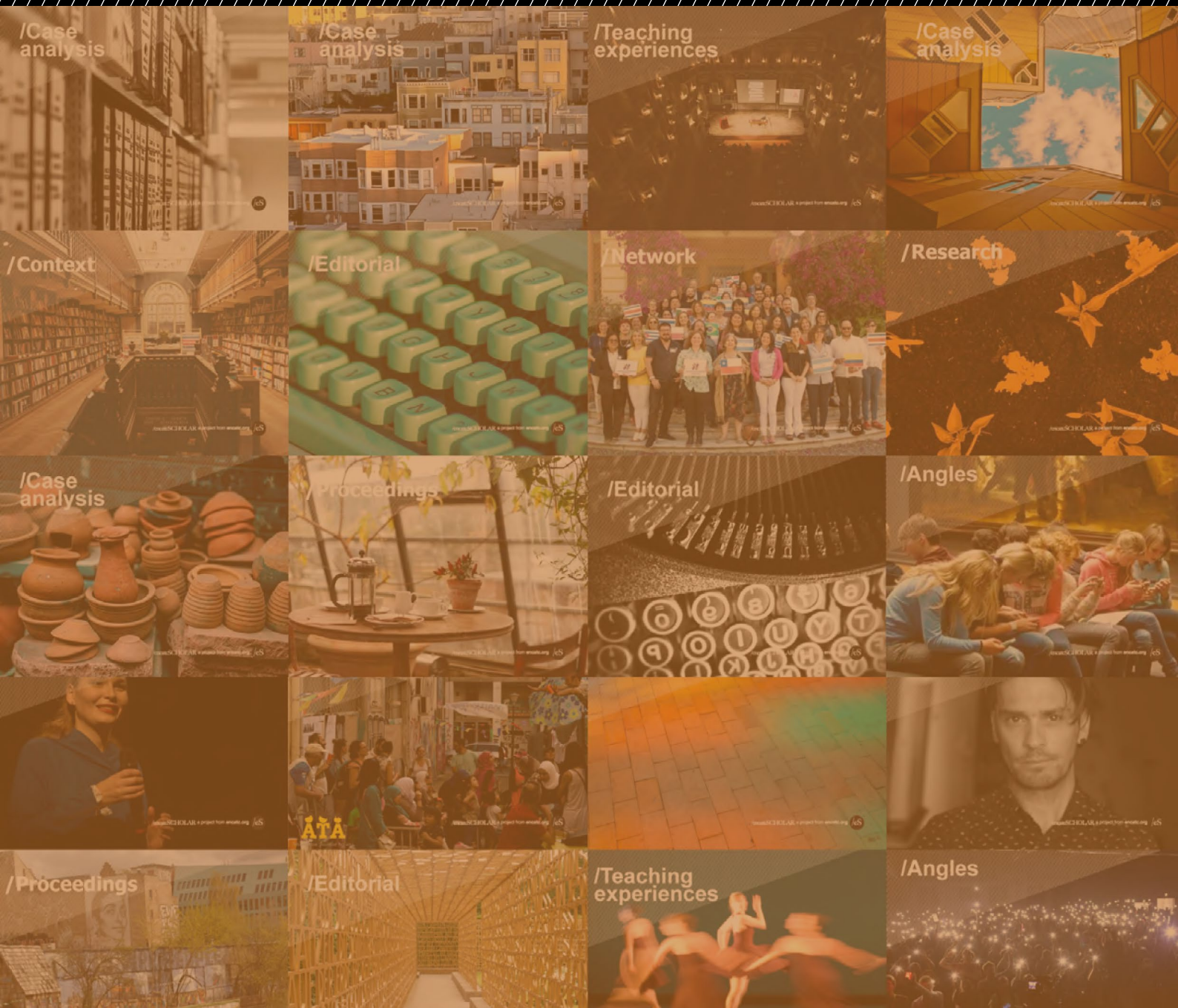
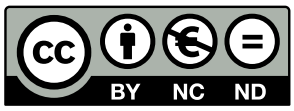
/encatc SCHOLAR
for lifelong learning on policies
and cultural management

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ARTIFICIAL INTELLIGENCE EMBRACED: THE FUTURE OF THE CULTURAL AND CREATIVE SECTOR





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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

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

Editors
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Editorial Advisory Board: ENCATC Board Members

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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31st Edition of the ENCATC Congress

By ENCATC

A momentous milestone was celebrated in **Helsinki** from **11th to 13th October** as we held the **31st edition** of the ENCATC Congress, entitled "Artificial Intelligence Embraced: the future of the cultural and creative sector". With **more than 250 participants and speakers coming from dozens of countries around the world** to engage in debates, keynotes, presentations, workshops and much more, the event served as a testament to the legacy of ENCATC, reaffirming its leading role in the field of cultural management and policy.

Over three days, we convened **educators, researchers, policy makers, practitioners, students and artists** to focus on the theme of **Artificial Intelligence** and its impact on the **cultural sector**, addressing key issues, ethical questions, and current and future trends in a dynamic exchange.

We are proud of the energy that the diverse array of participants demonstrated throughout the event, which underscore the significance of the Congress as a conduit for **groundbreaking innovations, knowledge dissemination, and**

research advancement. The richness of the Congress' knowledge exchange, peer learning, and networking opportunities promise to invigorate the ongoing **discourse on cultural management and policy across sectors,** contributing to the **evolution of approaches and practices** in an essential exchange.

The global gathering of the ENCATC Congress has proven yet again to be the only platform at the international level where leading actors in the field come together to revolutionize discourses in the sector. By enabling attendees to commonly reach essential steps for positive change, the ENCATC Congress reinforces its standing as an **essential rendezvous** for the worldwide cultural management and policy community.

We would like to deeply thank all those who made this new successful edition possible, especially our local partners **Sibelius Academy/Uniarts Helsinki** and **Arcada University,** who hosted the Congress in their premises; **Humak University, Metropolia University, Cupore** and **Seinäjoki University.** A warm thank you also to the numerous volunteers who contributed to making the Congress a success, and to all the participants who actively took part. It all happened thanks to you!

Keynote and Talks highlight how "AI is already an inescapable reality"

The ENCATC Congress is known for bringing together strategic personalities of the cultural management and policy field. **Leonardo Espinosa Leal,** Principal Lecturer in Technology at Arcada University of Applied Sciences in Helsinki, led us into the definition of what generative artificial intelligence is and how pervasive it has already become. According to his knowledge, AI models are so easy to train that all fields of human activity are already being touched by this kind of technology. **Stefan Lindström,** the first Ambassador of Digitalization and New Technologies of Finland, also helped us frame the scenario of AI at play from a more comprehensive point of view, pointing out the extreme complexity of the panorama and encouraging universities and companies to continue embracing the ongoing developments. "Everything that can be digitized, will be digitized", he said, letting the audience immediately grasp the enormous width of the phenomenon.



ENCATC Members Forum: a multidisciplinary space to delve into the sector's latest shifts and challenges

Among its key sessions, the Congress featured, in the frame of the **Members Forum**, six special **Members Talks** reuniting the diverse fields of knowledge and expertise in the network.

From the use of **ChatGPT in cultural marketing** to the skills for the **green transformation,** passing by the **new curricula** in the cultural and creative sector and the latest experimentations with **workplace models,** the Members Talks constituted a privileged space for debate between Congress participants, allowing for exchange between different experiences and providing attendees with **tangible tools and strategies** to use in their daily activities.

The Forum hence ratified the **valuable and insightful expertise** that ENCATC members are capable of offering to the international cultural management and policy community, adding substantial knowledge to the debates ongoing in the field.



Research Awards: promoting excellence in research and contributing to the innovation of European cultural networks, cultural policy and sustainability

On 12 October, **Carlotta Scioldo** was announced as the winner of the **2023 ENCATC Research Award.** The Award, developed by ENCATC in partnership with the Cultural Management Fund of the University of Antwerp, is the only international Award recognising **top academic achievements** in cultural policy and cultural management research. This year's recognition also continues the longstanding tradition of honouring **female researchers' academic attainments.**

Scioldo will now see her doctoral work on **transnational networks and policy harmonization** in the cultural and creative sector published in the **ENCATC Advances in Cultural Management and Policy,** published by **Routledge.** Special attention and recognition also goes to the other finalist, **Giuliana Ciancio,** who will publish an article based on her thesis on the role of emotions in cultural policy in the **European Journal of Cultural Management and Policy.**



During the Ceremony, the **ENCATC Best Research Paper** was also announced, recognizing the best work among those part of the ENCATC Education and Research Session. The recognition was awarded to **Vânia Rodrigues** of the University of Coimbra for a paper on the the **ecological imperative in cultural policy:** she will also see her work published in the **European Journal of Cultural Management and Policy.**

Learn more about the Research Awards in the dedicated **press release.**

2023 ENCATC Outstanding Award Ceremony: honouring Lluís Bonet and his exceptional contribution and vision in research and academia

The Congress was the occasion to recognize the **essential role and impact** that key figures in the cultural management and policy field play. **Lluís Bonet,** Professor and Director of the Cultural Management Programme at the University of Barcelona, was awarded the **2023 ENCATC Award for Outstanding Contribution.** Prof. Bonet, a longstanding educator and researcher with a solid history in cultural projects, was honoured for his **exceptional scholarship** and his **remarkable achievements** in cultural management and policy, which make him a transformational leader and a central figure in the international cultural arena.

In his **Keynote speech,** the 2023 Laureate addressed the topic of **innovation in cultural management.** He particularly stressed the importance of **vision and risk-taking** among cultural leaders, and the need to **sustain management education** in the cultural sector, ensuring that innovation is **concrete, valuable and cooperative.**



Education and Research Session: world-class researchers gather to disclose latest advancements and trends in AI

The ENCATC Congress builds substantially on **academic insight,** finding its foundations in the value that research can bring to the understanding of the **current challenges and trends** in cultural management and policy. The second day of the Congress was entirely devoted to academic research.

Overall, **13 different sessions** over **6 tracks** were held in the frame of the **Education and Research Session,** the arena to share and learn about the latest world-class research and teaching experiences in the field of cultural policy and management. In the 2023 edition, an impressive group of **50 presenters** coming from **21 countries** worldwide were featured, addressing topics dealing with artificial intelligence, technological acceleration, decolonisation, and cultural tourism.



Young and Emerging Researchers' Forum: the privileged space for the new generation of researchers to network and boost their academic careers

The afternoon of 12 October saw the **Young and Emerging Researchers' Forum** taking place. This is the **global gathering** developed to help the new generation of researchers in cultural management and policy **advance in their career,** by getting involved in a mix of debates and **direct research feedback,** discussions on **shared challenges** and **networking opportunities.**

The event, involving young researchers from all over the world, also in hybrid mode, comprised sessions with presentations by PhD candidates and commentaries by both **senior and emerging researchers.** New scholars were thus provided a space to be protagonists, feeding their **research, contact network** and **collaboration possibilities.**



Policy Debate, international experts outline the transformative impact of AI on cultural policy development across the globe

The Congress traditionally brings together a diverse array of experts to engage in exchanges on topics that have significance at the global level. This year's **Policy Debate** brought together experts from various academic backgrounds at both the national and international level, to address the most pressing items on the **policy agenda** of the cultural field today, especially in terms of the technological advancements affecting it.

The session particularly discussed the significance of culture within governance today, the **role of culture in our modern societies** at large, questions of **freedom of speech** and the **mega trends** currently shaping the world. Between considerations on the strategies to deal with the **loss of trust towards decisionmakers** and the acknowledgement of the **structural role** that culture needs to play in sustainability-related policies, the Debate offered participants an overview over the biggest policy questions today, unveiling the role that new technologies will increasingly play.



The ENCATC Congress as a catalyst for dialogue with policymakers at the international, European and local levels

During the Congress, ENCATC received the support of its **key partners,** who took an active role in the event: at the international level, **Ernesto Renato Ottone Ramírez,** Assistant Director-General for Culture of UNESCO; at the European level, **Catherine Magnant,** Deputy to the Director and Head of the Cultural Policies department at the European Commission, DG EAC; and at the local level,

Stefan Lindström, the Finnish Foreign Services first Ambassador of Digitalization and Technology. The ongoing dialogue with partner institutions and policymakers at all levels in the frame of the event not only aligns with ENCATC's core mission but also reaffirms the Congress's significant role as an influential platform for shaping **effective cultural policies** across all levels.

In the frame of this continued dialogue, ENCATC also contributed to the initiatives of the **European Year of Skills** and the **Creative Skills Week,** through the organization and promotion of its annual **Education and Research Session** and the organization of a special hybrid **Members Talk,** developed in collaboration with the **Working Group on Skills for the Green Transformation** of the **EU Large-Skills Partnership for the Cultural and Creative Industries ecosystem** (CCI LSP). These endeavors underscore ENCATC's commitment to advancing skills and knowledge in the cultural and creative sectors and fuel the network's impact on the wider cultural landscape.



Global Conversation: according to world experts, in the film and music industries the role of AI is definitely going "to grow, and grow, and grow"

The **Global Conversation** involved international experts to analyse how **common challenges** within cultural management and policy are addressed around the world. Specifically, this year's topic analysed the impact of AI on the **industries of film and music,** with the aim to provide a concrete exchange on some of its most practical implications. The panelists taking part particularly illustrated how **education on the use of AI within culture** is already becoming a structural element of university programmes, and how **familiarity with AI systems is going to make a difference** in the long run between the survival of certain professional profiles, and the extinction of others. This served as a powerful remnant of the **inescapability of technological advancement** in the cultural field, and as a question challenging the sector to **include active reflections** and technological novelties in cultural industries.



Study Visits: a uniquely crafted cultural programme to discover Helsinki's cultural institutions in their day-to-day innovative management practice

The ENCATC Congress provided chances for participants to embark on a number of **Study Visits** to complete their Congress experience with a hands-on encounter with core cultural institutions of the Finnish capital. The Visits comprised tours at the **Finnish National Opera and Ballet,** the **Museum of Contemporary Art Kiasma,** the **National Museum of Finland,** the **Helsinki Central Library Oodi,** and the **Amos Rex Museum.**



From the exploration of the complex mechanisms behind the work of a mid-sized opera company, to the discovery of the composition of site-sensitive and experiential exhibitions in contemporary art, participants were therefore able to delve into some of the most interesting examples of **innovative cultural programming,** getting to know institutions who are currently **leading as examples** in the transformation of the cultural field.

Musical programme: enriching the Congress experience through pioneering and youth-led live performances and concerts

This year's edition of the Congress involved a number of exceptional **musical performances** accompanying the programme, involving the students and affiliates of **Sibelius Academy** as protagonists and giving them as a stage to share their experimentative art.

Performances involved a sound installation and an audiovisual live performance between electronic music and **abstract visual art** by **Jonatan Snapir,** a traditional **fiddle tunes** concert by the **Duo Emilia Lajunen & Suvi Oskala,** an experimental **electro-acoustic** music performance by **Pajuh's Electro-Acoustic Trio** and dances and shakes at the rhythm of **percussions, marimba and vocals** by the quartet **Wanne.** Spread throughout the three days, these performances enchanted the audience in a unique and original way, adding to the amount of memories that each participant would take home.



ENCATC International Study Tour: exploring Helsinki's approach to sustainability through local projects and initiatives

The **10th edition** of the **ENCATC International Study Tour,** serving as a pre-program to the Congress, was entirely dedicated to sustainability and the immersive exploration of **green policies** and exemplary **local initiatives** within the city of Helsinki. This activity responds to ENCATC's commitment to **raise awareness** and **educate** the cultural management and policy community towards a **better and more sustainable way** of designing, producing and consuming **culture.**

Organised in partnership with ENCATC's Finnish members, the **University of Jyvaskyla Yliopisto, Uniarts Helsinki** and **Aalto University,** this unique opportunity allowed attendees to delve into the city's most innovative green projects and policies. Key sessions of the day involved lectures on **sustainable fashion and design** and on **ecological sustainability in the Finnish arts and cultural sector,** presentations of the **Elma.live and LuoTo projects** dealing with sustainability in music and in the creative industry, and a special roundtable on **sustainable urban planning and culture-led urban regeneration,** involving representatives of the city administration of Helsinki. A day filled with insightful conversations, shared questions, and inspiring insights, ultimately propelling the key questions towards a **greener and more sustainable future** in the cultural sector.



The Congress legacy: forging powerful local synergies and a lasting impact

The **legacy of the Congress** is going to be far-reaching, involving an infusion of **international perspectives** which have **enriched the local environment** and are going to leave a lasting impact on the local community.

Through the **Study Tour,** we forged **valuable partnerships** between local institutions and international collaborators. The wide success of this year's **International Book Exchange** contributed to the internationalization of the academic libraries of **Sibelius Academy** and **Arcada University of Applied Sciences,** making them more diverse and comprehensive in their offerings on cultural management and policy literature.

The Congress also provided an invaluable platform for **growth to 73 students,** who were able to profit from this unique international experience, **broadening their horizons** and **developing their knowledge.** Local students were afforded the chance to partake in the **global conference** through a dedicated grant.

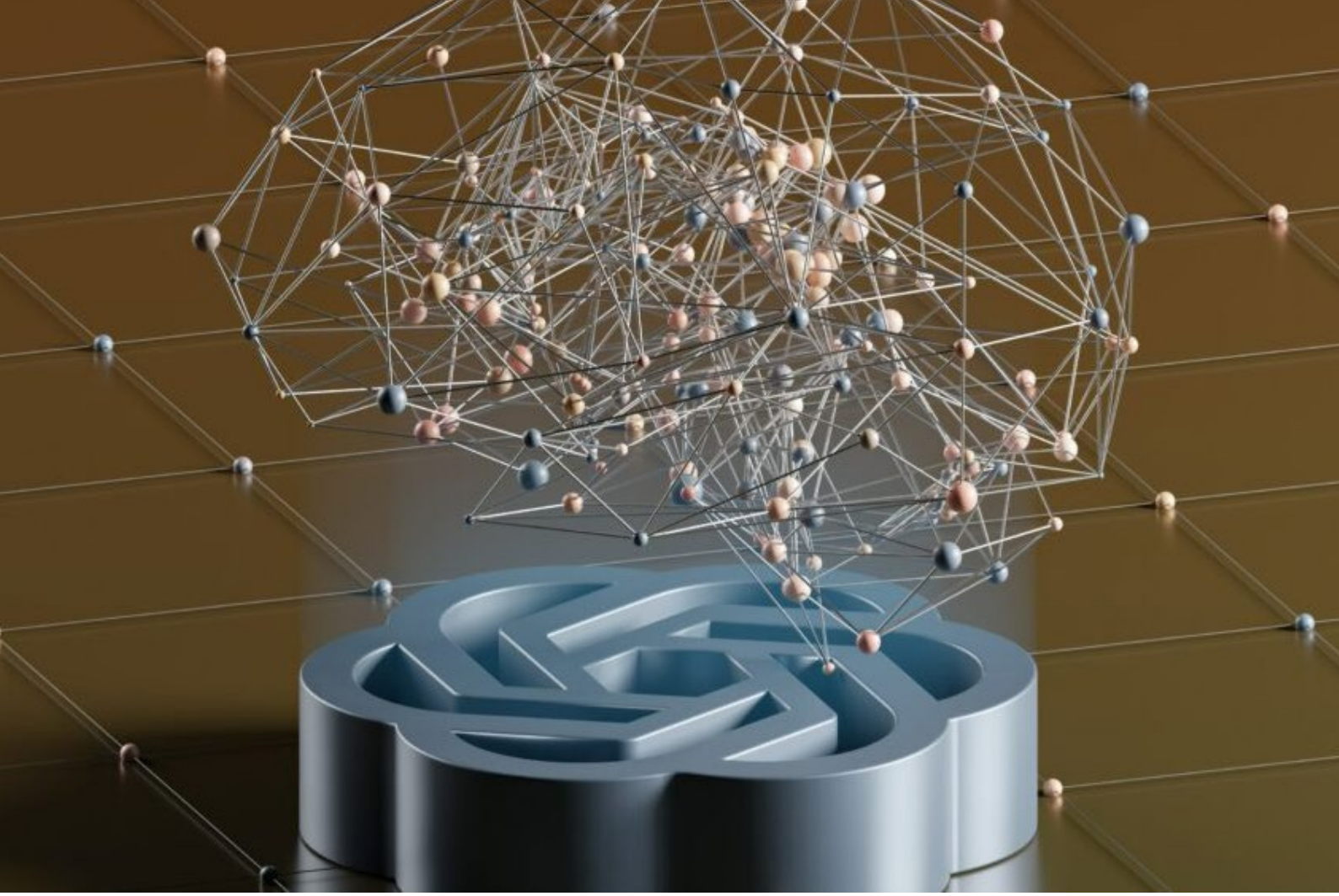
Finally, among the grants offered, ENCATC is proud to have offered a chance to gain concrete, practical experience to **13 volunteers from the partner universities,** who not only **advanced their knowledge** of international cultural management and policy international events but also **enriched their resumes** for future opportunities.



Mark your calendar for another round of invigorating encounters and insightful exchanges: 2024 ENCATC Congress taking place in Lecce!

The 2023 Congress was the occasion to launch the **next edition** of the ENCATC annual conference. This will take place on **18-20 September 2024** in the captivating city of **Lecce, Italy.** Known for its rich cultural heritage and stunning architecture, Lecce provides the **perfect backdrop** for the exceptional gathering of cultural professionals, academics, policymakers and artists from across the globe that the ENCATC Congress represents. We welcome all to already mark down the dates and prepare to immerse themselves in a **new edition** of stimulating conversations, innovative ideas, and celebration of cultural diversity.





/TEACHING EXPERIENCES

How to use ChatGPT in Cultural Marketing?

By Julia Glesner
University of Applied Sciences Potsdam
By Sara Tvrdišić
University of Arts in Belgrade

Introduction

In November 2022, the US company OpenAI launched its chatbot ChatGPT built on top of its large language models (LLMs). "This chatbot has redefined the standards of artificial intelligence, proving that machines can indeed 'learn' the complexities of human language and interaction", according to Forbes in May 2023 (Marr 2023).

As new trends constantly emerge worldwide, such as ChatGPT, it is necessary to approach the promotion of these tools to the broader population in an appropriate manner. New technologies and artificial intelligence tools

simultaneously offer enhanced functionality but also the potential for misuse, such as plagiarism. Therefore, in the home countries of the authors, various discussions have been initiated at numerous universities and other organisations over the years regarding the advantages and disadvantages of these tools and how to best utilize them. It will be important for university teachers to actively integrate tools such as ChatGPT into their teaching and to critically reflect on the necessary competences for the use of such a chatbot. To achieve such learning objectives, the first step is to understand how ChatGPT works and how it can be used. In the following, the focus is on one such application, namely how ChatGPT can be used in cultural marketing.

Definition of Artificial Intelligence

Artificial intelligence (AI) refers to programmes and applications based on algorithms that aim to emulate human intelligence as closely as possible through machine learning processes. The European Parliament offers a concise, descriptive definition:

> *AI is the ability of a machine to display human-like capabilities such as reasoning, learning, planning and creativity. AI enables technical systems to perceive their environment, deal with what they perceive, solve problems and act to achieve a specific goal. The computer receives data – already prepared or gathered through its own sensors such as a camera – processes it and responds. AI systems are capable of adapting their behaviour to a certain degree by analysing the effects of previous actions and working autonomously.*
>
> (European Parliament 2023)

How does ChatGPT work?

A chatbot such as ChatGPT is a software application or web interface that aims to mimic human conversation through text or voice interactions. Modern chatbots are typically online and use AI systems that can maintain a conversation with a user and simulating the way a human would behave as a conversational partner. Besides ChatGPT, there are a number of other chatbots, e.g. Bing Chat, Google Bard, Einstein GPT, Deep Converse and others.

ChatGPT has been developed by the US-American company OpenAI. GPT stands for Generative Pre-trained Transformer. It is a so-called conversational AI system in contrast to e.g. rule-based chatbots. Rule-based chatbots use keywords and other language identifiers to trigger pre-written responses (Bishop 2023).

> *In comparison, AI chatbots that use machine learning understand the context and intent of a question before formulating a response. These chatbots generate their own answers to more complicated questions using natural-language responses.*
>
> (Alburger 2023)

Machine learning is a field of artificial intelligence where computers learn from data to improve their performance on a specific task without being explicitly programmed, by identifying patterns and making predictions or decisions based on that data.

AI language models such as ChatGPT are neural networks that have been trained to generate texts. A neural network is a computational model inspired by the human brain's structure, consisting of interconnected nodes (neurons) organized in layers. It's used in machine learning to process and learn from

data, with input, hidden, and output layers, allowing it to make complex decisions or predictions through weighted connections between neurons. These neural networks are trained through extensive training with large amounts of text corpora to determine statistical probabilities for the occurrence of words within certain contexts (for further explanation see Vítek 2023).

ChatGPT is a text-based chatbot that can interact with humans and is trained to produce as natural speech as possible. Based on prompts, i.e., requests and questions to the AI, ChatGPT generates answers and takes the context of the chat history into account (Thompson 2022).

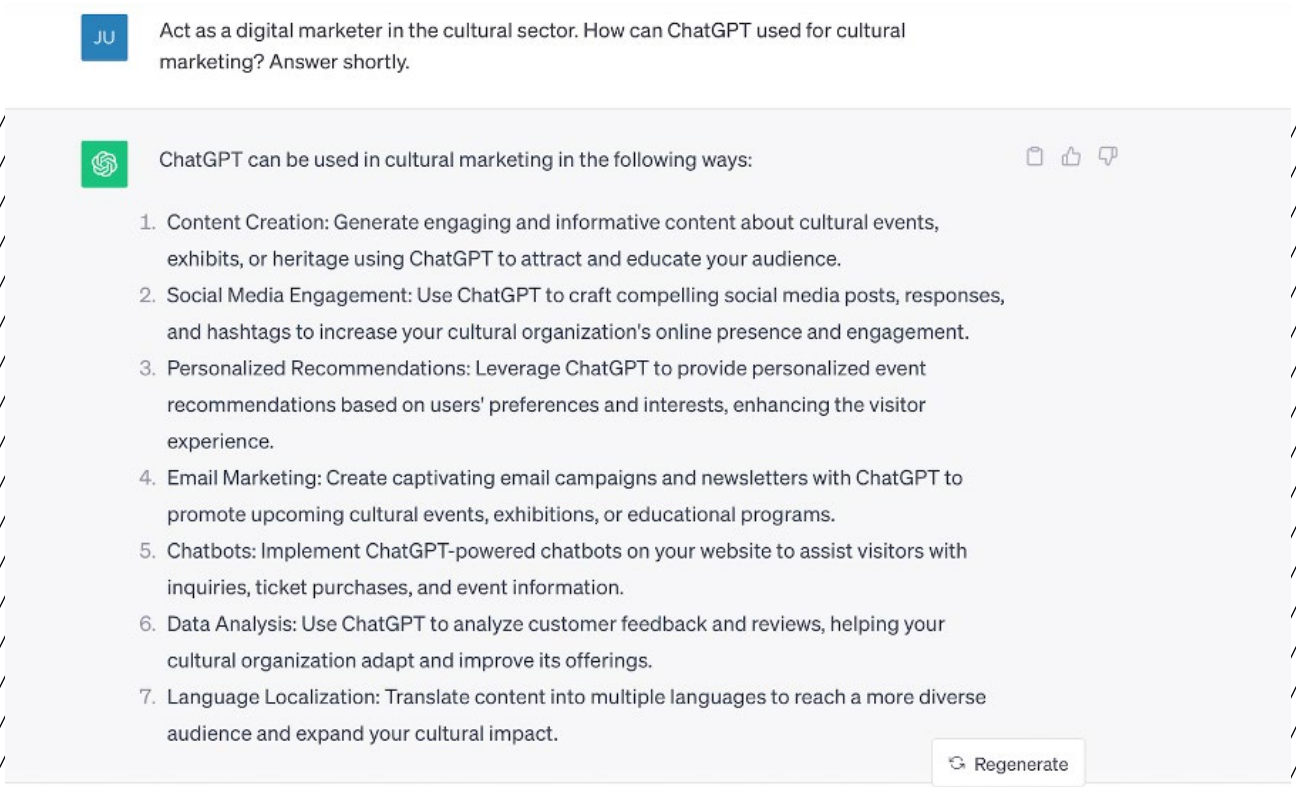


FIGURE 1: Example (ChatGPT and own elaboration, 2023)

This example uses the prompt Act as a digital marketer in the cultural sector. How can ChatGPT used for cultural marketing? Answer shortly. and shows the corresponding result CHatGPT gave. At the latest since the ChatGPT service was released for individual use in November 2022, not only the academic world has been in an uproar. It generated worldwide interest in its diverse applications for personal and professional use, including customer service. From the wide field of cultural marketing, we have selected four opportunities for you where we believe ChatGPT can be profitably used. These are optimization for search engines (SEO), client communication, semi-automatic creation of advertising texts and the automatisation of social media communication.

SEO optimization

Using ChatGPT or similar AI models for SEO[1] can be a creative and effective approach to improve website's content and ranking, which can be used in a cultural marketing too.

1. Search Engine Optimization

ChatGPT can conduct keyword research, which means to start by conducting keyword research to identify relevant keywords and phrases for some content. Furthermore, it can be used to generate keyword ideas. ChatGPT can also help generate high-quality content around target keywords, input keyword or topic, and can provide with content ideas, outlines, or even full paragraphs, including using keywords naturally, having a clear structure, and providing valuable information to the reader. ChatGPT can utilize to help craft compelling meta titles and descriptions that include target keywords. These elements play a crucial role in click-through rates from search engine results pages. It can also to expand existing content for example of blog post or article and can suggest additional sections or points to make content more comprehensive and valuable to readers. ChatGPT can create FAQ[2] sections on websites, which can improve chances of appearing in featured snippets on Google. It can suggest improvements, such as adding headers, bullet points, or multimedia elements like images and videos. ChatGPT can localize content by translating and adapting it for different languages and regions, additionally assisting in generating ideas for content calendar, suggesting trending topics, seasonal content, or evergreen content ideas. ChatGPT can provide with regular updates on emerging trends and topics, which can help to stay ahead in content strategy, and encourage user engagement to generate interactive content like quizzes, polls, or surveys that can attract and retain website visitors.

Though ChatGPT can be a valuable tool for content generation and optimization, it should only complement your human expertise and understanding of your target audience.

Client Communication

Even though, according to a survey, every fourth user in Germany can imagine communicating with a chatbot (Statista, 2023), communication robots are not yet accepted in all parts of the population. Many people are skeptical, especially about data protection and privacy, when it comes to digital assistants as a further development of chatbots.

While the technology has impressive writing and parsing capabilities, you need a programmer to customise the model available in the API and develop customer service features that support your organisation's unique needs.

Some internationally known companies have already adapted ChatGPT for their needs via an app. Collaborative workspace platform Slack has created an app allowing its users to use ChatGPT for managing workflows and communicating with colleagues (Slack 2023). Users of the plugin always have an assistant on hand to answer questions and offer suggestions on the best way to move forward with the projects they are working on.

Semi-Automatic Creation of Advertising Texts

The semi-automatic creation of advertising texts using ChatGPT refers to a process where AI, like ChatGPT, assists human copywriters in generating compelling advertising content. This approach combines the creativity and strategic thinking of humans with the speed and assistance of AI to streamline the advertising copywriting process.

Usually firstly, human marketers identify the key topics, products, or services they want to promote and the relevant keywords. Then ChatGPT is used to provide content

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2. Frequently Asked Questions

suggestions based on the selected keywords and topics. The AI can generate headlines, product descriptions, and even entire advertising copies. Secondly, AI-generated content is reviewed and customized by human copywriters. In this phase, they can add branding elements, emotional appeal, and ensure the content aligns with the cultural project's voice and style. The advertising copies, both AI-generated and human-edited, can be tested using A/B testing to measure which versions perform better with the target audience. This data-driven approach helps refine the content further. Finaly, marketers can use AI to analyze the performance data and make data-driven decisions on how to optimize advertising copies for better results.

The advantages of this approach include (time) efficiency, variety and data-driven decision-making. Those means that AI can assist in quickly generating initial drafts of advertising content, saving time for human copywriters, suggest diverse angles and ideas for advertising campaigns, and marketers can use it to analyze data and optimize advertising copies for better return of investment.

Automatisation of Social Media Communication

Anyone who has worked in social media marketing knows how many hours go into planning, copywriting and posting content. Social media marketing is a time-consuming task. Its potential lies in being able to work in a more target group-specific way. ChatGPT offers the possibility simpler posts to be written semi automatically and to schedule posts to be sent at a specific time. This can make social media marketing more time efficient.

The Irish digital marketing agency Glassfull Media offers a film on the basic workflow based on Google sheets and docs (Glassfull Media 2023). Basically, the workflow Glassfull Media presents is based on connecting Google Excel, ChatGPT and a dashboard. The prerequisite for this workflow is that, firstly, you work with a dashboard for organising your social media posts and, secondly, you are willing to use Google and, thirdly, to pay a fee for this.

The example of Glassfull Media shows how precisely the prompts must be formulated:

> *Act as a digital marketer. Create social media posts for these annual dates. In a tone of educational or funny. Include 2 hashtags and icons. Target audience of Ireland small business.*

The content the company uses – Irish festivity dates – might not be typical for cultural organization. For a theatre company f.ex., you will have to pre-produce stage photographs or films and write texts accordingly to the stage concept etc. The workflow will not be as fast for all use cases in the cultural sector, but it offers the potential for significant time savings.

Questions for further discussions

There are no official figures on how much energy the training of ChatGPT consumed. Estimates put it at 1,287 megawatt hours, which is roughly equivalent to the annual energy consumption of 120 US households. It is true that Microsoft, in whose cloud ChatGPT runs, operates its data centers partly with renewable energies. But given the immense computing power, the bot is unlikely to be climate neutral.

A single request of about 230 words consumes 581 watt-hours. The one billion requests to Chat-GPT in February 2023 would thus have caused a consumption of 581 gigawatt hours, roughly the electricity consumption of a city with 170,000 inhabitants per year. That corresponds to around 244,000 tonnes of carbon dioxide. This means that the potential that ChatGPT offers in increasing efficiency is set against our responsibility to act in a climate neutral way – a trade-off that we must make very carefully.

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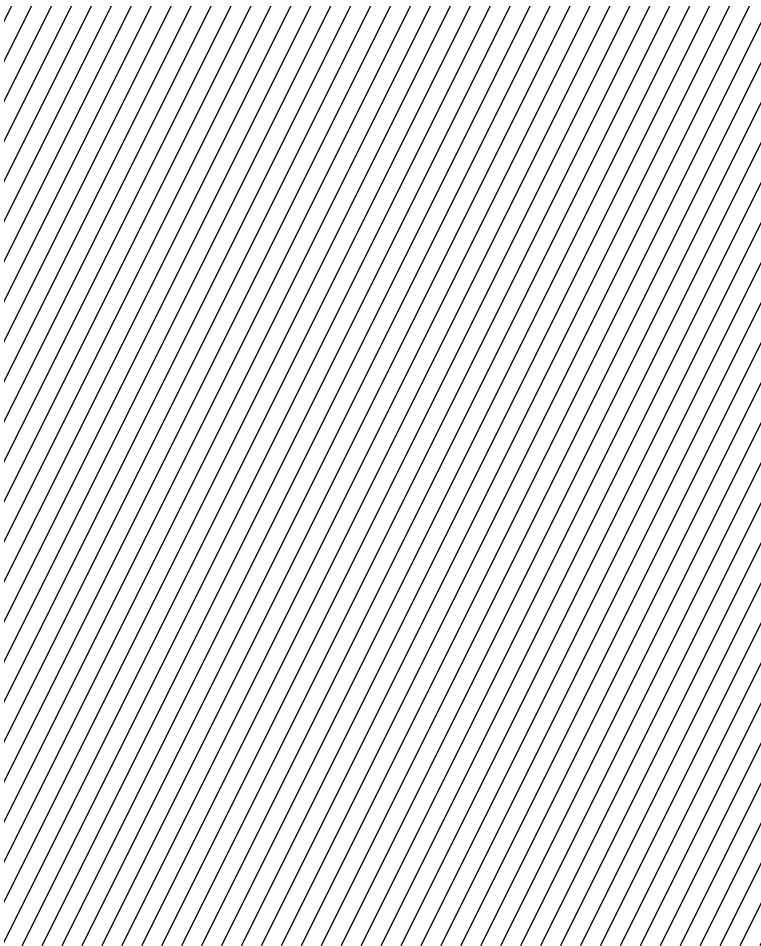
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/ANGLES

Supporting the mindset of tech-savvy arts managers: How to build technology mindset in cultural management?

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Supporting the mindset of tech-savvy arts managers: How to build a technology mindset in cultural management?

Technological change and digitalization cannot be ignored by art organisations and arts management education. Artificial intelligence (AI), digital tools, platforms, augmented and virtual reality, streaming etc are everyday items in all sectors, arts and culture no exception. In education, the use of digital tools or services is common, yet educating a use of tools becomes easily obsolete even during the few years of master programs. In the field of cultural management, we build our study programmes and syllabuses on the knowledge from the past, current practices and presumptions of the future. We, teachers, rely on methods proven to be effective and constantly adapt to new innovations and ideas for teaching approaches and tools to facilitate learning. Yet the recent revolution in digital technologies and the boom of AI tools can make us perplexed and wonder what is still relevant in higher education and what is not. Teachers, as well as the students, are in agitation, somewhat confused, somewhat excited and facing new dilemmas. In the current article, we wish to share our perspective of cultural management educators' everyday practice, challenges, and standpoints in these terms, building on our experience at the Estonian Academy of Music and Theatre (EAMT). Let us tell you a story.

Casts in the shifting acts

Lisa and John applied for the EAMT Cultural Management MA program in Estonia.

They have backgrounds in distinct fields and different academic experiences but were eager to join the studies. Lisa felt a bit uneasy about how she would cope as her previous studies did not include much academic content, but luckily her friend had shown her how to use AI and that helped her to create an excellent entrance essay, praised by the selection committee.

John had good academic experience, it was rather the practical skills that worried him.

The versatile background of student candidates and students is a challenge, but more of an opportunity to build a community where students actively also learn from each other, sharing knowledge in the classroom and in peer-to-peer mentoring (Kiitsak-Prikk, Zemite & Dumpe 2023, 58). The joint learning includes sharing recent updates in technology and reversed mentorship models throughout the studies.

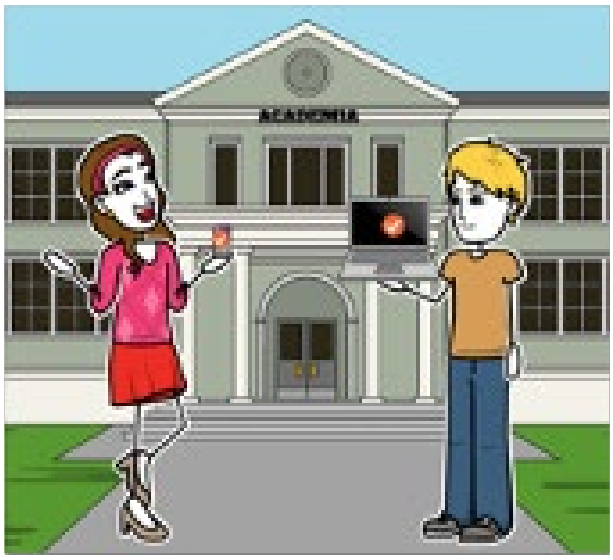


FIGURE 2: Image created by authors with StoryboardThat.

The usage of technology and AI at the admission exams raise the need for equal treatment, as the ones not familiar with these opportunities, should not be left aside. Also, reconsidering the format of the exams tests our creativity as the ones eagerly using these technologies might not reveal their real capabilities and competencies in essays, not only in terms of academic writing but also in thinking and reading. So, both students and educators face the need to recognise the shift in the educational setting. There is a need to move the focus from finding the "misuse" to developing ways to see new technologies as tools for advancement rather than fraud.

The fast adoption requires a growth mindset (Dweck 2006) and an entrepreneurial attitude to turn the complexity into new solutions. The growth and entrepreneurial mindsets

are supporting ways to cope with change (Kiitsak-Prikk 2022, 172; Gulati and Reaiche 2020), and we propose a technology mindset to be added as a way to tackle the need to adopt new technologies with ease. Thus, we propose that education should focus on building a mindset rather than skills for specific technology tools. The learning process can be designed accordingly, using formats which take students slightly out of their comfort zone yet still safe space to learn. [3]

Applying Design Thinking

Lisa and John were excited as their studies started with an intensive Bootcamp in a small village in Estonia to connect with each other and the field of study. The other students were a good bunch and Lisa and John felt right at home. However, John felt that some of the activities were a bit too "playful" for his taste, whereas Lisa excelled in the group work with her creative ideas. They shared ideas, co-created new perspectives and searched for new information, using AI tools as well. It turned out to be a bit difficult to understand what and how should be reported on the use of the tools and information used in the background to work on the group assignments

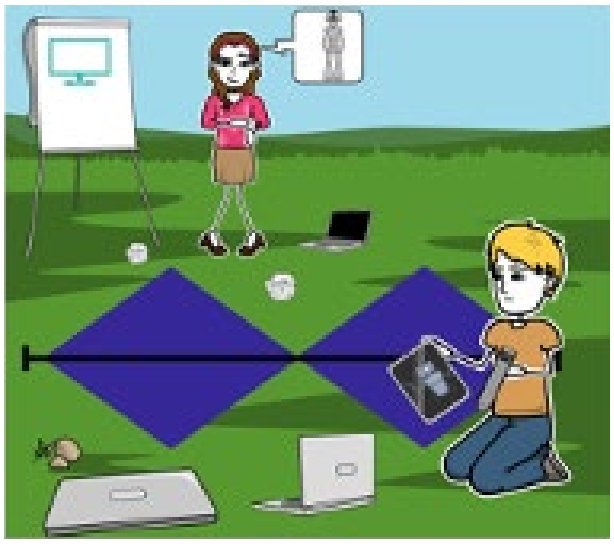


FIGURE 3: Image created by authors with StoryboardThat.

To cultivate the "hunger" for knowledge, challenge-based learning leads the process of getting used to the unknown, openness to innovation and curiosity for new ways and innovation (Leijon et al. 2022; Johnson et al. 2009; Nichols and Cator 2008). Applying the design thinking approach, we have successfully piloted the master's program following the logic of double diamond[4] where challenge solving is the backbone of the learning journey of each student. Bootcamp outside regular academic environments, where the students develop a group spirit, proves to be an excellent tool to nurture a safe learning environment, openness to versatility and readiness for unexpected quick changes. The form of Bootcamp imitates the logic of two years of double diamond process[5] by engaging students in a path of solving a mini-challenge in groups over a few days.

The overall study structure evolves around the student's individual challenge, a question or a theme they are intrigued by. The aim is to connect all learning activities towards solving the chosen challenge. We aim to adopt diversity in teaching methods that enable the use of a variety of digital tools in flipped classroom settings. The connectedness to challenge and future orientation enables building self-responsibility, openness towards new; growth, entrepreneurial and technology-oriented mindsets. Students are assigned tutors, who facilitate learning rather than provide answers and support an open mindset by triggering questions and encouraging the usage of emerging digital tools.

Drowning...

Lisa and John get various tasks and are encouraged to explore different tools and

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3. Created in the context of E4TLI; Education for technological literacy and inclusion, E4TLI (e4tli7.com).

4. Framework for Innovation – Design Council

5. Organisation of Studies | Estonian Academy of Music and Theatre (eamt.ee)

ways to use AI. But they are both uneasy with several digital tools. They share these with others and quickly figure out the benefits of using AI for visualisation, categorization, creating summaries, editing texts, creating videos and presentations, finding various sources of information, and detecting projects with relevancy. Still, they constantly struggle to decide which content created with AI is relevant and of good quality.

Facing the practical challenges of arts management they struggle to decide "what is the correct way". They are confused without ready-made formulas to integrate new learnings and knowledge from various subjects to serve their specific focus problem, both in terms of practical solutions as well as in academic writing. Lisa runs into concerns with research integrity and ethics, asking: "Why bother when the AI can do all faster and better than me?!" John struggles with correct referencing and using loads of new information to make sense of practical aspects of his arts management challenge. They are lost, worried and drowning in the sea of different digital platforms and AI tools.



FIGURE 4: Image created by authors with StoryboardThat.

The intensive bootcamp at the beginning of studies facilitates building a community of learning, which is further enhanced during the joint intensive sessions of learning once a month. The students have self-created joint platforms in social media for communication and for sharing knowledge. In addition, group work and classroom activities encourage students to share, analyse and make sense of their experiences through joint discussion but also with AI tools and other digital solutions. Many of the classroom activities build on "learning by doing"-methodologies.

The use of recent AI tools has, however, created challenges in enabling ethical academic practices to ensure proper referencing and use of other people's ideas. One solution is the close connections between students and teachers, dialogues with tutors and the smallness of the groups, where responsibility for the research integrity is shared. In order to use AI and other digital tools with integrity, the issues on research integrity and their basis are thoroughly discussed, while encouraging to use of the AI tools and providing ways to be open and transparent. The aim is to build a self-directed wish to work with integrity – provide guidance on "How" rather than forbidding the use of AI tools.

Even though we claim to build the mindset of use with integrity, it needs to be noted that sometimes the teachers' capacity to know all AI outcomes remains limited in the rapid development of these tools.

Finding a way

Over the four semesters, Lisa and John learn to accept and cope with the "chaos" they face in their studies and professional life. They find strength in regular check-in rounds with the whole group sharing and supporting each other. Lisa gets used to discussing her fears and struggles during regular individual tutoring sessions. John realises the mentorship programme integrated into their studies provides him with a "real life" approach to be able to crucially assess the ideas he developed in virtual spaces.

They both seek advice from their teachers and mentors during many online sessions

and eye-to-eye discussions. Right before graduation, they find themselves suggesting the candidates for the next master's group to bring their open minds, critical approach with curiosity, creativity and laser-sharp focus.

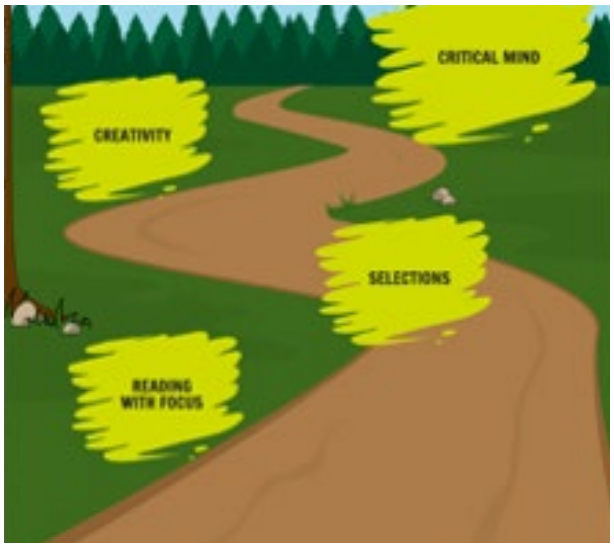


FIGURE 5: Image created by authors with StoryboardThat.

In sum, the tools to build students with growth, entrepreneurial and technology openness mindset are building on simple choices such as small groups, using a variety of teaching methods, building a learning community and adopting an individual challenge as a central point for each student to connect their learnings. We have the support of facilitation tutors, capable teachers informed on the overall model of the program and mentors to bring the practice into the learning. We aim to enable students to take self-responsibility in their learning and develop a critical mindset. However, how well we succeed depends on the individuals; students, individual teachers, tutors and mentors, and sometimes just luck.

To conclude we wish to point out the following questions for further reflection:

1 How to enable students to take self-responsibility for their learning; and at the same time provide support and knowledge? Where is the balance?

2 How to maintain students' learning mindset when all info can be found so easily? Do we build lazy minds? Are we drowning in a sea of existing knowledge and not finding the island of "new ideas and own contribution"?

3 How to avoid providing tips and models; but move towards building a learning mindset for the future professional life?

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Annukka Jyrämä

Prof. Annukka Jyrämä is the academic leader of the cultural management master's programme in EATM, and her research interests include knowledge creation processes and the role of mediators from institutional and network theory perspectives. Previously she has conducted studies in such contexts as culture, city and business, and has extensive experience in the field of arts management research and education. Annukka's research has focused mainly on arts marketing and management. Her current research projects include co-creation in the context of the art field and the interplay of identities between the arts organisation and creative members of staff. She holds the position of trust on the advisory board of the Foundation for Cultural Policy Research. Her research articles have been published in several journals such as the International Journal of Arts Management, Journal of Arts Management, Law, and Society, Marketing Intelligence and Planning, and Management Learning.



Kaari Kiitsak-Prikk

Kaari Kiitsak-Prikk PhD is a senior lecturer and chief coordinator of the Department of Musicology, Music Pedagogy and Cultural Management at the Estonian Academy of Music and Theatre. Being a graduate of the same MA programme she has been involved in cultural management education for two decades and has been committed to developing the curriculum content and the organisation of studies. She primarily teaches project management, career planning, creative entrepreneurship and leadership not only to cultural managers but also to music students and arts practitioners. Her research focuses on governance and the institutional setting in the cultural sector, the societal impact of the arts, societal engagement of HEIs, entrepreneurial training, and mentorship in the cultural sector. She is a career counsellor at the academy and a member of the Society of Estonian Career Counsellors.



/ANGLES

The platformization of cultural industries

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Role and institution to ask the authors

The platformization of cultural industries

The platformization of cultural industries through digital transformation has played a crucial role in recent years. Forms have been acquired in producing and circulating various cultural contents (Platform Studies and Digital Cultural Industries Paolo Magaudda, Marco Solaro Sociologica. V.14N.,2020).

In the reconfiguration of cultural industry sectors, and as a consequence of the emergence of more interactive tools available to produce and share cultural

content, digital media industries adopted the term “platform” as part of a broader rhetorical strategy to publicly present themselves as neutral aggregators that connect content producers and consumers.

To start with, it is worth noting that in the last couple of years, a relevant turn in the debate on platforms in the social sciences has been provoked by the publication of the book ThePlatform Society. “Public Values in a Connective World” by van Dijck, Poell, and de Waal (2018), in which the authors intersected issues typical of the political economy of communication with a Science and Technology Studies framework.

The study of digital platforms has shown that it is closely intertwined with the evolution of certain cultural industry sectors.

In recent years, online platforms have quickly become a focus of discussion in different fields of social sciences, policy, and human, in which technical factors were used as key factors to redefine and configure a wide range of activities and relationships. Platforms organize society and organize fundraisers today.

The rise of multilateral digital platforms as vehicles for value creation, value appropriation, and innovation is commonly known as platformization.

The evolution of the global digital platform economy(1971–2021, Zoltan J. Acs, Abraham K. Song, László Szerb, David B. Audretsch & Éva Komlósi, Small Business Economics volume 57, pages 1629–1659 , 2021).

Can define a platform as an Online environment where social and economic interactions occur, often mediated by apps or apps. The digital nature of these platforms allows them to reach a wide range of users, creating new business opportunities and stimulating innovation.

A further difference from traditional models refers to the fact that in the activities the demand side plays a central role in the business of the company, for which users, or potential customers, are considered fundamental to generate value and quality matches. Digital technology is closely integrated into the value proposition and the existence of platforms of business.

The comparison between these models stands out as a substantial difference in platform-based ecosystems. While traditional entrepreneurial ecosystems are often limited to a certain region or geographical area, ecosystems based on platforms are immediately global in their scope. This difference can be attributed to the role of digital technology and the very nature of platforms, for that platform-based ecosystem can engage millions of users across the world (Sussan & Acs, 2017).

Digital platforms act as intermediaries or matchmakers, facilitating interaction between users and agents within the ecosystem.

With the advancement of digital technologies and increasing social integration, one can adopt an open, inclusive, global, dynamic, and flexible vision of the digital infrastructure through a total compression of the effects of digitization.

The relationship between platforms and cultural production has been produced and distributed online since the emergence of the so-called “Web 2.0.” The origins were rooted in the analysis of the evolution of the gaming sector.

A further step in developing the social study of platforms emerged again in another cultural industry sector — more specifically the realm of video sharing.

Gillespie (2010) triggered a wide analysis of platforms by outlining their ideological dimensions within a media industry world undergoing rapid changes. Gillespie also outlined how technology companies like

Google and Microsoft were among the first to use the term "platform" to identify their media services. In this broad framework, an emerging notion that addresses the whole set of transformations produced by platforms that are affecting cultural industries is that of platformization, adopted by Helmond (2015) and then Nieborg and Poell (2018) to define the "penetration of infrastructures, economic processes, and platform rules in various sectors of the economy and daily life" (Nieborg & Poell, 2018, p. 4275).

Digital cultural studies

The initial studies of digital cultural industries' transformation were instrumental in the development of new relevant issues and studies of platforms.

The museum is a gathering place of traditional culture and big data.

The development of information technology and Internet technology, the digitization of traditional carrier resources, and museum business processes have further expanded and extended the functions of museum social education and cultural services. Brand building and marketing of museums will help museums improve their popularity and increase their appeal to the public.

Museums have long been considered the space for people to symbolize their social status and class (Bourdieu 1973, 1996). Cultural information has become accessible to more people. By promoting interconnectedness and understanding (Sawyer and Chen 2012), the platform creates virtual spaces that are pleasant, supportive, and amicable to the visitors.

The museum has become a powerful cultural source on the ecosystem platform, strengthened by an ever-growing number of visitors and its legitimacy as a symbolic space that defies time. The world of closed museums has become open. Democratization has led to the disappearance of social boundaries and barriers. The perceptions conveyed through such platforms may influence how consumers react to content about museums presented on the platform. New technology is transforming art museums from wall-protected, "socially distinctive" (Bourdieu 1973) institutions to accessible online communities.

Today, art museums are defined as responsive (Lang and Reeve 2006), reinvented (Anderson 2004), constructed (Hein 1998), engaging (Black 2005), and participatory (Simon 2010). The most successful art museums offer a large range of experiences to their visitors. Museum visitors now seek experiences that combine learning, participation, and recreation. They are capable of experiencing not only thrill, excitement, and relaxation but also aesthetic pleasures and making valuable cerebral discoveries in a single day (Kotler, Kotler, and Kotler 2008). The successful museum must be connected to the community (Skramstad 1996). Digital media have been used by art museums for many years. During and after the COVID pandemic, their uses have significantly increased.

The analysis of cultural industries and cultural production was instrumental in the late 2000s, both in identifying platforms as an autonomous research theme and in introducing new perspectives, including analysis of the technological characteristics of the platforms.

The growing diffusion of new digital media is one of the phenomena of technological innovation that have most influenced contemporary science and everyday life. Some concepts and theories have been rethought.

New digital media have the characteristic of stimulating interactivity and generating feedback from those who use them. Especially in the nineties, a vision was proposed in which industry-based society was destined to give way to a post-industrial society in which: the primary role would be played by digital.

To stand out, Museums must put good brand construction and appropriate marketing communication in an important position, especially on platforms. This is of great significance to enhance the brand image of the museum and promote the development of the museum. The development of new media has further expanded the extension of the media environment and diversified the ways of brand building. The experience and communication through the platform between the public and the museum is in continuous development. Cultural and creative products are a deepening of the cultural value of museums. Through the new media, the unique image of the museum strengthens the brand relationship between the public and the museum.

Cultural resources and cultural connotations shape the influential museum brand and develop a new museum model. Museums in the new media environment create a new image of the museum. The museum is a meeting place of traditional culture and with the development of Internet technology and continuous digitization has further expanded and extended the functions of the museum. The museum brand is a museum image (Bolylan, 2015). Museum brand building is an important means of museum marketing(Xue, 2023).

As museums expand globally across a range of platforms, they are transforming.

The Internet is a global network that acts as a terminal, collecting information from all users and sending it from point to point to each unit.

The museum is the carrier of history heritage and culture dissemination. As an objective cultural site, it plays a very important role in the protection, management, and study of cultural heritage through its unique functions. Studies on the communication of media culture from the point of view of cultural production build a conceptual model suitable for cultural places such as museums.

Social groups about their interests choose through digital the aspect of cultural communication that interests them.

The importance of digitalization is one of the objectives of the Next Generation EU and is part of the using appropriate funding lines and recommendations and, specifically, culture, with investments on the Europeana platform, the multilingual digital library of cultural heritage launched in 2008/2009 and currently containing over 50 million digital objects.

Under the Digital Europe program, the European Union has launched the European data initiative space for cultural heritage to support the digital transformation of the European cultural sector that has among its objectives is to allow easy access to cultural content and create new digital opportunities for the public.

The digital transformation within the museum sector has led to considerably expanded access to public domain heritage collections. One of the objectives of digitization is to make the cultural heritage accessible, both through the processes of creation and transformation of digital objects, both through the modes and tools of sharing.

Define digital accessibility as the “capacity of a website, a mobile application or a Digital document to be easily accessible, usable and understandable by people, including those with visual, auditory, motor or cognitive disabilities” (Marras 2019). Merete Sanderhoff in the guide of the Statens Museum for Kunst (SMK) in Copenhagen, defines digitization as a tool to remove barriers: to make fully accessible collections, however, the use of open-use licenses and the adoption of community participation policies and strategies because “with digital open access, people don’t have to as to the museum. The museum can come to people, on their terms, in an environment where they feel safe and at ease.”

The digital approach is important also because it is sustainable and among the possible good practices.

Energy consumption can be determined either by the choice of a given technology or by the storage methods and data exchange. The definition of "*digital sobriety*" refers to an approach that aims to reduce the environmental impact of digital technology. The French expression "*la sobriété numérique*" was coined by Frédéric Bordage and first proposed as part of the GreenIT.fr group. He defines it as "an approach that consists in designing leaner digital services and curbing everyday digital use."

- optimizing digital tools to limit their impact and consumption;
- Develop inclusive and sustainable service offerings for everyone;
- Introducing ethical and responsible digital practices;
- making digital technology measurable, transparent, and easy to read;
- Promoting new behavior and values.

Prospects for the future?

How best to communicate existing cultural realities through platforms?

In the West, the Internet was seen as an opportunity "to export democracy" (speech of Newsmuseum of Sintra, Portugal, Clinton H.,2011). The Internet and social media have been used as tools to spread and organize. Three approaches can be identified that are based respectively on the concepts of:

- Network society
- Connective society
- Platform society

Castells proposed the concept of network society to describe not only technological innovations but also the way society has organized itself in recent decades. This interweaving has produced a new dominant social structure, which lives in the network.

The museum systems themselves accredit and self-assess the museums through an online platform set up by the Directorate General Museums. The platform is designed as a useful tool for all those directly involved in the System as well as for the public. On the one hand, it improves governance processes, simplifying procedures and fostering relations with museums on the net. On the other hand, the platform aims to provide the public with up-to-date information on cultural heritage.

Among all the sectors involved in the impact of digitalization, art, and culture have become one of the most representative cases because of their complex path of evolution and adaptation to digital reality. The essential aspect, that should be stressed, is that of communication and dissemination of art and culture, areas in which new technologies and digitalization play a crucial role now more than ever.

We are seeing more and more how the digital revolution has transported art and culture outside museums and galleries, beyond the pages of books, making them just a click away to reach a wider and heterogeneous audience.

Museums and cultural institutions have implemented a rethink of their communication strategies and activities related to uses and tools where multimedia and interactivity have now become indispensable elements for cultural promotion.

Among the most social museums in the world, MoMA is the master, with just over 5 million followers on Instagram. Following are the Louvre (just under 5 million), the Metropolitan Museum of Art (4.1 million), the Tate Modern (4.1 million), and the Guggenheim Museum (2.6 million); on the contrary, resistance has

emerged for the smaller and local museums that tend to be little known and do not have large flows of visitors, and that still show little responsiveness to the digital trend. Uffizi Galleries, whose Instagram account, to date, is followed by just over 700 thousand people.

The Uffizi Galleries have prepared for the entire period of closure a vast catalog of initiatives and appointments with art: through the official website of the museum was and still is possible to access a series of tours and virtual exhibitions, streaming events, video stories, audio-paths and podcasts with which the Uffizi Galleries and their collections are told through engaging explanations and narrations. The Florentine Museum complex had opted, during the pandemic, for a massive recourse to the main social networks, depopulating in fact on Facebook platforms, Instagram, Twitter, and TikTok thanks to initiatives and specific communication strategies aimed at different audiences.

- On Facebook, for example, we find live broadcasts from the museum, the publication of posts and video content in depth and the presentation of new initiatives to engage the public of the web. Among the many initiatives *#uffizidamangiare*, a weekly event that included the publication of a video in which, every Sunday, a well-known chef or character from the food and wine world chose a themed work (this is still life) from the Uffizi collections and, inspired by the dishes and ingredients portrayed in it, he proposed or prepared his own cooking recipe. On the Instagram channel, instead, were inserted the "micro art pills", short videos or textual insights aimed at making some selected masterpieces better known and intrigue users, while through the stories were published short quizzes, and questions asked to the public to encourage them to interact with the museum page. The TikTok channel is aimed at the younger audience through a format of short videos with playful and informal tones.

The Museum of the Twentieth Century in Milan has intensified its activities on its social accounts, proposing online tours and presenting some of its works on its Instagram channel. They have refined their digital proposals. They proposed initiatives such as "C@mpus Homeline" summer and webinars on their site, and exceptional guides were featured in their social campaign "The custodians tell". They also launched the KitEdu900, addressed to primary school children and "La call Museo chiama scuola", active until the end of 2021, which wanted to deepen, albeit at a distance, the historical museum-school alliance, creating special paths dedicated to Under 10 children.

As emerges from a 2019 report entitled "Museums and Social Media. Development and Evolution of user-museum interaction" – starting from an analysis of the digital communication activities of the most active museums on social networks – it can be said that the most successful content among users is visual, with a prevalence of social video content. The popular posts stimulate more public involvement and become a means to deepen and better appreciate the museum.

The posts on the places and territorial contexts of museums work just as well. The posts that are proposed to educate on new topics, get better results in terms of involvement and appreciation.

This formula, which integrates visual and textual content, works particularly well for art, thanks also to the perfect integration between social media and digital technologies. The goal in the cultural field is to use the different social platforms to showcase quality, and emotion and create new forms of involvement and entertainment, enhancing the enjoyment of cultural heritage.

The development of a new digital strategy creates the "*democratization of art*", an open and affordable art for all, generating communication between equals. Moreover,

with digital technologies there is a different experience of enjoyment of cultural heritage: through digital platforms and technologies, the work appears decontextualized, immersed in a completely virtual space. A museum that wants to become accessible, through the operation of digital storytelling, has the opportunity to tell events, stories, and projects, accompanying the user during everyday life and feeding it with a wide range of content. With the story, the museum has the opportunity to create with the user a complex shared narrative, becoming a reference point for information.

Digital fruition cannot exist if we do not first work on the digitalization of heritage.

In order to be able to offer digital content to support new user experiences (from the virtual tour to the app), the availability of the digitized heritage becomes a necessary condition. The latest survey conducted by the Observatory for Digital Innovation in Cultural Heritage and Activities highlighted how the pandemic has significantly accelerated the need to digitize heritage: in fact, the number of institutions that have made the collection available online (from 40% in 2020 to 70% in 2021) and for 24% of museums the digitization of the collection is the priority activity in the next two years.

The debate on the approach to the digitization of heritage is still open, with particular reference to the possibility of re-using the digitized content and the trade-off between the costs and benefits of digitization depending on the tools used. On the one hand, the highest resolution in the digitalization of the patrimony would carry out both protection and use activities, but on the other hand costs and times may not be sustainable.

The word *phygital* is a combination of the words physical ("*physical*") and digital ("*digital*") to indicate the ever-increasing experiential crossing and fusion between these two worlds.

In other words, the term refers to the ways and means by which these two realms – physical and digital – have merged into each other, and consequently always.

Two examples of museums that have been effective in creating phygital experiences, both in northern Europe (one in the Netherlands and the other in Estonia).

The first is the Markiezenhof (literally, the Marquise's Palace) in Bergen Op Zoom, a small town in the Brabant region of the Netherlands.

Another museum, totally different in size and theme, that uses the phygital approach is the Estonian Maritime Museum in Tallinn. Housed in a huge former Soviet factory of seaplanes, the museum is very impressive because it has been transformed into a dark space, a vast blue sea canvas where boats and submarines sail, with giant ceiling propellers that spin slowly, creating a Jules Vernes atmosphere.

The interactive is the key.

Today, the museum tends increasingly to emphasize the "inclusive character" of its action, to guarantee equal rights and equal access to the heritage by each person.

A flexible institution, the museum embodies the aim of representing modern society, which recognizes its role as an interpreter of its roots, its aspirations, and its identity.

In this sense, museums play the role of "social activators", assuming responsibility, of an ethical and political nature, to strengthen the position of each individual, in the wider context of society, so that he can exercise the right to participate fully in the context.

The museum therefore assumes the important role of intermediary between culture, well-being, and inclusion, acting as an agent of democracy and citizenship, in a process that requires the constant analysis of the impacts, benefits, and criticalities of the initiatives taken, to contribute

to the growth of strategies. For this reason, an overall communication strategy of the museum has been defined, consistent with its mission to ensure the participation of all in the cultural activities of the institute, in the fruition as well as in the production of the contents.

Is it necessary to take a visual design approach that considers environments, texts, and images?

The need to increase communication with the inclusion in the institutional web channels of a section dedicated to the accessibility and wider use of the cultural sites under consideration also appears a valid trend, could it gradually be implemented?





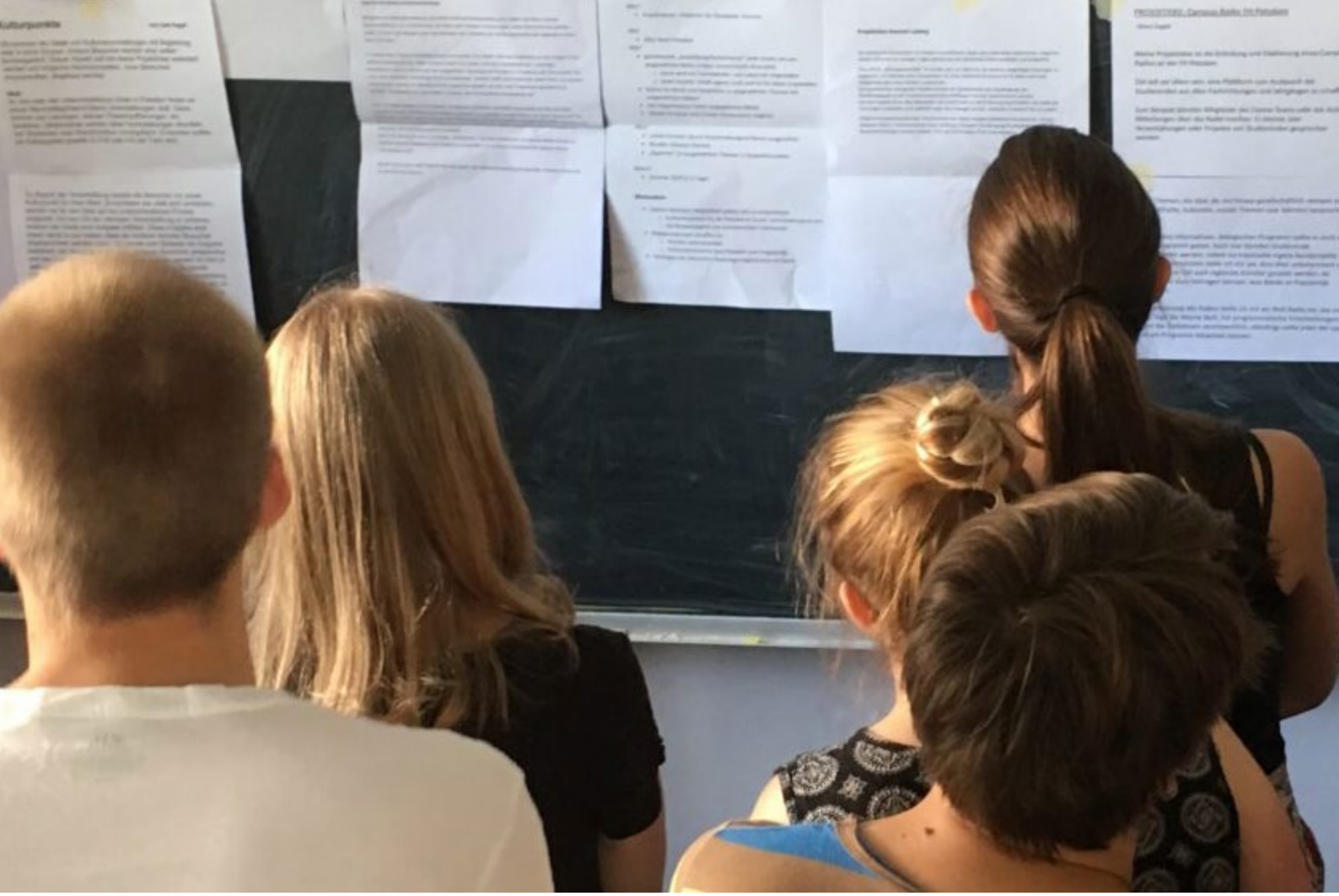
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Has been General Manager for Dieci Srl and Partner Comunicanet Srl, CEO “Mostra D Oltremare Spa“, Brand Director OMP Porro Spa, Strategic Manager Unicredit Private Banking, Innovation Manager Harley Davidson, Project Advisor BMW, Parmalat, Ansaldo Group.



/TEACHING EXPERIENCES

Cultural Organizations Collectively Led – Opportunities and Challenges

By Julia Glesner
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Introduction

Collective leadership – or, depending on the definition, shared leadership – (Rybnikova & Lang, 2021) is being intensively tested in the cultural sector. From an academic point of view, the opportunities of this model are seen primarily in being able to meet the increased demands on the transformation of cultural organisations, e.g., sustainable development, diversity or digitisation (Schrauwen, Schramme & Segers, 2016). However, younger employees also see this as an opportunity to implement participation and flatter hierarchies to

prevent the abuse of power (Mandel, 2018).

Many of the students in the BA programme Cultural Work at the University of Applied Sciences in Potsdam, Germany, reject the idea of working in organisations that are led by one person. The concept of hierarchy is clearly negatively loaded for them. Hierarchies are seen as gateways for the abuse of power. Already in the project work, a sequence of three courses in which they develop, implement, and evaluate their own project during their first two years, they demand a hierarchy-free and collective leadership structure in their project environment: All (major) decisions are to be taken on a grassroots basis – no matter how long that takes.
A seminar in the in-depth study phase, which the students could take from their third year of study, met this demand. At this point, they had already gained experience with grassroots decision-making in their own project work, had taken the introductory course on organisational theory, theatre management and some had already been in the practical semester.

On the State of Research

Business administration and sociology have dealt intensively with collective leadership constellations. Methodologically, the research is characterised by "a gratifying diversity" (Rybnikova & Lang, 2021: 173). What is striking is the variety of terms used for the shared leadership structures found in practice (for an overview see Bolden, 2011). Rybnikova & Lang (2001) see the lack of a common terminology as a lack of conceptual consistency: the authors have not drawn references to each other to a sufficient extent, they say. Also, the conceptual link between individual, group and organisation in the sometimes strongly normative terminology has not yet been convincingly achieved (Rybnikova & Lang, 2021: 172f.). Rybnikova & Lang have presented a classification scheme that distinguishes between the terms participative, shared, and collective leadership.

This terminology has three points in common: First, leadership tasks, e.g., planning and control, are shared, including responsibility for achieving goals. Secondly, power resources, too, are shared and thirdly, the group at least partially shares assumptions about leadership, the leadership process and results (Rybnikova & Lang, 2021: 154f.).

- In participative leadership, leaders involve employees in decision-making. Here, a distinction must be made between voluntarily granted and bindingly granted co-determination.

- In the case of shared leadership, leadership responsibility is divided within a group. Within the terminology of Rybnikova's & Lang's scheme, participative leadership could be combined with shared leadership: Collectively working leaders establish forms of co-determination with their staff.

- Collective leadership, on the other hand, is a special case of shared leadership that, for normative reasons, explicitly pursues the goal of democratising organisations and breaking down hierarchical structures.

Bolden (2011) emphasises that the introduction of collective leadership structures is not politically neutral:

> *It is motivated by a series of expectations, assumptions and agendas which, while at face value may appear reasonable enough, may actually serve to legitimize and reinforce the domination of particular individuals and groups over others.*
>
> (Bolden, 2011: 260)

This finding is particularly central for examples in which management responsibility is distributed among several people and

expectations on co-determination are implemented (Rybnikova & Lang, 2021: 155). It also applies to the case study on the Basel Theatre, which was the focus of the seminar. It is important to find out how the two parameters – shared leadership and co-determination – relate to each other: Does co-determination of the ensemble in a theatre necessarily require shared leadership? If not, what is the added value of this form of leadership? Bolden (2011) had already stated that "distribution per se is not necessarily related to more effective or efficient leadership" (Bolden, 2011: 256).

Only a few studies exist for the cultural sector. Schrauwen, Schramme & Segers (2016) tested the hypothesis that shared leadership is better placed to meet the increasing challenges of a rapidly-changing world. They examined "if and how leadership is shared with middle management and also with most other employees." (Schrauwen, Schramme & Segers, 2016: 104)

In the following, collective leadership is understood as groups of at least three people who jointly take on at least the artistic management tasks, and sometimes also the financial-administrative management of a cultural organization. The focus of the seminar was on theatre companies. The reason for this is not only the conspicuous accumulation in practice in the German-speaking countries (e.g. Staatstheater Cottbus, Theater am Neumarkt Zürich, Theaterhaus Jena), but also research results (Bolden, 2011: 264). Bolden argues that there is a strong contextual dependency in the model of collective leadership: Work and production processes within the cultural sector are fundamentally different, for example between a museum and a theatre company.

Case Study Theater Basel

The seminar focused on the case study of Theater Basel. It is a three-division theatre company in Switzerland's third-most-populous city. The cooperative (Genossenschaft) has around 840 members. It receives 95% of its public funding from the city of Basel and 5% from Basel Land, the region around the city of Basel, in total amounting to around 46 million euros. Theatre Basel has 388 full-time positions as planned. In fact, 429 people work there, 219 of them in the technical department and 171 in artistic production and administration. With 572 performances per year and an occupancy rate of 61% (around 148T visits), the theatre has a self-financing ratio of 20%.

The incumbent artistic directorship is trying out a double collective model: Collective bodies have been established both at the level of the theatre management and the management of the drama division, called Compagnie Basel. The drama division in turn is currently implementing participation formats within the ensemble.

They share values and attitudes and work with a specific self-conception:

> *At the beginning of artistic creation in the Basel Compagnie is an everyday, cooperative practice. All members of the company shape and co-determine. At the heart of our collegial way of working is the principle of involving everyone in a decision who is affected by it and asking everyone who has an expertise on it.*
>
> (BC Blog, 2022)

They are working intensively on the question how to implement co-determination in-between the various professional groups of the company: First, there is no coercion for co-determination. Central to their collegial way of working is one principle: all those concerned and all those with specialist expertise are involved in the decision-making process, e.g., playbill, debriefings. They regularly hold company meetings and installed working groups for different topics, and allow

artistic self-organisation, especially via ensemble representations such as ensemble spokespersons.

Didactic Model

Although the cohorts in the cultural work programme at the University of Applied Sciences in Potsdam, Germany, are relatively small with 30-35 students, they nevertheless bring different starting points with them. These different origins, competencies and values have to be taken into account in the choice of didactic means.
In 2021, the rate of first-year students in Germany was almost 56 percent. In 2022, the proportion of those who earned a university degree was 24.2 percent. This means that many people here continue to achieve a higher level of education than their parents. People with a migration background are particularly likely to achieve this. However, this development is declining because the educational level of the parents' generation has risen (Anger & Geis-Thöne, 2023: 1; iwd, 2023). At the same time, there is discussion about the lack of study skills among first-year students. Criticism is levelled at their willingness to work on complex theoretical texts, their ability to analyse and abstract in depth, but also their ability to transfer; there is a lack of judgement, according to educationalist Volker Ladenthin (2018).

At the same time, the students often do not have enough practical experience to be able to assess what demands leaders in cultural organisations face. This complex starting position makes the requirements to the didactic concept of seminars even more demanding – and they increase again when, as with the topic of collective leadership in theatre companies, on the one hand, competences from basic courses such as organisational theory and theatre management have to be brought together with advanced leadership theories, and on the other hand, individual political attitudes and one's own values have to be reflected upon as normative framework conditions.

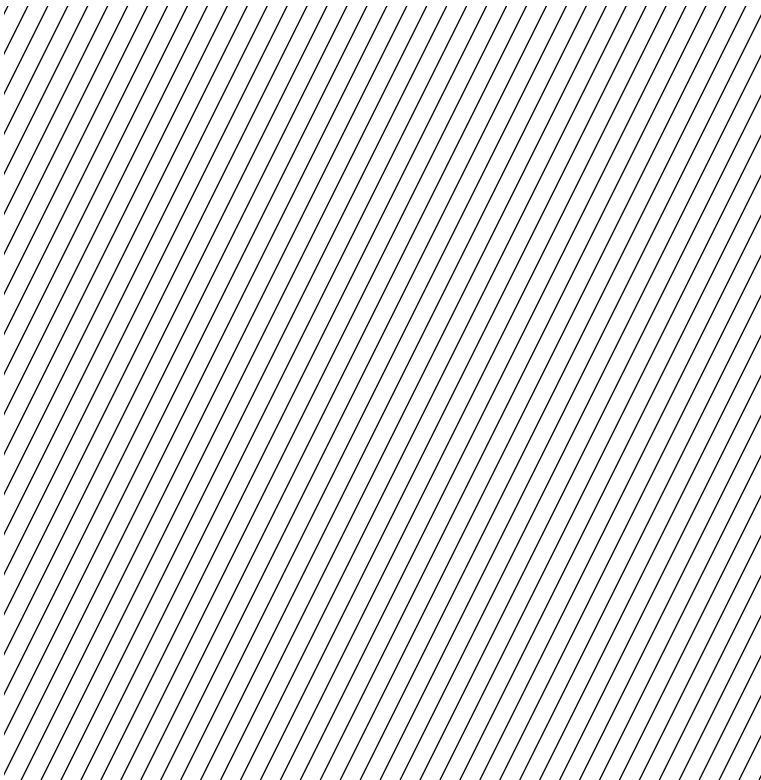
Social Constructivist Teaching-Learning Approach

In this situation, the social constructivist teaching-learning approach seems to be the most suitable. It is based on two assumptions:

- First, learning is not based on the transmission of knowledge by an external authority, but on processes of self-organisation of the brain.

- And second: People's ability to interpret is never limited to an individual as a self-contained system, but happens embedded in social relations. A social constructivist conception of teaching-learning therefore pays special attention to the way power relations and norms influence the individual learning process. (Idaresit Akpan et al., 2020)

It is obvious: Such norms and power relations also influence the cooperation between professors and students at the university. Power relations: That directly concerns us as professors, as the ones who grade, promote, and perhaps prevents (whatever development might be concerned). And norms: The hopes, wishes, aspirations and – not to be forgotten – political attitudes of our students – and, of course, ourselves.



Bloom's Taxonomy

The social constructivist teaching-learning approach can be combined with the revised version of Bloom's taxonomy from 2001. It can be used both for the planning of a seminar, but also for the planning of individual teaching units.
Bloom's Taxonomy is a framework for classifying educational objectives. It consists of six levels, from lower to higher cognitive skills. In his original version he used to distinguish six categories in the form of nouns: knowledge, comprehension, application, analysis, synthesis, and evaluation. In 2001, an interdisciplinary team 2001 revised these nouns into verbs: remembering, understanding, applying, analyzing, evaluating, and creating (Kratwohl, 2002). These levels help us design and assess learning activities, from basic recall of information to more advanced critical thinking and creativity.

The Seminar Concept

Teaching-Learning-Objectives

The seminar *Cultural Organisations Collectively Led* pursued the following learning-teaching objectives, among others:

- The students were supposed, firstly, to understand collective leadership as a complex design task from cultural practice,
- and, secondly, to analyse Theater Basel and its Basler Compagnie as a case study with corresponding theoretical frameworks,
- and, thirdly, to critically evaluate concepts of collective leadership and co-determination, and how they are (or are not) connected, in practice.

During the seminar, I wanted them to choose their own case study and apply what they have learned to it – both in comparison to the case study and the theory we read. Finally, I hoped to support them by developing a differentiated understanding of the term collective in the context of leadership.

Structure of the Seminar

In the planning of the seminar, I differentiated between six phases on the horizontal line and chose the one and most important function of this phase, beginning with activation, analysis, theory over research-based learning to consolidation and application. I, finally, tried to combine that with Bloom's revised taxonomy:

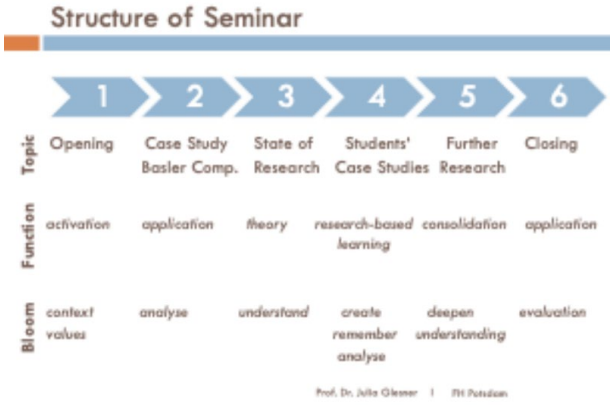


FIGURE 6: Structure of Seminar (own elaboration).

I, then, concluded that – if I really wanted to achieve what was in the social-constructivist approach – (that people's ability to interpret is never limited to an individual as a self-contained system, but happens embedded in social relations) the only option to achieve this was via saving free an unstructured time for free discussion. I wanted to stimulate these discussions with specifically chosen methods.

Headstand Method

The first method was the headstand method. This technique goes by various names, such as inversion technique, flip-flop technique or provocation technique (de Bono, 1995). It basically means asking the opposite question of what you want to be answered. It involves looking at a problem from a different perspective, much like turning things upside down, to uncover new insights and patterns. In my experience, it helps to start this method

with some minutes of silence where the knots in the minds can untangle. Students need to do this exercise seriously; otherwise self-evident and useless results will be produced.

Thinking Hats Method

> *Thinking is the ultimate human resource.*
>
> Edward de Bono

As second method I used Edward de Bono's thinking hats methods (de Bono, 1990). This method is used to amplify creative conversations by making sure that a broad variety of viewpoints and thinking styles are represented. It involves the use of different metaphorical 'thinking hats', each representing a specific perspective or mode of thinking. The thinking hat method offers a structured framework for considering different aspects of a topic, from objective data (white hat) to emotions and intuition (red hat), critical analysis (black hat), optimism (yellow hat), creativity (green hat) and, finally, overall process management (blue). This approach enhances comprehensive and well-rounded thinking in academic and problem-solving contexts.

The Muddiest Point Method

> *When nobody has any questions and the room becomes still, I assume that no one is following.*
>
> Frederick Mosteller

And, finally, I need – a good many times – the Muddiest Point Method, a classroom assessment technique developed by Frederick Mosteller (1989). It is a monitoring technique that allows teachers to gain insights into students' misconceptions. You give them enough time – in silence, each to her or his own – to think about questions like: What are you most confused about? What is muddy for you? Sometimes – please be prepared – you will not like the results as they mirror your work. But what else does help?

Questions for further discussions

Complex learning settings allow us to watch students supporting each other while achieving the competency to undergo a learning process by themselves. In accordance with the assumptions of the social constructivist teaching-learning approach, we thus provide them with appropriate conditions to reflect on their values and the power relations in which they themselves operate, but which can also be found in the examples from practice. On the basis of such learning settings, we will continue to be able to ensure that students learn to use "the ultimate human resource" (de Bono) – to think – without the support of AI tools.

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/TEACHING EXPERIENCES

Whose Values? Decolonizing Discussions of Cultural Policy

By Julie Goodman
Drexel University

Introduction

Cultural policy is, "the sum of a government's activities with respect to the arts (including the for-profit cultural industries), the humanities, and heritage," (Mulcahy 2006). The study of cultural policy in arts management education, then, is most often concerned with the actions of government. Though this may seem quite appropriate, it does not take into account that a government's values, as evidenced by its policy actions, may not always represent or fully align with the values of those of its subjects or of others who are affected by its choices and actions.

This gap between the actions and intentions of power and the experiences and motivations of those affected by it creates a friction that an idealized,

monolithic framing of cultural policy does not address. The literature on decolonization offers a vantage from which we can fruitfully interrogate these complexities. Decolonizing is concerned with both understanding the practices of and impacts of colonialism, and moving beyond the current influences of coloniality (how the effects of colonialism continue today) (Duvisac 2022). At its core lies the reclamation and restoration of indigenous knowledge, practices, and experiences. In the educational context, decolonization involves considering, "whose knowledge and ways of knowing are given priority," (University of Victoria Centre for Youth and Society, n.d.). In the policy context, decoloniality asks us to re-prioritize and to, "reimagine the categories of thought and knowledge that underpin our social, economic, and political structures," (Duvisac, 2022). A first step towards decolonizing the study of cultural policy within arts management education, then, is to examine non-governmental perspectives within government-led cultural activity.

This article shares my experiences teaching an in-class activity on cultural policy in Drexel University's graduate program in Arts Administration & Museum Leadership (AAML), in which I am an Associate Professor. It was first shared as a presentation during the 2023 ENCATC Congress Education & Research Session.

The Course: AADM 505 Overview of the Arts

The course in which the teaching activity takes place is called Overview of the Arts. It is a required course, taken in the first term of study by all graduate students who choose arts administration as their concentration within the AAML degree. Drexel operates on a quarter term system, and this class meets in person for three hours, once a week, for ten weeks each fall. The course usually has around 10-20 students in it. Last year's incoming students identified as 95% US citizens, 80% female, 64% white, 13% Hispanic, and 12% African American. This means the population of the class skewed more heavily female than the general population, and more heavily female and white than Philadelphia's population.

The course takes a 30,000-foot view of arts and culture in the United States. We examine how the arts function as a system, and where this system intersects with other systems in our society, including government, education, the economy, and communities. The primary goal of the course is for students to become critical thinkers about arts and culture in society. The learning goals for the course are all related to this idea. They address students' development as scholars, as professionals, and as people who care deeply about the arts.

Most of my students are people who have personal experiences in the arts that have deeply affected them. For many, those experiences were what led them to the program in the first place, so I believe that it is important for students who are already 'bought in' to the idea of the arts as a social good to explore both positive and negative aspects about the arts so that they can be effective leaders and advocates in their careers.

The course activity takes place in the third unit, whose topic is Cultural Exchange. The learning goals for this unit are that students will understand: the impacts of a lack of diversity, equity, accessibility, and inclusion in the arts and cultural ecosystem; the role of international cultural policy agencies; and the role of cultural heritage and cultural exchange in international cultural policy. The class activity focuses mostly on the third goal, though it also touches upon the other two.

The In-Class-Activity: Comparative Case Studies and Perspectives

In the course activity for this unit students compare and contrast three case studies of performing artists and arts organizations involved in US government-sponsored

international exchange in the second half of the 20th Century, considering them from different viewpoints and experiences. The goal is for students to ascertain what values are expressed by different stakeholder groups involved in the exchanges, and to explore how those values are reflected in the programs themselves and in broader cultural policy. Though the alternate perspectives and knowledge being examined in these cases may not be indigenous ones, I use decolonizing as a guiding framework since many perspectives are those of people who have not held formal power in the situations being studied.

One case is about the Jazz Ambassadors. This is a program developed by the US Department of State in which leading jazz musicians were selected to tour Eastern Europe, the Middle East, Asia, and Africa in the 1950s. They were tasked with serving as cultural ambassadors to promote American values. Another case is about the Alvin Ailey American Dance Theater, a multi-racial, black-led, modern dance company that toured the Far East, Southeast Asia, and Australia in 1962 as part of US President John F. Kennedy's "President's Special International Program for Cultural Presentations." We also examine The Philadelphia Orchestra, who in 1973 became the first US orchestra to perform in China, at the request of US President Richard Nixon. The Orchestra has since returned to China eleven times, often on anniversaries of the 1973 event, and they will travel to China once again this November to celebrate the 50th Anniversary of their first performance there.

Before the class meets to discuss the cases, everyone is asked to watch two video lectures, one on international cultural policy and another on diversity, equity, accessibility, and inclusion. Students are also asked to complete a series of readings about diversity, equity, inclusion, and accessibility in the arts. Students submit a personal journal entry, a short reflection asking them to connect the materials from this week to that of prior weeks. The journal entries are shared directly with me online, and I read and respond to them before class.

The prior weeks' class activities are about cultural policy and government systems in the US related to the arts, the history of arts management in the US, and the role of arts managers within the larger societal context in which their organizations operate. At this point in the course, students are starting to think deeply about the role of the arts in the world they live in, and questions about the origins and goals of US cultural policy are starting to arise. Against that background, they are asked to review materials for one of the three case studies. The materials include first-person accounts and memoirs, news and media articles, scholarly works, and promotional materials for the exchanges themselves.

When we meet, students participate in two different discussions. First, students meet with others assigned to the same case, and use the information from that case to respond collectively to questions that prompt them to consider the cultural exchange from various perspectives: government interests, artists' interests, and the current interests of arts managers and organizations in the US about diversity, equity, access, and inclusion.

Reconvening as a full class, we share the stories of each case, and each group's reflections. We then think as a group about what all three cases taken together say about why the US government values cultural exchange and how it values artists. Finally, we look at what we have come up with in light of what we have been discussing to date about US cultural policy.

In class, students often begin by talking about the positives of cultural exchange – transcending language and other barriers, building new relationships, creating new dialogues, learning about each other's traditions, and finding common ground. As the discussion continues, though, what

arises is that while the US government sees cultural exchange as a means of promotion, a demonstration of excellence, and a tangible statement of a particular 'American identity' to the world, some of the artists use it as an opportunity to speak out in ways they are unable to back home, and to agitate against social barriers of race and class that that very same government has reinforced. In discussing these cases, students often bring up their own unresolved tension between pride that these artists were chosen and supported by their government to represent the country alongside their discomfort that the artists may be being 'used' by the government. They often debate about the balance of the government support related to authentic cultural exchange versus political propaganda.

We then talk about how all of that translates into what we have previously observed about current US cultural policy, making connections about where the ideals of artists, arts leaders, and policymakers may differ, how unresolved societal tension can be reflected in cultural policy, and how this continues to pervade the systems of governmental arts support that exist today in the US. We use Kevin Mulcahy's 2006 definition of cultural policy to frame the discussion in the context of the US.

Students' reflections in their journal entries and at other points during the course allow me to evaluate their developing understanding of how values translate into policy and action, and how they extend that understanding from the case studies to their own work as an arts manager. That level of personal connection and understanding is exactly what I hope students achieve in this course as they begin their graduate study.

At the end of the course, I ask students for feedback on all of the assignments and course activities, and this one is often mentioned as a favorite by students whose interests lie in community-based programming, advocacy, or cultural policy. They report that it helps them consider different perspectives in new ways, and understand how cultural policy can shift over time and why.

Questions for Further Discussion

1. How might your own country's cultural exchange activity be viewed through this framework?

2. How are the issues this reflection brings up the same or different than those it raises in this US experience?

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Julie Goodman

Julie Goodman joined Drexel University in the fall of 2011, and served as the graduate arts administration program's director from 2012-2017. She was previously Executive Vice President for the Greater Philadelphia Cultural Alliance, where for twelve years she led advocacy, field research, community engagement, and grant making efforts. At Drexel, she conducts research, advises students, and teaches courses in arts advocacy, cultural policy, and organizational strategy. She also works on consulting projects with arts organizations and artists such as Spiral Q Puppet Theatre and Fleisher Art Memorial. Goodman is a former board member and Treasurer of the Association of Arts Administration Educators (AAAE) and the Stockton Rush Bartol Foundation. She also served as Chair of the Mayor's Cultural Advisory Council for the Philadelphia Office of Arts, Culture, and the Creative Economy, and chair of the Philadelphia Cultural Fund. Julie holds a BA in Public Policy from Duke University and an MFA in Dance from Temple University. Her research explores intersections of policy and practice in arts and culture, and examines the value of arts and culture to individuals and communities. Julie's current research projects include the PA Humanities Discovery Project and Artura.org.

