during Theatre Performances" was published in AJAM this past April.

The role of entrepreneurial competencies in entrepreneurship education in the field of culture management

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Keywords: entrepreneurship education, competencies, creative industries, culture management.

Entrepreneurship education, which today plays an important role in the educational landscape, provides grounds to claim that the entrepreneurial experience gained at the university increases the probability of starting a business. Therefore, there is generally no doubt about the need to implement entrepreneurship education in higher education. Entrepreneurship education based on the creative economy has come to the fore as a separate field of research. Creative entrepreneurship and the creative industries are seen as an opportunity to improve regional competitiveness or regional specialization. In the case of regional developments,

regional universities (including those specialized in creative fields) play an important role. In today's situation, we can rely on the data of the last decade, where entrepreneurship based on the creative economy contributed to mitigating the effects of the economic crisis and expanding the field of activity of traditional activities.

In 2015, the University of Tartu Viljandi Culture Academy was the first in the Estonian education system to switch to compulsory entrepreneurship education in all disciplines, and the whole process is called total entrepreneurship education. Many years of experience make it possible to analyze learning outcomes related to entrepreneurial competencies and forms of study that develop creative entrepreneurship in the diploma studies of the Culture Academy.

Based on a qualitative content analysis, this study examines the learning outcomes related to entrepreneurial competencies and forms of study developing creative entrepreneurship in the diploma studies of the Culture Academy and the impact of entrepreneurship on study tasks and dissertations.

The study revealed that economic knowledge directly related to entrepreneurship is recorded as outputs mainly in entrepreneurship courses and interdisciplinary projects, which have the characteristics of an educational environment supporting entrepreneurship. But there is no comprehensive learning culture supporting it. The transfer of entrepreneurial competencies has had a greater impact on culture management students in carrying out tasks in entrepreneurship studies as well as in the project related to the dissertation.

On the one hand, the research results so far allow to state that there is insufficient connection between the courses developing entrepreneurship and the learning outcomes of creative courses, and the culture supporting entrepreneurship have not been connected to form a whole. On the other hand, it is clear that there are differences between disciplines and the transfer of entrepreneurial competencies has had a greater impact on culture management students in carrying out assignments in

entrepreneurship as well as in carrying out a dissertation project.

Based on this knowledge, we can shape the attitudes of teachers to implement formally well-functioning entrepreneurship education, to involve supervisors and mentors, and thus to better implement its competitive advantages, based on education and knowledge throughout the region.

Creative economy within the context of entrepreneurship education at Viljandi Culture Academy

The educational and developmental activities together with the mandatory entrepreneurship education carried out at the University of Tartu Viljandi Culture Academy can be linked to the fields of creative economy, thus being a unique step within the context of the whole creative field, broadening the possibilities for students concerning their future career choices (Rõigas, et al 2016). The introduction of mandatory entrepreneurship education as of the academic year of 2015/2016 across all programs has been generalized under the term of "total entrepreneurship education" (see Paes et al, 2014). This process is based on the approach of the triple helix concept (university, industry, public sector) (Martin and Etzkowitz, 2000) according to which an entrepreneurial university combines education, science and development of its local region. After the example of Viljandi Culture Academy, the local development organizations of the third sector are also added to the developmental work related to entrepreneurship and entrepreneurship education.

Upon implementing entrepreneurship education, Viljandi Culture Academy draws on the development plan for the University of Tartu for 2015-2020, which specifies that "The entrepreneurial attitude of the members of the university, and their attitude valuing entrepreneurship, is one of the key factors in the development of the university" (University of Tartu, 2014). Thus, the planning of the study process proceeds from the principle that there must be possibilities to implement the knowledge related to entrepreneurship in a safe environment over a longer period of time, and

that the basic knowledge is acquired during the university studies. The students have the possibility but not the obligation to create their own team-based enterprise during their studies. Considering the versatility of the specialties taught and the multidisciplinary nature of entrepreneurship education, sights have been set on creating interdisciplinary teams, favoring primarily the development of business ideas regarding creative entrepreneurship.

Description of the entrepreneurship education process

The positive aspects of study methods with practical outcomes, and their fruitfulness have been drawn attention to by Fayolle et al (2006) and Souitaris et al (2007); from the perspective of students' practical experience Rasmussen and Sørheim (2006), as well as Chang and Rieple (2013). Damasio and Bicacro (2017) have, within the context of creative disciplines, depicted in their study that upon covering entrepreneurship education, the main educational issue that arises is the fact that despite the heated discussion about integrating creative disciplines into entrepreneurship and creative industries, students do not consider entrepreneurship education very important. The second problem mentioned in relation to creative economy is the tangible need for and interest in entrepreneurship education which, however, lacks the necessary experiential knowledge together with institutional and human resources. Thirdly, it has been brought out that developing entrepreneurship education within creative disciplines without proper interdisciplinary merging is likely to result in a failure.

All of the above was taken into account upon introducing entrepreneurship education at Viljandi Culture Academy, however, not all of the circumstances were applied fruitfully. It is possible to discuss, as a separate unit, the study process together with its problems as well as the application of experience and competencies after the school graduation regarding the curriculum for the specialty of culture management. Culture management students participate, subject to general principles similar across the school as whole, in the mandatory entrepreneurship education, often taking on the leadership positions in group work (or team work) obtaining the managing experience required in the field of culture management.

The course starts with Market of Ideas – an intensive two-day event of generating business and project ideas and forming teams. After that, the student teams will develop – under the supervision of their mentors and with the support of constant feedback – their business ideas across the term, at the same time also gaining theoretical knowledge of creative economy, entrepreneurship, entrepreneurial environment and competitive environment. The process concludes with the defense of their business model and financial forecasts. During the second term, students perfect their actual product or service, assessing their resources and markets among other things. The final goal is at least one sales deal, completion of a prototype or carrying out project-based activities. There are around 90-130 students in the whole of the Academy each year, depending on the number of students admitted to the specialties, who start their entrepreneurship studies, forming 20-40 entrepreneurship interdisciplinary teams.

Introducing and initiating such a program involving the whole school requires necessary knowledge, most significantly, however, interdisciplinary competencies. It is of importance which competencies were imparted during their earlier studies and which competencies regarding entrepreneurship their lecturers have.

Entrepreneurial competencies

According to Sánchez (2011), we treat competencies here as a body consisting of knowledge, features, attitudes and skills, which affects the productivity of work, lends itself to setting specific requirements to it and can be bettered through training and developmental activities. Upon studying the field of entrepreneurship, it is possible to distinguish between entrepreneurial and management competencies, an integral part of which is formed by the skills to lead as well as keep busy the team in creation, or, according to Man, Lau and Chan (2002), entrepreneurial competencies presuppose comprehensive knowledge of the specialized field. Bacigalupo et al (2016) have

specified five categories of entrepreneurial competencies: action, vision and idea generation, decision making and learning through value creation. Thus defining them as knowledge, skills and attitudes that affect readiness and ability to create new values through entrepreneurship (Fisher and Koch, 2008; Sánchez, 2011). They can also be approached that way from the perspective of directing and teaching the entrepreneurship of creative economy, where an entrepreneur is seen as a versatile person with great imaginative, adaptive, creative and innovation abilities (Nieuwenhuizen and Niekerk, 2001), who is ready for conceptual thinking and seeing possibilities for business within the context of constant changes as well (Sarasvathy, Simon and Lave, 1998). The courage of the entrepreneur to take great risks and their belief in success (Segal, Borgia and Schoenfeld, 2005), on the other hand, or their attempt to be self-sufficient and independent or their own master (Fisher and Koch, 2008), is, in many cases, not the strongest aspect for the creative sector. The latter statement also involves contrary opinions (see Björkegren, 1996, Carey and Naudin, 2006).

Entrepreneurial competencies while teaching creative disciplines

Proceeding from the above, it is not possible, within the field of entrepreneurship education, to ignore the topics involving all fields of the humanities such as little contact with economy or the often described lack of skills of creative personae to participate in team work. In addition to the belief that it is possible to live on "making art", the issue is further complicated by the fact that a certain amount of opposition can already be detected in the ideology contrasting business and high arts (see Männiste et al, 2018, Rõigas et al, 2019), thus constituting one of the reasons why entrepreneurship education is a relatively new discipline within the context of creative disciplines. That is why entrepreneurship and the competencies related to it tend to be linked, in common knowledge, merely to the archetypical field of economy, whereas from the scientific perspective, the entrepreneurial competencies are seen as connected, interdisciplinary and universal competencies across fields (see Abreu and Grinevich, 2014).

The above reveals that, on the one hand, an entrepreneur is expected to have, in addition to a multitude of personal characteristics, extensive universal competencies. On the other hand, however, many features are not necessarily as specific to an entrepreneur as they are characteristic to any practical and successful person active in whichever field. Mitchelmore and Rowley (2010) have developed a framework for entrepreneurial competencies that could form the basis for studying the essence of entrepreneurship and its processes, and for comparing different sectors, trainings, development activity, economic policy and investments. Bacigalupo et al (2016) have reached, while creating the framework EntreComp attempting to unify the entrepreneurship education, a common definition of competencies related to entrepreneurship, the aim of which is to connect the worlds of education and work, and support, on common principles, all the initiatives developing entrepreneurship education further.

Therefore, in a simplified way, we dare to claim that considering the sustainable development of economy, it is more practical to teach entrepreneurship as an additional option to whichever program or specialty, bringing out its accompanying strengths and opportunities. Lackéus (2013a, 2013b) integrates entrepreneurship studies into different parts of interdisciplinary studies, carrying all stages also out as practical activities and obtaining from it better opportunities, equipped with entrepreneurial competencies, to enter the labor market. The competencies necessary for entrepreneurship have similarly been taught at Viljandi Culture Academy, across the courses taught to culture managers, which supports the trueness of the model of entrepreneurial competencies prepared by Lackéus within the context of creative economy (see Männiste et al, 2018).

The model and its interpretations contain both general (knowledge, skills, attitudes) and more specific entrepreneurial competencies (readiness and ability to create value through entrepreneurship). For example, the subtopic of knowledge represents the well-known cognitive aspects of the learning process

(mental, declarative and reflexive knowledge). The subtopics of the skills and attitudes in the model, and the interpretation of the presented competencies contain both the features of the field of entrepreneurship and those characteristic to any practical and successful person active in whichever field, which also allow broad interpretation of the entrepreneurial competencies of creative disciplines.

Based on the earlier studies (see Männiste et al, 2018; Rõigas et al, 2019), the present study focuses more closely on the entrepreneurial competencies detailed in the curricula of the culture management program. The study aims at analyzing the competencies in the curriculum of the culture management program of Viljandi Culture Academy, developing creative entrepreneurship, and the impact of entrepreneurship education on specialized employment, on the basis of the evaluations by the Academy graduates.

The following became the fundamental questions of the study:
1. How have the Academy graduates integrated entrepreneurship competencies in their professional work?
2. How do the graduates evaluate the implementation and accomplishment of entrepreneurship education?
3. What are the major problems and development needs in the application of the entrepreneurship education?

The need for a follow-up study was triggered by insufficient information concerning the readiness of the university graduates to enter the labor market and cope with it, taking into account the experience acquired through entrepreneurship education, and the ability to apply these competencies to everyday work.

The methodology of the study
There are seven applied higher education curricula at Viljandi Culture Academy: culture management, community education and hobby activity, music, heritage technologies, dance art, theatrical art and visual technology of theatrical art. Upon analyzing the objectives and learning outcomes of the modules of the curricula at Viljandi Culture Academy, the specialties can – within the context of entrepreneurship education – roughly be divided into four categories: artistic, servicing, production and educational creative disciplines. The curriculum for culture management belongs to the servicing type within the context of entrepreneurship education (Männiste et al, 2018).

The present study assessed the entrepreneurial competencies according to the curriculum for culture managers. The web-based questionnaire with open-ended questions involved ten culture management graduates from 2019, most of whom are employed in the fields that are related to culture management. The graduates were asked for their evaluation concerning entrepreneurship education from the perspective of their jobs, and, based on this, for suggestions to develop entrepreneurship education. Data analysis was carried out following the method of qualitative content analysis. As a result of the open coded approach, the main categories that emerged were entrepreneurial competencies in the curricula, implementation of entrepreneurship education, attitudes toward entrepreneurship, problems of entrepreneurship studies and its development needs. On the basis of the study, it is possible to evaluate both the attitude towards entrepreneurship education and the implementation of the acquired competencies and skills in one's professional work.

Entrepreneurial competencies as seen by the university graduates
On the basis of the previous studies (Männiste et al, 2018), it can be claimed that all the curricula at the Culture Academy include entrepreneurial competencies (see Lackeus, 2013a, 2013b), however, this is not sufficient for a statement that they have consciously been constructed that way. It is rather a case of knowledge, skills and attitudes supporting professional identity. It is also possible within a field to distinguish between competencies and the tutoring ability which support entrepreneurship education as well as specialty related knowledge (including being a mentor of student groups) that can be applied depending on the field of activity of the enterprise while tutoring in one or another field.

According to the evaluation of culture management graduates, entrepreneurship education does not form a set of competencies as a whole. Students are provided with narrow subskills rather than the teamwork skills necessary in entrepreneurship and the skills to independently solve tasks. The connection between the specialized courses for culture management in supporting entrepreneurial competencies was credited instead, however, also the theoretical focus of several courses related to economy and entrepreneurship. On the authority of the Lackéus model (2013b), these can be categorized as entrepreneurial competencies in the field of culture management, such as knowledge of creativity and opportunities; adapting to new situations, communication skills and strategic skills.

Half of the respondents do not consider what they acquired during their entrepreneurship education relevant in their job at the moment. Those who do consider so, have specified that they have benefitted from different knowledge – how to prepare a business plan, general entrepreneurial knowledge, knowledge regarding budget and fiscal issues, preparing selling strategies, etc.

Product development, marketing (including determining client profile and marketing channels), financial accounting and skills to prepare business and marketing plans were evaluated as important concerning entrepreneurship knowledge acquired from the university. Outside the box thinking, enterprising attitude in finding new professional opportunities, goal-setting skills, initiative, courage and open-mindedness were mentioned among the attitudes required in entrepreneurship that were developed during their studies.

Other courses across the culture management curriculum supporting the acquisition of entrepreneurship and competencies that were mentioned as valuable were on issues of law, media studies, project work, accounting and organizational courses with strategic planning. The skills related to organizing events that are gained during the placement, and carrying out the graduation paper are considered very important. Concerning the field-specific knowledge, it was the knowledge acquired through the courses of music criticism, play theories and intercultural communication that was highlighted.

Proceeding from their professional work, over half of the respondents have emphasized as "of paramount significance" the need to develop skills required for project management: skills to make long-term plans, seeing the big picture together with goal-setting and execution. The above relies on the sustainable allocation of different resources (money, acquaintances).
According to the graduates, it is important that students both develop general knowledge of being an entrepreneur and obtain narrower knowledge of types of organizations and functioning mechanisms, of organization management as well as legal knowledge and skills related to market research and data management. Pertaining to general skills, it is considered important that students develop openness, courage to try and fail, and planning skills, including goal-setting and analytic skills. Graduates evaluate that more attention must be paid to entrepreneurship within general courses on economy, marketing, negotiations techniques and, in connection with research, within the course of research methodology.

Concerning the school-related projects developing entrepreneurial skills, graduates brought out all of the various school events (concerts, plays, festivals), organized by both culture management students and the students of creative disciplines. They also mentioned practice placement performed in enterprises and organizations as well as graduation paper projects; the latter being public cultural events. Practical studies have thus a very important role in developing an enterprising attitude and skills and designing competencies.

Compiling teams during idea generation was seen as the biggest problem of entrepreneurship education because the choice could only be made between the students taking the course at the same time which could inevitably lead to the breakup of the team. They also brought out some problems regarding the administrative and information-related issues.

All things considered, it can be said that from the perspective of culture management graduates, the enterprising study culture primarily emerges in the joint events and practical studies across different disciplines, because this enable the implementation of actual team work and develops problem-solving skills. A suggestion resonated in the responses of the graduates: the different courses within entrepreneurship education must also be further tied to practical outcomes, like projects carried out in real life. However, it must be noted that the conditions of an educational institution do not enable the setting of an actual entrepreneurial environment, school can only provide prerequisites for it, but it is possible to generate simulation opportunities in a school environment. One of the major tasks of school is to create the theoretical entrepreneurship framework in as true-to-life situation as possible.

Conclusion and suggestions

In view of the present study, it is possible to assess the role of entrepreneurship education at higher educational institutions in developing global and regional economic climate through the integration of entrepreneurship education within the context of creative disciplines and present crisis situation. The Estonian entrepreneurship education for creative fields today is based on the triple helix concept (Martin and Etzkowitz, 2000), which has been studied after the example of the University of Tartu Viljandi Culture Academy (Paes et al, 2014), thus providing favorable ground for the analysis of entrepreneurial competencies through follow-up studies (Männiste et al, 2018, Rõigas et al, 2019). Proceeding from the above and taking into consideration the characteristic features of entrepreneurship education from the perspective of creative economy, entrepreneurship education as a young discipline is in constant need for adaptation and changes.

In addition to earlier studies, a need emerged to analyze the evaluations provided by culture management graduates of the entrepreneurship education course they completed, because the necessity and practicality of entrepreneurship education is only recognized when faced with a specific work situation. The study results revealed that graduates apply the knowledge they had acquired from the entrepreneurship education, primarily, skills related to budgeting, preparing business and marketing plans, goal-setting, client communication and product development, marketing, management and initiation skills, courage and open-mindedness. Considering the courses of the culture management curriculum, half of the respondents deemed those relating to marketing the most important within the context of entrepreneurship; the relevant skills and knowledge obtained through the courses of project management, professional practice placement and while preparing the graduation paper were also emphasized.

The actual content of the curricula and the evaluations provided by the graduates also underline the importance of practice and event organization which, together with their specific courses, support entrepreneurial competencies the most. The analysis relying on program managers (Männiste et al, 2018) and the feedback from the graduates enable showcasing the opportunities, encouraging the further development and needs for development. The latter are not merely idiosyncratic of the culture management curriculum, they include, in broader perspective, the whole school, and provided there is sufficient common ground, they presumably allow being extended to both pedagogical and creative disciplines in general. As the main results of the study, the following conclusions and suggestions have been brought out:

1. Questions addressing better linking between the theoretical and practical course of entrepreneurship education have been brought up. Due to the fact that the theoretical part is too extensively relying on general economics and classical entrepreneurship education rather than being directly based on the characteristic features of creative economy, it does not provide sufficient foundation knowledge in order to carry out entrepreneurship practice (or even to start with a real enterprise) related to creative economy.
2. Methodological changes aiming to make entrepreneurship education more practical and lifelike, compared to its present, state

and are therefore offering project learning as an example. There is also a need seen for greater and better merging concerning entrepreneurship education, which manifests itself in the integration of different courses both within a discipline and in interdisciplinary collaboration.

3. Proceeding from the above, it is suggested that entrepreneurship education be better merged with projects across the university. When introducing and developing entrepreneurship education, it is important to take the specific characteristics of the educational institution into account, and skillfully use the inclusion model as well as strategic communication. Interdisciplinary collaboration renders better results when the curricula and the related practical activities have been connected, to a required extent, for productive entrepreneurship education.

4. The goals of entrepreneurship education must be better communicated to students: what the purpose of entrepreneurship process simulation is, where it is possible to apply the acquired knowledge and skills later in life, etc. Students erroneously think that the purpose of this education is to establish a functioning enterprise or create a product/service that is successful on the market. At the same time, however, university offers support to those who have managed to put together a functioning team and actually wish to execute their business idea.

Questions for further discussion

- How do the gained experiences contribute to the creation of new companies and the self-realization of creative entrepreneurs?
- Does researching entrepreneurship education and describing a longer time series provide input for improving the quality of entrepreneurship education, thereby strengthening the image of creative entrepreneurship among students?
- How to effectively contribute to interdisciplinary cooperation within the learning process?
- Is the experience of cultural organizers necessary for other disciplines and can the field of research be extended in a similar way?

- Do the application of entrepreneurial competencies in the learning process and the cooperation of companies with the university create opportunities for creative economic specialization in small towns?

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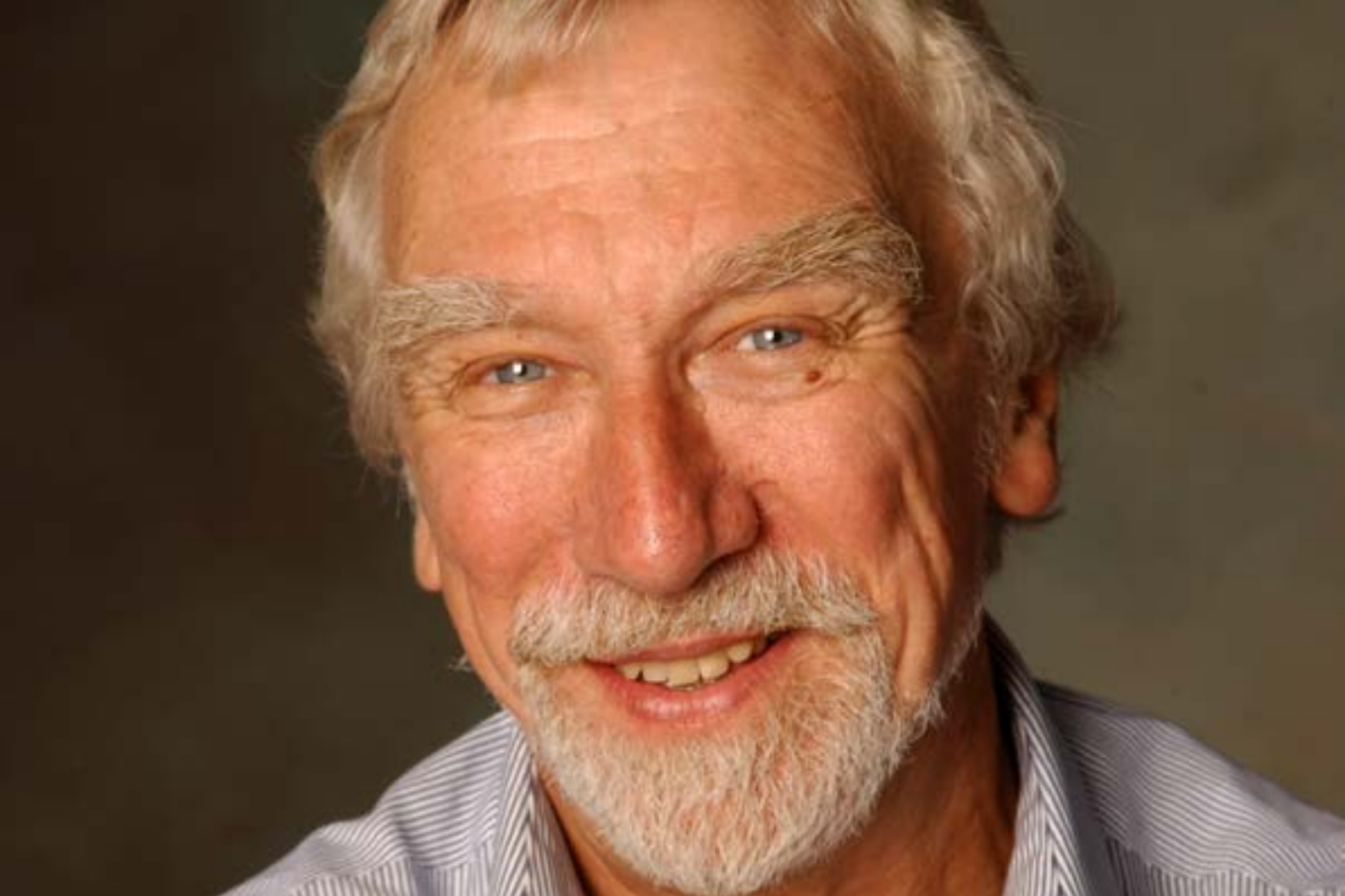
ENCATC Interview to keynote speaker Dr. David Throsby

By ENCATC

Yesterday we had an interesting discussion about how sustainability is pre-Westernized and how how can we think of sustainability beyond this Western perspective...

This is a very interesting matter and it is one that I do a lot of work at the moment with indigenous people in Australia, Aboriginal people. Their whole notion of sustainability is the same as the notion of sustainability for indigenous people all around the world, which is different from the Western view of sustainability. In fact, we have written a paper on a comparison between indigenous and non-indigenous concepts of sustainability (can be found in the journal of General Cultural Property). Because Australia is what I know best, but that would be the same in Canada and in South America, and probably in parts of Africa as well, where notions of sustainability are quite strong.

In the case of Australian Aboriginal people, their notion of sustainability is entirely built up in terms of their relationship with land. They have a very close spiritual connection with land and so it is all bound up with narratives of creation, the creation

stories which they call "the dream time stories". All the different components of nature, whether it is a mountain, a stream with some water or the stars, these are all connected in some way to this notion of the creation of the world and the place of people in it. And from that comes the language and the law that governs the ways in which they use the land. In the case of Australian Aborigines, they have been unchanged for 60,000 years, being the longest continuous civilisation or culture in one place for anywhere in the world. And they still have this notion of sustainability. This paper that I mention is called "Sustainability Concepts in Indigenous and Non-Indigenous Cultures", has been carried out by myself and my colleague Ekaterina Petetskaya. We are the joint authors of this paper. We compared those notions of sustainability and the intrinsic qualities of the land and the ways in which people relate to the land with the contemporary notion of sustainable development as developed through the various Western processes (the Brundtland Report and other commissions), which have developed into the notions of sustainability we work with nowadays.

Governments which are trying to promote the notion of sustainability have to do this now in the Western context and have to do this within the context of the ways in which Western economies work and Western culture works, I suppose, but certainly Western economies. And so the notion of sustainability is still bound up, although it has very deep and important connections with the biosphere, with the environment and the management of the environment and the integration of the economy, the environment and the society as being the holistic system. Nevertheless, our observation is that it tends to be guided more or have a stronger emphasis on progress and development rather than sit steady state sustainability, as it is the case in indigenous societies. The notion of a society which is self-sustaining but not necessarily growing, but the notion of growth is very entrenched in the western concepts of sustainability and that is the difference that we talk about.

And when we take this notion, because you were saying when talking about environmental sustainability it is the first thing that comes out,

but when it comes to cultural organizations or part of the cultural management programs it is more about surviving, continuing to survive in an economical way.
Sure, I mean sustainability is this sort of strange word because it gets used in many different ways and with many different nuances and different meanings. The notion of sustainability is connected with survival as you said. However, I think it is more than that, of course. In fact, I think that when we talk about sustainability of culture and sustainability of cultural organizations, we are really talking about economic sustainability, social sustainability, environmental sustainability and cultural sustainability and those four dimensions for sustainability are all important for culture in the large and in the complete notions of culture. But also when you narrow them to cultural institutions, it is essentially the same thing. Cultural institutions have to be aware of their economic sustainability, of the social sustainability, the ways in which they are contributing to the sustainability of the society, social cohesion, etc.. In societies where they have done environmental increasing, cultural organizations are becoming conscious of their environmental sustainability.

All over the place, museums and galleries, theatre companies are all much more conscious now than they ever were that they themselves have to set an example for environmental sustainability. And certainly very important is the sustainability of culture itself. And I look at that in the context of cultural capital (in the economic sense, not the sociological sense) and not only cultural capital, but also how that has to be preserved and maintained for future generations. The notion always in sustainability is that of future generations and the importance of the long term, whether survival or even well, I don't know whether I would say growth. I mean when talking about sustainable development some people are uncomfortable with the word "development" because it sounds a bit too much like the thought that it is still linked to this notion of growth.

And that is where we learn from the indigenous people. That is what our paper suggests. We learned from them that there are ways in which we

could modify the Western model of sustainable development to be more aware of the sort of things which underlie the indigenous models. We have not actually compared them very directly with, say Canadian indigenous people, but there are some references in that paper too to other indigenous people and not many people look at this, but some other people have looked at notions of sustainability in other indigenous First Nations cultures. And it is essentially the same. It is very interesting that they should be the same because they grew up separately... I mean, the Australian experience is completely separate. And there have been separate cultures and separate continents for 60,000 years.

And about these four pillars of social, environmental, economic and cultural dimensions, do they necessarily go together? For instance, there are now some sort of consultancy companies when applying for European projects which help you to put the environmental perspective into your application. But afterwards, as an individual and as an organization, it is very difficult to be 100% coherent to all those patterns. So, how do these dimensions connect to each other and to what extent are they interdependent? Can you be environmentally sustainable as a cultural organization, but not socially sustainable?

I think it would be contrary to the concept of sustainability to think about all the dimensions separately, as if you can have one without the other. I mean the whole concept of sustainability is a holistic system. That was the first thing we learnt from the World Commission on Environment and Development back in 1984, or 1987, when they presented the report "Our Common Future", which was the first time that the whole concept of sustainability and sustainable development had been articulated so clearly as a full system. And this is because they were looking at the fact that poverty in the world, the lack of development, the increasing gap between rich and poor countries was due to environmental exploitation and they were not only concerned about just tipping waste into the sea or into the atmosphere.

Economists have done the same thing because I mean, there was a specialisation in Economics since the 1960s called Environmental Economics,

which was looking at how to deal with things like pollution, and it was all done on the basis that the economy was the central thing and the pollution was just a nuisance that had to be fixed up so that the economy could work better. But there is now a much newer and more relevant area of Economics, Ecological Economics, which puts economics within the context of the biosphere, the ecology. And that includes the social context as well as the environmental context.

About the Sustainable Development Goals (SDGs), you consider them a big failure for the cultural sector since culture was not included as an objective...

Yes, that was a big disappointment for the cultural sector, of course, because there was a big push by UNESCO and by the other international cultural organizations to have a specific goal about culture, but that did not happen. And culture now in the SDGs is only very minor. My own argument in relation to that is that in some ways it doesn't matter too much because the SDGs are just goals, aspirations and targets rather than obliging governments to do things. I think that the 2005 Cultural Diversity Convention is a much more important instrument in the international sphere, because if a country signs up to that convention, then they take on certain obligations in relation to it, including sustainable development and how culture is and has to be part of that. It was disappointing that the rest of the world did not see culture quite in the same way as we would like it to be seen, but in the end, it may not matter so much, perhaps.

What do you think have been the main developments in this relation between culture and sustainability in the last years and which are the main challenges that cultural organizations are facing now and will or may face in the coming years with regards to sustainability?

Everything now is being affected by the digital revolution, of course, so I think that cultural organizations just like any other organizations are really having to work hard to update themselves to adapt to the new environment, to utilize its advantages. And we have only started within this path, we don't know yet what the impact of social media will be on cultural consumption, cultural production or cultural and social attitudes. We are

starting to get some indications, which is really good because we are increasing connection between artists and people and there is a lot of intercultural dialogue that goes on through web.

But at the same time, there is are downsides, like the spread of fake news, for example, on the social media, which is something we don't seem to be able to control and which can be manipulated and used and can be very dangerous. So I think in a way it is a bit too early to make predictions as far as cultural organizations are concerned. I think it is really a question of being absolutely alert to both the positive and the negative, and being very aware that the environment is changing very rapidly. And so cultural organizations like some of the art of museums or galleries that have been the same from year to year, for the last hundred years, now are starting to wake up and realize it is not going to work anymore like that.

Last question: we did not talk much about the connection between diversity and sustainability, while culture and the cultural sector very often deals with diversity. It is always a concern how to deal with diversity and how to be inclusive. How can the cultural sector contribute to this diversity contributing to sustainability?
I guess that the connections can be quite complex and it is not as if there is some obvious answer to that question. So if I had to be clear, I would probably say that the thing in relation to the way that culture can contribute to sustainability is probably through intercultural dialogue, through the notion of communication, cultural communication. This includes not just to the sustainability but also to peace in the world. I am involved with the peace economists group in America, called "Economists for Peace and Security" (EPS USA), which has branches all around the world, and in particular we have a chapter in Australia. But it is worth having a look to how economics can be used for peaceful purposes and it is very much opposed to the notion of building up of arms races and the international arms trade and so on.

But to come back to the point in relation to sustainability and diversity, I think intercultural dialogue is such a strong means of breaking down barriers between people, increasing understanding, etc., which we need in order to reduce conflict, and in due course contribute to the goals of sustainability, which have to do with quality of life and communal wellbeing and all the things which are in the SDGs (improve health, improve education, etc.). So they are all there. I mean, one would not want to criticise the stage. They are all very worthy. But there is no formal obligation there and I think that international conventions are often more powerful as means of knowing people's attention to these things.

/CONTEXT

Ethical Challenges in the Era of Academic Capitalism: Mission of Critically Engaged University

ENCATC elaboration based on the Keynote of Milena Dragićević Šešić

Head of the UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia

Full video of the talk: https://www.youtube.com/watch?v=TJGgJOTb8Kw

Why this topic?

10 years ago, Milena was chosen among 40 professors to present a book on Cultural Policy that inspired her. She felt very happy and wanted to introduce one of a well-known cultural policy scholar in Serbia. However, all he had written were not available in English because he did not write books in this language.

This was a problem, since after presenting one of this author's books, she got an email back saying: "we are not interested in books which are not published in English". This was shocking for her, since she could not believe they were not curious

on knowing what was being written at that time in other countries or regions, even though the book itself was written in a different language, by renowned scholars who were competent to write books on the matter. She felt this was important to consider because, how can we know what is being written in our peripheral regions if we limit ourselves up to this point?

Introduction to presentation
Key Words related to Academic Capitalism:

Expanded professionalism	Academic Ethics
Entrepreneurial university	Academic Solidarity
Sustainability	Empathy
University market	University in public realm
Employability (university as producer of labor force)	University Autonomy
Managerialism	University as knowledge producer

Let's take as an example an international program on Arts: Master's in International Performance Research. This is led by four European universities, one of which is that of Milena (University of Arts in Belgrade).

Students could choose to go to two of these universities. This was very successful and perfectly fitted under the Erasmus Mundus. After 5 years, Erasmus Mundus decided not to renew the partnership because the program was "too academic" instead of more entrepreneurial and it was not forming students for labor market, but for research (curatorial research, practice-based research). Eventually, this master offered both possibilities of undertaking a theoretical

Master study or an applied curatorial project.

This made one of the universities drop out from the program, since university studies in that particular country have to remain public and free of charge. Nonetheless, there were still three remaining universities willing to carry on with the program. On the following year, another partner university considered the master was not profitable enough, so, the program started lacking funds and at this point, it was finally cancelled.

Therefore, the hypothesis of this text is that today's academic world is under huge pressure of capitalist venues, where universities are not expected to be sustainable, but rather profitable.

Can universities and specially art schools keep its academic, artistic and teaching integrity, its autonomy stimulating and encouraging creativity and critical thinking of its students, with this ongoing pressure of being profitable?

One important claim to be made is that academic culture is now squeezed in between traditional higher education values and new university "culture of management" that endorse benchmarking, competitivity, comparability…

When establishing a program, you are asked for European benchmarks with other universities. This means that, according to the rules, the university has to put three schools' benchmarks. This was obviously done, since it is compulsory to proceed with the creation of the program. However, this felt badly for Milena, since she considers this is not how universities should be developed and should proceed. Not looking for what others are doing but for what you want to achieve and working on achieving it.

Pressures in the time of globalization
Universities on a crossroads:
- Competitivity – ranking done according to quantitative criteria is the key "benchmark" of development
- Rentability – attracting student bodies from "emerging markets" that could make each program profitable

(Drawing of Serbian Artist portraying how cultural and education policies try to create democracy, justice and so no, but all the mercantilization of cultural profit is turning this down).

Art universities achievements at the end of the XX century

- Changes in cultural sector educating new generation of artistic, cultural and art managers aware of socio-political and cultural contexts
- Integrating critical issues within art teaching & cultural management & policy research,
- Started to be inclusive, still keeping its demanding selection process that made many art schools inaccessible for students coming from de-privileged social background or migrant communities
- Public policies demanded universities to introduce affirmative actions (i.e. toward Roma students) and to raise accessibility for students with physical handicaps – there, not much had happened

In spite of some issues concerning diversity and inclusion which could still be improved, universities achieved new frontiers in order to become more sustainable, fair and inclusive. However, these were not achieved until late XX century, and yet there are accessibility issues which can be further developed.

XXI century demands: markets and sustainability

Nowadays, instead of speaking about accessibility, and about making universities more inclusive, we are focusing on the fact that:

- Cultural operators and artists have to behave according to neoliberal demands: managerial and marketing techniques in governance and audience development become more important than creation itself
- This has imposed the necessity to academia to change curriculum accordingly and it has forced them to go back to skill training – only it was not any more about artistic skills (master classes in traditional academia were transferring skills from masters to students) but about transversal skills (related to communication, persuasion, fundraising, team work, etc.)

This is because we are focused on becoming "Elite schools", but we are not taking into account that "Elite schools" also need to have affirmative actions.

Contradictory policy demands

We are asked to:

- be key platforms for research and knowledge production and academics are expected to eventually do a proper original research
- contribute to community: to social and economic development, and therefore, our work should relate to those themes
- educate critical intelligence and researchers, but also to educate "professionals" for the labor market of today and tomorrow
- realize our own sustainability by designing the so-called "profitable curricula", those that are demanded on the market, those that students are willing to pay for and hence, removing "non-profitable" programs

What curricula can these be? Can these be about community art projects and social engagement? NO, these curricula are not demanded that much to be sustained in the market.

New Public Management demands from universities

Therefore, universities fall under the pressure of providing students with the "right" knowledge skills to guarantee them that they will be successful in the market and that they will earn money in the future. This is for example how management schools promote their programs.

So, nowadays, universities are more and more demanded to become entrepreneurial, and they now have to be analyzed not only as knowledge production institutions, but also as a capitalist institution.

University global market

At the same time, university is not anymore only local or national, universities need to become part of the global market, becoming competitive, and thus, achieving its own sustainability, efficiency of management and of course, its profitability. This will provide universities with the chance of endorsing investment in new hubs or

laboratories and research that is demanded by corporations or political authorities.

What is expected of academics?/contradictory demands/especially for those on peripheries

We are expected to help local communities but at the same time being global, and that is not easy. Universities ask us to valorize research not among academics, as it used to be, but exclusively by indexed journals or high ranged universities.

On the other side, it is expected that curriculum enable students to get analytical and critical thinking skills. Actually, students will not be surely employed with these skills. They are important, but not the most critical ones. Big corporations appreciate much more loyalty than critical thinking. Hence, can we really know what learning results are going to be prioritized in the whole market?

"Balance" in between principles and market demands

We have to negotiate and balance our values with those that are imposed by governments, international bodies, etc. In spite of discourses of new university managements that endorse trans-disciplinarity and innovation, research shows that most of resources are given to those projects and programs which are already highly profitable, or which have this potential. Therefore, projects chosen are those which are not risky.

Actually, this is contradictory to the culture of entrepreneurs, being this a culture of risk. However, universities are not teaching that, but the fact that culture of entrepreneurialism is research market and what markets want, while the reality of entrepreneurship is taking the risk.

Academic ethics – responsibility of networks

It is therefore very important for the academic community to strengthen each other and try self-organize and find ways in collaboration and academic solidarity to create transdisciplinary and transborder programs connecting innovative creative education (arts), critical thinking and acting (social sciences and humanities), and new technologies (potentially profitable practices that could be developed with the collaboration

of the previous two, not necessarily only in the domain of creative industries).

Only through networks we can raise academic culture and we can achieve that our values are negotiated with contemporary demands but are not totally neglected or erased.

2019 ENCATC Congress on Cultural Management and Policy: "Diversity and sustainability at work. Policies and practices from culture and education"

By ENCATC

The 2019 ENCATC Congress on Cultural Management and Policy "Diversity and sustainability at work. Policies and practices from culture and education" took place from 2- 5 October 2019 in Dijon, France.

Since 1992, the ENCATC annual gathering has witnessed the confluence of academics, researchers, decision makers, influential experts, and practitioners linked to the cultural policy and management education sector from across the world. In this edition once again the ENCATC Congress aimed to explore **ground-breaking innovations in cultural management and policy education** and encourage steps

to ensure **significant improvements in this industry.**

In 2019 ENCATC was are deeply honoured to have the Congress under the patronage of the French Minister of Culture, and delighted bringing all of the Congress participants to discover **Dijon, the capital city of the historical Burgundy region.** Dijon is a world-renowned tourist destination with its historic city centre and its important vineyards both on the UNESCO World Heritage List, traditional mustard, delicious gastronomy, and building styles ranging from Gothic to art deco. Its **unique culture is situated in a region in full environmental, economic and social development** which made it the perfect setting for the 2019 Congress topic of **diversity and sustainability** with many pertinent, innovative, and inspiring stories to nourish the discussions.

Over the course of the three-day main programme, **194 participants** from **31 countries** gathered to discuss the diversity in the cultural and creative sectors, multiple practical meanings, the contribution of cultural diversity to the sustainability discourse and practice, as well as about rethinking cultural management and policy in the context of the debate on diversity and sustainable development.

Organised in partnership with our member, the **Burgundy School of Business**, the programme began on **2 October** with the **4th edition of the Members' Forum.** In the morning, members of **ENCATC** and our Memorandum of Understanding partners, the **Association of Arts Administration Educators** (AAAE) and the **Taiwan Association of Cultural Policy Studies** (TACPS) participated in six round tables in order to better understand the work of ENCATC and exchange how to improve or do differently on the topics of: **Business models and finances; Governance and digital culture; Education; Research; Internationalization; and Youth Generation.**

In the afternoon of this same day, at the Members' Forum participants attended the **ENCATC-AAAE International Panel "Sustaining the field of cultural management education: how international engagement contributes (or not) to sustaining cultural management education".**

Here the discussions continued from the ENCATC-AAAE Panel held earlier in 2019 in June at the AAAE Conference in Madison, WI, USA. Scholars from different countries shared their insights into how international cultural management functions in their respective countries.

On the evening of the Congress' first day, all participants came to together for the **official Congress opening** held at the beautiful **Salle de Flore** where ENCATC had the honour to be hosted by the **Ville de Dijon.** The opening was followed by the **first ENCATC Fellowship Award Ceremony** to honour and recognize the **2019 Laureate, Milena Dragićević Šešić**, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia. This was a celebration of her innovative yet consistent approach and commitment to positive change and remarkable and visionary leadership, creativity, and results in education, research, policy, and advocacy in the cultural management and policy fields. The Award presentation was given by **Anne Matheron**, Regional Director of Cultural Affairs, French Ministry of Culture. Speaking on behalf of the Fellowship Award panel as ENCATC President, **Francesca Imperiale** said: *"Milena Dragićević Šešić, with her academic, professional and personal profile and history, personifies the mission and values of ENCATC. Her contribution to cultural management and policy is a point of reference for all of us working in the field, as well as an important legacy for young generations and practitioners".*

The 2nd of October was also the launch of the **first edition of the ENCATC Research Boot Camp**. This new project grew from the format of the previously organised ENCATC Young and Emerging Researchers' Forum. The evolution was a response to the demand to **offer emerging researchers more time to work together and learn from senior peers**. The aim of the Boot Camp was twofold. First, it was to give **young PhD researchers** the opportunity to learn by doing for how to design a learning programme. Second, was for **cultural management students** to have the possibility to improve their capacities to write a project and communicate it to an international audience. The working themes selected for the projects to be developed by the students

were the same that were elaborated for the ENCATC Academy on Culture External Relations held in November 2019 in Taiwan. To offer a mobility grant and the opportunity to a young researcher, Ana Letunic was selected as the 2019 ENCATC Research Boot Camp Laureate. Ana Letunic, Docent (Assoc. Prof.) at the Academy of Dramatic Arts Zagreb in Croatia.

On the morning of **3 October**, participants went on a discovery journey to **observe the local cultural field** with visits to the institutions of La Coursive Boutaric, La Peniche Cancale, and The Consortium Museum.

The first visit was to La Coursive Boutaric, is a cultural and social rehabilitation project in Dijon. This cultural institution is located in the oldest large complex in the district of Les Grésilles which is classified as a sensitive urban area (SUA) with more than 4,000 social housing units. The project's mission is to **accelerate the economic development of cluster members through cooperation** and the **pooling of resources and skills; structure the cultural and creative sector** in the region through the creation of tools to **help the emergence and professionalization of cultural and creative entrepreneurs**; and **contribute to the attractiveness of the district** of Les Grésilles in Dijon, in full urban requalification by the development of economic activities. The visit and discussions addressed two key points. The first is the role of artistic production in dealing with social challenges, diversity, integration, and vitalization of underdeveloped areas. The second is how a cultural and artistic project contributes to the debate on how culture can support and integrate the traditional social, economic dimensions of sustainability thus contributing to more balanced models of development. When asked **what diversity means for La Coursive Boutaric** when implementing its social inclusion projects Frédéric Ménard, the organisation's President said: *"The neighborhood in which we are located is a space of great cultural diversity. This cultural diversity nourishes the work developed by the artists, as well as the cultural enterprises established in the district. All of them try out artistic proposals rooted in the territory, with cultural rights as a principle of action"*.

The second visit was to La Péniche Cancale, is a cultural project moored at the Port du Canal in Dijon. It is successfully **revitalizing the local neighbourhood though cultural promotion, eco-production, social inclusion, and sustainable practices**. Working in conjunction with its territory, It collaborates with numerous artists, local cultural actors, and national networks to offer quality programming that is both accessible and inclusive. The organisation values a professional integration approach by welcoming young adults in precarious situations via a partnership with the Herriot Hosting and Social Reintegration Centre. The visit was key for understanding and gaining examples for how a cultural organisation's model can successfully integrate with cultural, social, ecological and solidarity approaches.

The final visit was to The Consortium Museum, a contemporary art centre based in Dijon founded by Xavier Douroux and Franck Gautherot in 1982 by the non-profit Le Coin du Miroir, founded in 1977. Before the guided visit of the collection, participants gained a deeper understanding of how since its beginning this institution has implemented a **practice of diversification and multi- focal points of inclusive activities**. When asked how the museum sector preceives "diversity for sustainability", the museum's Director **Franck Gautherot** said: *"Museums are cemeteries of corpses at the time of cremation and ashes. How diversity can be the new strategy? Museums could respond to digital, museums could still act like game players in today's art world? No choice but a painful difficulty to create and get free of the bureaucratic models. The collaboration between the market and the academic issues is the only way to survive for public institutions. But are they able to? Not by now, I guess, that's why the consortium museum as an independent institution could be a role model –modesty but arrogance– in the today figure. Diversity means global collaboration and centripetal and centrifugal forces in action."*

The afternoon programme continued with the **Panel "Diversity and sustainability at work in culture and arts: what perspectives at territories levels"**. This session was held under the **high patronage of the French Minister of Culture, Mr. Franck Riester.**

Next, participants split into discussion groups to exchange **perceptions, analyse and reflect on the shared experience during the morning cultural visits.** This exchange was followed by the Congress Keynote speaker, David Throsby, Distinguished Professor of Economics at Macquarie University in Sydney, Australia. He spoke on **"Diversity and sustainability in the cultural sector: What can economics tell us?"**. He stressed the most **important international agreement on cultural diversity is the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Culture Expressions.** Almost 150 countries are signatories to this convention, which spells out a range of obligations for the protection of the arts and culture and for the enhancement of the contribution of the cultural sector to economic, social, environmental and cultural development. There is a range of reports published by UNESCO that give examples of cultural and creative projects relating diversity and sustainability that have been undertaken in many countries around the world – see particularly a review of the Convention's first 10 years published in 2015 under the title *Reshaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expressions for Development.*

The **Congress keynote was followed by a debate** with experts **Louise Haxthausen**, Director of the UNESCO Liaison Office in Brussels and UNESCO Representation to the European Union, Belgium and **Lluís Bonet**, Professor at the University of Barcelona, Spain. The discussions focused on topics such as **UNESCO's SDGs, the 2030 agenda, and sustainable tourism** as well as questions from the audience such as about how to **combat against protectionism and nationalism when promoting cultural diversity.**

The day continued with the **2019 ENCATC Research Award Ceremony**. Once more ENCATC celebrated young and emerging generation of researcher first learning about the doctoral work accomplished by the four finalists in the running. The winner of the Award was announced as **Dr. Biljana Tanurovska Kjulavkovski** for her PhD "Theory of institutions and cultural policies for contemporary performative practices" obtained from the University of Arts in Belgrade, Faculty of Dramatic Arts in Serbia. Expressing her deep

gratitude for the ENCATC Award's prestigious international recognition **Dr. Tanurovska Kjulavkovski** said: *"I would like to thank ENCATC and the Research Award's international jury for this great honour. My gratitude also goes to my PhD mentor, Professor Milena Dragićević Šešić. I believe that besides scholars dealing with issues concerning the notions of institution in culture, cultural policy, governance, contemporary dance and performance, diverse communities of practitioners, researchers, cultural workers and artists can also find interest in this interdisciplinary research which includes strategies, tactics, case studies, artistic, curatorial practices and theoretical propositions."*

After the ceremony, participants were whisked away to the **Cave Patriarche** located in the centre of Beaune. It is the largest cellars in Burgundy with five kilometres of tunnels in Beaune, where more than 3 million bottles are kept. Participants enjoyed wine tasting, music and the Congress gala dinner.

The last day of the main Congress programme took place on **4 October**. The morning was devoted to **Annual Educational and Research Session**, which was in its 10th edition. These presentations provided the **most updated information about new learning methodologies, practice and research trends in cultural management and policy from different world regions**. For the first time and to mark the Research Session's 10th anniversary, the Congress introduced the **ENCATC Best Research Paper Award on Cultural Policy and Management**. This was a new initiative and the first recognition was awarded at the end of the Congress to "**Cultural diversity in Finland: Opening the field for non-native artists"** by **Emmi Lahtinen** from the Center for Cultural Policy Research Cupore, Finland and to **"Incredible Edible Todmorden: Impacts on Community Building, Education, and Local Culture. A Case for the Operationalization of Sustainability"** by **Michelle Brener** from the Universidad Anáhuac México, Mexico.

For its second edition, the **Congress Posters' Exhibition** was be a once more a great opportunity for members and non-members to enhance the visibility of their European projects and promote

best practices among the participants. Topics covered **cultural heritage, entrepreneurship, creative industries, audience development, and international cultural relations.**

In Dijon, ENCATC held once again its **International Book Exchange project** which offered Congress participants the occasion to promote their new publications and share them with their colleagues from all over the world. It was also the occasion to launch two new publications by the ENCATC Research Award winners from 2017 and 2019 published in the *ENCATC Book Series on Cultural Management and Cultural Policy Education*. The 2017 ENCATC Research Award winner, **Rebecca Amsellem** presented *"Museums go International. New strategies, new business models"*. This book is based on a multiple correspondence analysis of a database populated by the results of a survey conducted by the author on international museums. The 2018 ENCATC Research Award winner, **Alba Zamarbide Urdaniz** presented her book, *"Buffers beyond Boundaries. Bridging theory and practice in the management of historical territories"* which is a collection of complementary studies that explore the contemporary challenges in heritage definition and management.

To conclude the Congress, the **Fellowship Award Keynote** was delivered by the **2019 Laureate, Milena Dragićević Šešić**. She gave an inspiring talk on **Ethical Challenges in the Era of Academic Capitalism: Mission of Critically Engaged University**. It was stressed that universities are facing contradictory policy demands and have heavier pressure to be more entrepreneurial and more capitalist. Higher education institutions are expected to compete on the global stage, but also at the same time serve their local communities. It was also important to discuss the role of networks in this era of facing ethical challenges for academic capitalism. Professor Dragićević Šešić said a network like ENCATC is crucial because it provides a place for the academic community to gather, collaborate and stand in solidarity for one another.

The 27th edition of ENCATC's annual Congress helped each participant to deepen and expand their knowledge with latest expertise on the 2019 theme and provided many opportunities to learn about innovative research, projects and teaching methodologies. In a convivial environment, participants exchanged practices, networked with peers, and expanded and strengthened professional relationships across the globe.

To download the 2019 Congress Reader, Book of Proceedings, see the programme, speakers, photo gallery, videos and more, visit us at: https://www.encatc.org/en/events/detail/2019-encatc-congress/