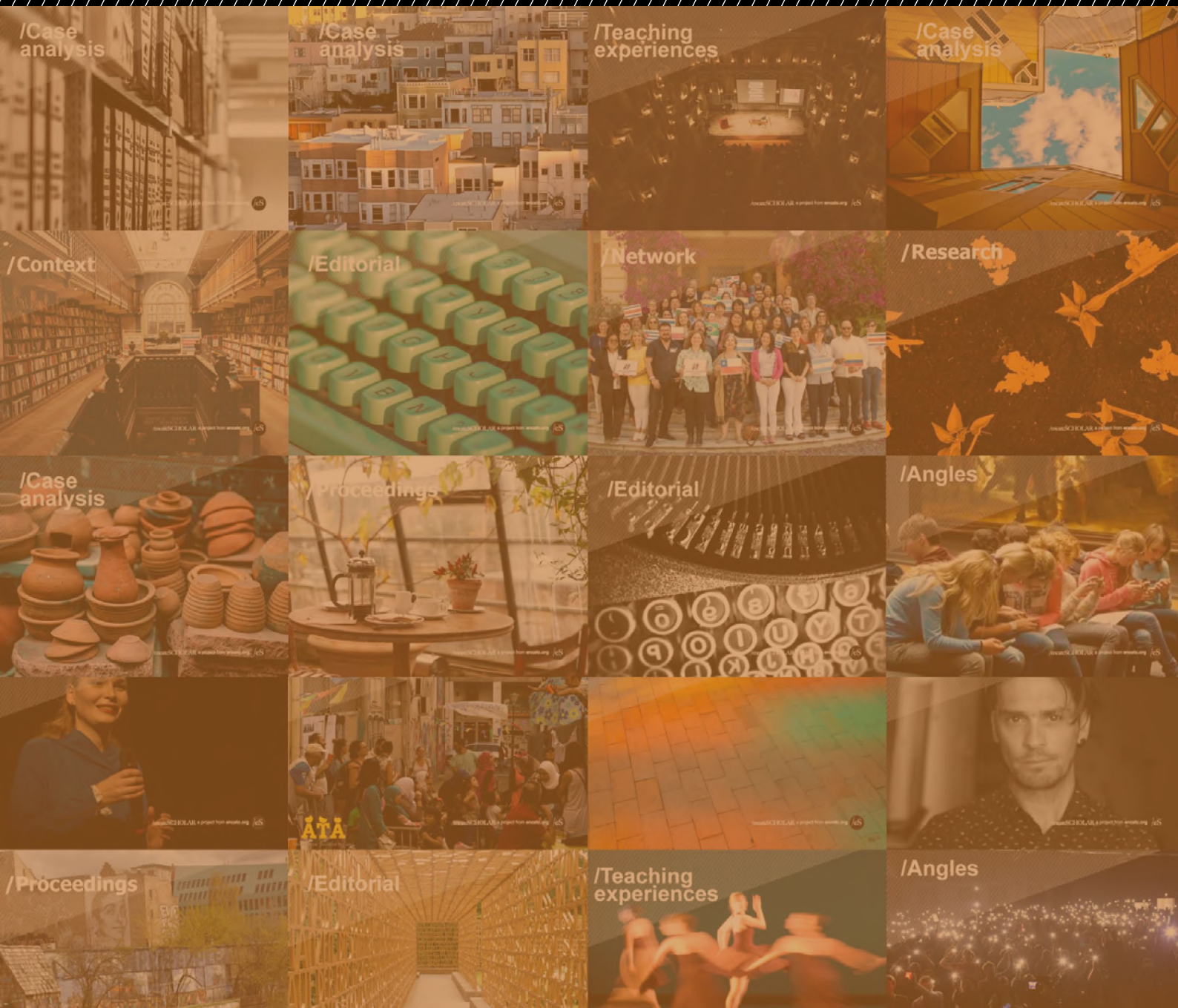
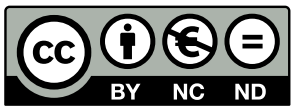
/encatc SCHOLAR
for lifelong learning on policies
and cultural management

ISSUE #19
November 2024

CULTURE THAT MATTERS: INTERDISCIPLINARY APPROACHES FOR SUSTAINABLE FUTURES





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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

Publisher
European network on cultural management and policy (ENCATC)

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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
Cristina Ortega Nuere / Giannalia Cogliandro Beyens
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.

Contact

ENCATC OFFICE:
Avenue Maurice, 1
B-1050 Brussels
Belgium
Tel+32.2.201.29.12

Website
www.encatc.org

Email
info@encatc.org

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TABLE OF CONTENTS

/EDITORIAL

06 **Fostering Innovation in Cultural Education for Sustainable Futures**

By GiannaLia Cogliandro
ENCATC Secretary General

/PROCEEDINGS

09 **2024 ENCATC Congress "Culture that matters: Interdisciplinary Approaches for Sustainable Futures"**

By ENCATC

/TEACHING EXPERIENCES

17 **Co-creating cultural encounter**

By Geert Drion
Rijksuniversiteit Groningen, Netherlands

/TEACHING EXPERIENCES

26 **Digital Storytelling – Individual Meaning-making for Heritage Tourism**

By Hyung Yu Park
Associate Professor, Tourism Studies, Department of Marketing, Enterprise and Tourism, Middlesex University, UK

/TEACHING EXPERIENCES

32 **Environmental sustainability and concert industry**

By Milena Stefanovic
Assistant Professor, Faculty of Dramatic Arts, University of Arts, Belgrade, Serbia

/TEACHING EXPERIENCES

38 **Making the Familiar Strange: Using zines as a reflective tool in arts management education**

By Caitlin McKinnon
PhD candidate, Queen Margaret University and University of Stirling



/EDITORIAL

Fostering Innovation in Cultural Education for Sustainable Futures

By GiannaLia Cogliandro Beyens
ENCATC Secretary General

This issue of the *ENCATC Scholar* – Issue #19 – focuses on equipping educators with practical teaching materials and innovative approaches in response to the rapidly evolving challenges facing the cultural sector. As the world undergoes profound transformations – technological advancements, environmental crises, and shifting societal values – a cross-sectoral and interdisciplinary approach is increasingly crucial to navigate these changes. The 2024 ENCATC Congress, with its theme "Culture that Matters", emphasized the critical need for education to address these complex dynamics, positioning culture as a key driver of sustainable futures.

By featuring teaching demonstrations presented during the 2024 Education and Research Session, this issue serves as a resource for educators seeking to enrich

their methodologies. These demonstrations provide actionable frameworks and creative tools to help educators navigate pressing topics in cultural management and sustainability, fostering dynamic and interdisciplinary learning environments.

Dr. Hyung Yu Park's "Digital Storytelling – Individual Meaning-Making for Heritage Tourism" demonstrates how the integration of digital storytelling into the curriculum enhances students' understanding of heritage as a multidimensional and evolving concept. By encouraging students to personalize their learning, this approach fosters deeper engagement and critical reflection. Heritage, often difficult for students to conceptualize, becomes a dynamic subject through the medium of digital stories, enabling students to connect academic concepts to real-world contexts and their own experiences.

Geert Drion's "Co-creating Cultural Encounter" highlights an innovative framework for facilitating imaginative interactions between the "cultural self" and the "cultural other". This framework offers both theoretical insights and practical tools for navigating the increasingly polarized cultural discourse, making it highly relevant for educators, policymakers, and practitioners. By fostering collaborative vocabulary and methodologies, this work empowers cultural professionals to build meaningful and creative cross-cultural connections.

In "Environmental Sustainability and the Concert Industry", Dr. Milena Stefanovic addresses the ecological implications of creative practices through a teaching experience that challenges students' preconceived notions about sustainability in the cultural sector. The classroom discussions, sparked by contrasting opinions about the relevance of sustainability, reveal the complexity of the issue. By connecting environmental impact with cultural practice, this approach equips future managers to critically engage with sustainability and its intersections with social and economic factors.

Caitlin McKinnon's "Making the Familiar Strange: Using Zines as a Reflective Tool in Arts Management Education" introduces zines as a dynamic medium for fostering creativity and critical reflection. Zines, unlike traditional publications, are self-made, inherently non-commercial, and often associated with alternative cultures. Their DIY approach allows for unrestricted content, including poetry, narratives, collage, and illustrations, making them an ideal tool for exploring complex ideas. McKinnon's research highlights the disconnect often felt between arts management practitioners and academia and seeks to bridge this gap by tapping into the tacit, experience-based knowledge that professionals may find difficult to articulate. By incorporating zine workshops into her study, McKinnon provided participants with a hands-on way to deconstruct and reflect on their experiences. The process of creating zines helped make the familiar strange, encouraging a remixing of ideas and offering an alternative lens through which to view arts management education and practice.

Together, these contributions reflect the Congress's overarching commitment to interdisciplinary approaches and underline the role of education in addressing global challenges through cultural innovation. They exemplify how teaching can be a transformative tool – not only for students but also for the cultural and creative industries at large.

As you delve into this issue, we invite you to consider how these teaching experiences might inspire your own work. How can we, as educators, researchers, and cultural professionals, reimagine our practices to address the urgent need for sustainability? How can we foster a culture that truly matters?

We hope this issue provides both inspiration and practical insights as we collectively navigate the complexities of building sustainable futures.



GiannaLia Cogliandro Beyens

Ms. GiannaLia Cogliandro Beyens is since 2004 the Secretary General of the European network on cultural management and policy, ENCATC. She is also the administrator of the Thomassen mobility programme and serves on several boards. GiannaLia is an expert in EU affairs and international relations, with more than 30 years' experience in advocacy, cultural policy, and strategic management, in the context of international cultural NGO. Since 1998, GiannaLia has also successfully designed, drafted, and managed a large number of EU cross-sectorial projects in the field of culture, education, and research. Former Policy Officer of the Cultural Forum of EUROCITIES, GiannaLia was also Secretary General of the Association of the European Cities of Culture , AECC. Journalist since 1993, she started her career as Press & PR Officer for the N.A.T.O organisation in Rome. For the European Commission, she wrote 10 Reports on social European policy and a major study on the European Cities of Culture of the year 2000. Educated at the University "La Sapienza" in Rome, GiannaLia holds a Degree in Political Sciences – International Relations and two additional masters in European & International Career Studies, and a in European Constitution. Since 1993, GiannaLia is member of the Association of the Former trainees of the European Union.



/PROCEEDINGS

2024 ENCATC Congress “Culture that matters: Interdisciplinary Approaches for Sustainable Futures”

By ENCATC

A very special edition of the ENCATC Congress 2024 took place in Lecce, Italy from 18 to 20 September, marking the **32nd anniversary** of the initiative and affirming once again the **key role of ENCATC in bringing together diverse voices and insights from the cultural management and policy community.** Over the course of 3 days, we brought together **nearly 200 academics, researchers, decision makers, experts, practitioners, artists, and emerging professionals,** to discuss, debate, and create a hub for action and transformation in the cultural sector’s drive for sustainability.

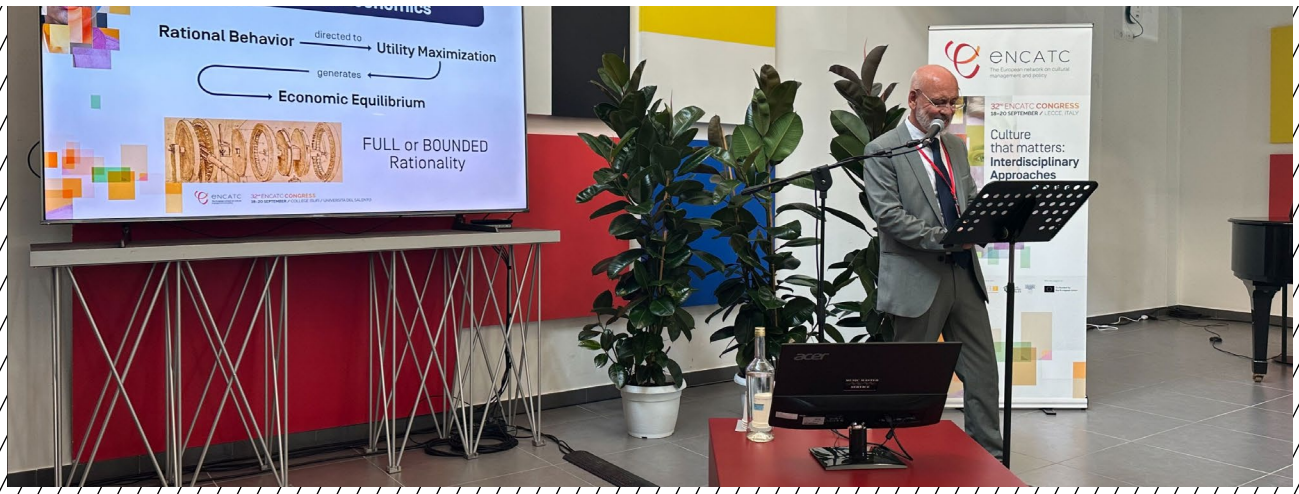
The Congress converged theoretical insights with real-world applications, aiming to take tangible steps towards a sustainable future, and it did so by launching a vigorous discourse on sustainability in its varied dimensions: environmental, economic, and social. This discourse took place at the cusp of major international milestones that will shape the future of not just the cultural and creative sectors, but of the global development agenda as a whole, in the post 2030 framework. In the past month, the Pact for Future proved an important step towards an inclusive global vision and support around culture, as it called for the integration of culture into economic, social, and environmental policies, in its Action 11. Concurrent to the Congress, and a stone's throw away from Lecce in Napoli, the G7 Ministers Meeting on Culture also called for a focus on promoting joint action to enhance and safeguard culture as a global public good and catalyst for a sustainable future. With this growing momentum for culture on the global stage, our collective voices as the **cultural management and policy community** are more important than ever, and can drive meaningful change.

It is in this fertile ground that the ENCATC Congress, **"Culture that matters: Interdisciplinary Approaches for Sustainable Futures"** commenced, launching an action-packed programme of **policy debates, research presentations, panel discussions, project showcases** and **networking sessions.**

The commitment and contributions of each of the Congress speakers and participants is a testament to the importance of this event as the occasion to develop innovative insights, bridge the knowledge gap, promote research, and ensure the sustainability of the sector; and ENCATC is humbled to be the platform facilitating this rich convergence.

Nudging towards sustainability: How cultural identity shapes ecological decisions

The **Keynote** intervention by Prof. Salvatore Rizzello, Full Professor of Economics and Director of the Scuola Superiore ISUFI at the University del Salento. In his speech, entitled "Embedding sustainability in culture: Bias, nudge, and the awareness of human and organizational ecological behaviour", Prof. Rizzello argued that to foster sustainable futures, human behaviour should "spontaneously" become ecological. Moving away from standard economics which interprets human behaviour in terms of maximizing rational choices under constraints and the social (cultural) dimension results as the simple aggregation of egoistic individual behaviours, he advocated for the tools offered by cognitive economics, propose an alternative interdisciplinary approach, more effective in explaining human behaviour, decision-making and the nature, role and evolution of cultural institutions. By exploring the intertwined interdisciplinary research paths, and incorporating nudge and nudge plus techniques, his goal was to suggest the kind of policies might best enable individual and collective ecological behaviours embedded in cultural identity.



Culture for the Planet: Issues and challenges for research and education in the cultural management and policy field

The 2024 edition of the **Education and Research Session (E&RS)** was organised as a legacy of Professor Fabio Donato's work, in recognition of his commitment and affection in promoting research within ENCATC and beyond.

This year's edition addressed **thematic tracks** including sustainable economy; climate change, sustainability, and risk management; social inequalities and cultural engagement; inter- and trans-disciplinary innovation; and accounting for change. Over **21 sessions**, it welcomed nearly **80 researchers** bringing their knowledge to the table, fostering a global exchange among participants. The sessions delved into the sustainability challenges facing the cultural sector and emphasized the need for new models and practices at international, regional, and local levels. Presentations explored topics ranging from the role of socio-cultural centres in just transitions, the importance of locally implemented solutions to climate change in the cultural field, or the need for new cultural structures, to challenge and complement traditional institutions, among many others.

A selection of papers presented at the 2024 E&RS were compiled in the **e-book of proceedings**. In addition, a new **Special Issue of the** ***European Journal of Cultural Management and Policy*** further exploring sustainability in the cultural management and policy field will be published as a follow up and legacy of the 2024 E&RS. Click the button below for more information on how to submit.

ENCATC Research Award: João Oswaldo Leiva Filho is named winner for his contribution to understanding cultural engagement



After a rigorous evaluation process by a distinguished jury of international experts, the annual ENCATC Research Award was conferred this year to the research project, **"Fifty Years Measuring Cultural Engagement: Contributions, Gaps and the Future of Survey"**, for its innovative contribution to understanding cultural engagement, its impact on public policy, and the role of cultural practices across diverse societies. **João Oswaldo Leiva Filho**, the recipient of the award, is a Brazilian researcher and cultural entrepreneur, holding a degree in Economics and a Master's in Cinema from USP, as well as a Master's in Cultural Management from UOC in Spain. Through his research, João called for greater collaboration between quantitative and qualitative researchers as he promotes efforts to bridge the gaps between research, public policy, and cultural diversity which will have lasting effects on how culture is studied and supported globally. His work published in the form of a book inside the **ENCATC Advances in Cultural Management and Policy**, published by **Routledge**, the world's leading academic publisher in the Humanities, Social Sciences and STEM. Read the official press release here.

Exploring the intersection between practice and doctoral research

ENCATC empowered the new generation of researchers and contributed to the internationalization of their careers through the **Young and Emerging Researchers Forum (YERF)**. The collaborative atmosphere of YERF was enhanced through an opening panel discussion, where participants engaged in thought-provoking conversations exploring the intersection between practice and doctoral research. The forum also provided opportunities for emerging researchers to support and comment on each other's work, further enriching the sense of community and intellectual exchange. Overall, YERF created an inspiring environment for early-career academics to gain exposure and make meaningful contributions to the ongoing dialogue in arts management and cultural policy.



Moving from theory to practice: Projects driving the sustainability transition



The **Projects Showcase** reunited a diverse and rich group of 17 projects, who shared their initiatives to tackle the impact of climate change on the cultural and creative sectors through a holistic and interdisciplinary lens. Participants were immersed in a diverse array of responses, from **cutting-edge research** and **educational programmes** to **practical interventions** and **policy-driven strategies**. These innovative projects highlighted new ways to mitigate and adapt to the challenges climate change poses, as well as concrete insights for institutions working on greening their activities. Moving beyond theory, the session featured projects already driving real-world change, offering valuable takeaways on how these efforts are shaping a sustainable future for the cultural and creative sectors. Learn more about the projects here.

Shaping the future together: Insights from the ENCATC community

ENCATC members shared trends, insights and tools for navigating current and future challenges through the Members Talks. Following the interdisciplinary approach, members contributed to foster **innovation**, **sustainability**, and **inclusivity** in the cultural and creative sectors. Covering some of the most pressing topics at day, the Members Talks addressed **new curricula and skills** to face cultural heritage's future scenarios; **cultural governance in Europe** and the role of international institutions and frameworks; **sustainable change in tourism** and the role of culture and creative individuals as agents of change in innovation processes; **decolonisation of cultural management and policy curriculums**; and the **role of heritage in promoting social cohesion and inclusive societies**, preserving and celebrating diverse cultural expressions, and informing policy-making.



Connecting Cultures in the Digital World: Transforming international examples into best practices



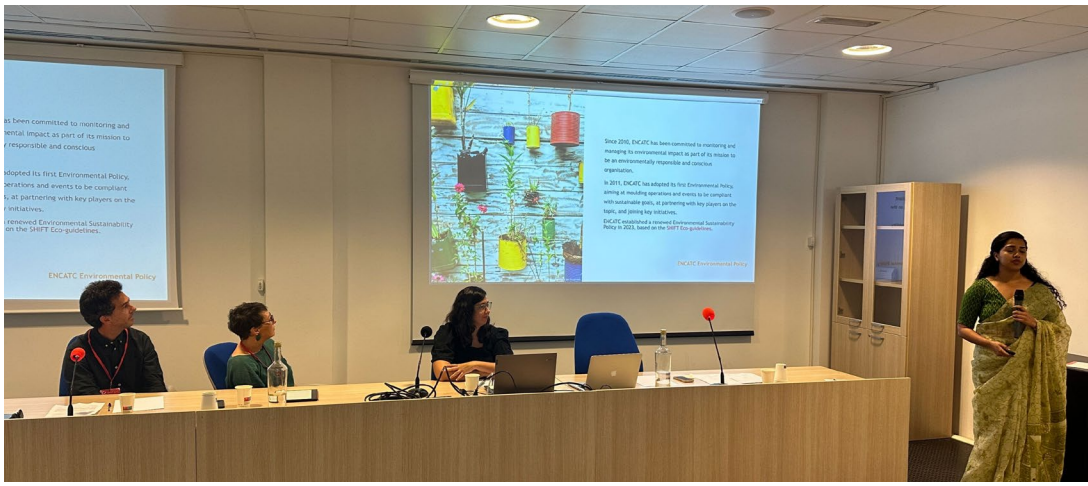
The Congress concluded with the **Global Conversation** with a session that highlighted the transformative power of digital platforms in bridging cultural divides and promoting global artistic collaboration. The discussion focused on how digital technology enables access to visual and performance arts from diverse regions, how live events can be enhanced through AR/VR, and how artists collaborate across borders. Additionally, the session explored the role of digital tools in promoting sustainability in cultural exchanges, showcasing successful partnerships between artists, academia, and cultural institutions. Organised by ENCATC in collaboration with AAAE and TACPS, this session reinforced ENCATC's vital role as a facilitator of international dialogue on cultural management and policy.

Policies for the right transition: Connecting local insights with European perspectives

In its 14th edition, the **ENCATC Policy Debate** provided a platform for dynamic discussions exploring the interconnections between sustainability, the green transition, and the cultural and creative sectors (CCS), both regionally and at the European level. By combining concrete examples of innovative policies and inspiring sustainable changes from the Puglia Region with critical analysis and reflection from a broader European perspective, the debate successfully identified key challenges and action points, contributing to the advancement of cultural policy.



Leading by example: The green transition of the ENCATC community



ENCATC held a special session to spotlight its dedication to sustainability, showcasing its recently achieved Eco-SHIFT Label and its partnership with the Pact for Skills Large ScaleV Partnership for the Cultural and Creative Industries. In addition, participants learned how ENCATC members are actively driving the green transition through innovative educational curricula, trainings, and capacity-building initiatives. By sharing real-world examples from Portugal and Spain, illustrating best practices in sustainability education within the cultural and creative sectors, participants left motivated to further integrate these approaches into their own work.

In the praxis, ENCATC adopted as many steps as possible to **lower the conference's impact on the environment and climate**. We acted by recommending to participants **hotels with an 'environmental sustainability' label**, easily accessible from the conference venues on foot or by a short public transport ride. We made sure to **keep track of participants' means of transport** to Lecce, encouraging to travel by train or making other **sustainable travel arrangements**. During

the Congress, catering was selected following sustainability criteria, featuring **local, seasonal and vegetarian options**. We also provided participants reusable portable cups at registration, in order to avoid the use of plastic bottles. Finally, printed materials and giveaways were kept to a minimum.

Spotlight on young local talents for a global audience

During the three-day Congress, participants enjoyed performances by emerging talents from Lecce's Conservatorio Tito Schipa and Scuola Superiore ISUFI. On 18 September, Lorenzo Napoli performed piano works by Grieg, Schumann, Liszt, and Sibelius. The next day, ISUFI students presented Italian classics, with Edoardo Presicce on piano and vocals, Caterina Luceri on vocals, and Antonio Bellucci on violin. The final performance on 20 September featured original compositions and improvisations by Edoardo Presicce, creating a memorable musical experience that blended tradition and innovation, reflecting ENCATC's values on cultural exchange.



Cultural management in action: Exploring Lecce's cultural institutions and their efforts to green their practices

To finalise the Congress, participants got to the opportunity to **link from theory to practice**, bridging the discourses and themes raised during the first two days with **in person activities** developed with local realities, involving participants in a series of **Study Visits**. Divided up in 4 different destinations, participants had an opportunity to look more closely into what some of the key cultural institutions in Lecce are doing to embed green practices: **MUST Museum of History of Lecce, Carlo V Castle, Archives of Carmelo Bene and Eugenio Barba, Koreja Theatre**.



2024 Study Tour: A celebration of the rich cultural heritage of the Salentine Greece area



As a post-Congress programme, ENCATC held its International Study Tour from 21-22 September, joining the European Heritage Days celebrations. The Study Tour brought together participants from Europe, Asia, North America, and Latin America, to an in-depth exploration of the Salentine Greece area in Apulia. The group delved into the disappearing Griko language in Calimera and visited a traditional frantoi ipogeo to learn about the olive oil production that shaped Sternatia's history. The tour also offered a heartwarming encounter with the local community, filled with songs, poems, and dances reflecting the rich Griko culture. In Castrignano de' Greci, participants explored the Kora Contemporary Art Center's innovative circular economy practices and engaged in a hands-on ceramic workshop at the Museum of Ceramics in Cutrofiano. Emphasizing sustainability, the tour partnered with local eco-gastronomy restaurants, offering participants a true taste of Puglian culture.

See you next year? Save the date for the upcoming 2025 ENCATC Congress!

Our next 2025 Annual Congress will take place in **Barcelona** from **15-17 September 2025**, in partnership with ENCATC's member University of Barcelona. Make sure to mark these dates in your calendar, as we once again offer a platform dedicated to fostering dialogue, sparking innovation, and further enriching the sector.



The ENCATC Congress took place thanks to the synergies and collaborations that ENCATC has established with numerous actors in the field. The partners for this year's edition was ENCATC members ***University of Salento*** *and* ***Tecnopolis PST****. The Congress was financed through the generosity of the* ***Creative Europe programme of the European Union.***



/TEACHING EXPERIENCES

Co-creating cultural encounter

By Geert Drion
Rijksuniversiteit Groningen, Netherlands

Introduction

In Europe, for cultural organisations, managers, practitioners, policy makers and network-builders alike, the need for new vocabularies and methods for (cross-)cultural encounters has become increasingly urgent, given the polarised cultural discourse that contextualises their work. In the Netherlands, a new framework was developed for the arrangement of these encounters, providing a shared vocabulary and method for all levels of organisation. The framework provides a conceptual base, as well as a series of practical tools for the arrangement of cultural encounter: when “cultural self” and “cultural other” interact imaginatively.

Positioning

Our journey started with the intuition that the discourse on cultural management, organisations and policy, which has been dominated by the dichotomy "cultural democracy vs. democratisation of culture" (e.g. Hadley & Belfiore 2018; Drion 2022, 2023) for more than a decade, could be opened up through the examination of the *process-side* of culture (Drion 2018, 2022a).

When looking at culture in relation to process, *another* dichotomy comes to light: between "the processes of culture" (how cultures interact) and "culture-as-process" (how interactions form culture). From a sociological point of view, this difference may be associated with the "intersectional" and "cross-cultural" positions respectively (Gaupp & Pelillo 2021). The intersectional understanding can be related to how differences and inequalities materialize or become incorporated in cultural production. In contrast, cross-cultural understanding can be associated with interconnectedness and border-crossings; it connotes ambiguous cultural symbols and de-stabilizing differences (Gaupp & Pelillo 2021).

Border-crossings, ambiguousness and de-stabilising difference may in turn be related to a specific interactional *space* that "opens up" when "outcomes are undecided" (Baecker 2012), "cultural symbols are paraphrased" (Bhabha 1994), "a phase of becoming or liminality is entered" (Turner 1982; Drion 2024), and a "playful or subjunctive mode in perception and interaction prevails" (McConachie 2015; Fischer-Lichte 2009; Henricks 2015).

This interactional "space" has further been theorized as "radical openness" or *Thirdspace* (Soja 1996), and as a space of "hybridity" (Werbner & Modoot 2015), i.e. conscious or unconscious cultural development, when the production of new meanings occurs on the boundaries between us and them, self and other, culture and foreign culture" (Kostogriz 2005).

Thus, from a cross-cultural, processual position, culture can be seen as an interactional process, opening up a specific interactional space of undecidedness, de-stabilisations and development. Governance (care) of this *"cultural space"* is of value for the maintenance of the open society and for the open, democratic future of society. This may provide a new perspective on cultural value and cultural democracy – and its consistent operationalisation in professional practice, organisations, networks and policy making (Drion 2023, 2024).

Conceptual frame

To open up these concepts for professional reflection, teaching, management, network building and policy, an elementary heuristic model was developed and tested, operationalising *cultural encounter* as a dedicated *mode of communication*: i.e. when cultural self and cultural other interact *imaginatively*, engaging in new (ambiguous) form and new (ambiguous) sense (Drion 2022a, 2025).

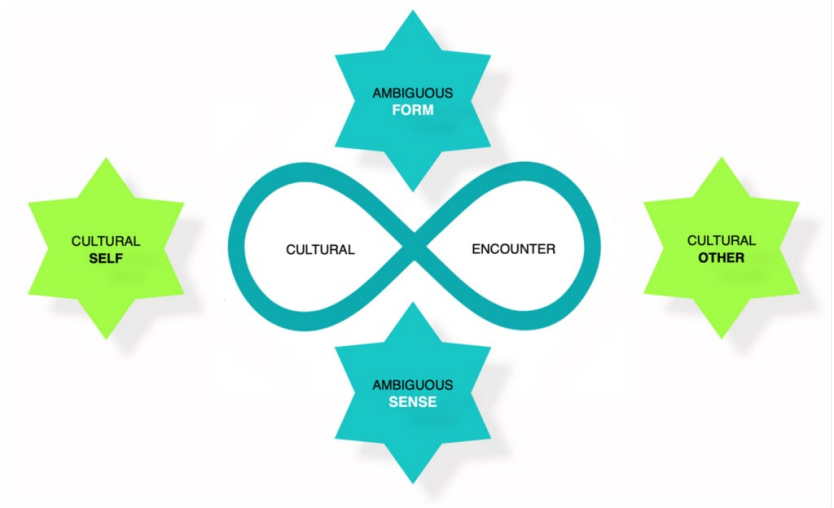


FIGURE 1: *Cultural encounter (represented by the "lemniscate" as symbol of recursive, playful open-endedness): self and other engaging in (ambiguous) form and (ambiguous) sense (i.e. meaning in context).* [Author]

Theory

The model is grounded in a combination of the communication theory of Niklas Luhmann (sociology) and Gregory Bateson (anthropology). For Luhmann, any communication is driven by *contingency*: because we can never know what the other person means, we can only, perpetually, try to find out – by communicating. For Luhmann this double contingency of communication (alter and ego searching for understanding) is the motor for everything humans do trying to "make sense": Luhmann sees *society* as the systemic grand total of this contingent communication process. For Bateson, there is a distinction between a mode of communicating that is geared towards meaning making ("this means that" [GD]) and an *ambiguous* mode of communicating ("this may mean this *and* that – let's find out!" [GD]) that Bateson associates with *play*. Playful communication then, can be seen as mode of deliberately pursuing ambiguity, opening up new combinations of and possibilities for sensemaking. In such a communication mode, *form* emerges as an attractor for communication. This may sound a bit abstract, but anyone who has ever been involved in free improvisation or collaborative art making will recognise this for what it is: *play developing form*. Through such communication, cultural self and other engage in (simultaneous) playful exploration of emergent sense and playful exploration of emergent form: *cultural encounter* (Drion 2022a; Drion 2025).

Application

As a communication model, cultural encounter opens up rich possibilities for co-creating cultural events, organisation processes, networks / ecosystems and policy. As such, we functionally distinguished four interlinked "levels" for arranging cultural encounter:

1. For practitioners – that arrange actual cultural encounters
2. For (self) organisations – that arrange the facilitation of these arranged encounters
3. For networks – that arrange connections, synergy and ecology
4. For policy and governance – that arrange the facilitation of all of these arrangements

Practical tools

Subsequently, in a three-year national trial setup, six Tools were developed, addressing the four functional levels of application. The tools dovetail, to ensure consistency and help build a shared vocabulary (LKCA 2023).

1. Design tool for inclusive cultural events
2. Evaluation tool for inclusive cultural events
3. Competence (skill) tools for cultu-re-profes-sionals
4. Design tool for inclusive cultural organisa-tions
5. Design tool for inclusive cultural policy
6. Design tool for inclusive cultural policy

(Three of these tools have, so far, been translated into English; see access below.)

The tools have an open, easy and game-like appearance and can be "played" by 4 to 8 participants per session (multiple parallel sessions are possible). The tools are non-directive: they facilitate practicable conversations and the design of practicable solutions – designed by the players through playing the tool. The participants collectively choose their design objective at the start of the session. The cards of the tool, placed around the table, guide the players through dedicated stages to creatively co-design their objective.

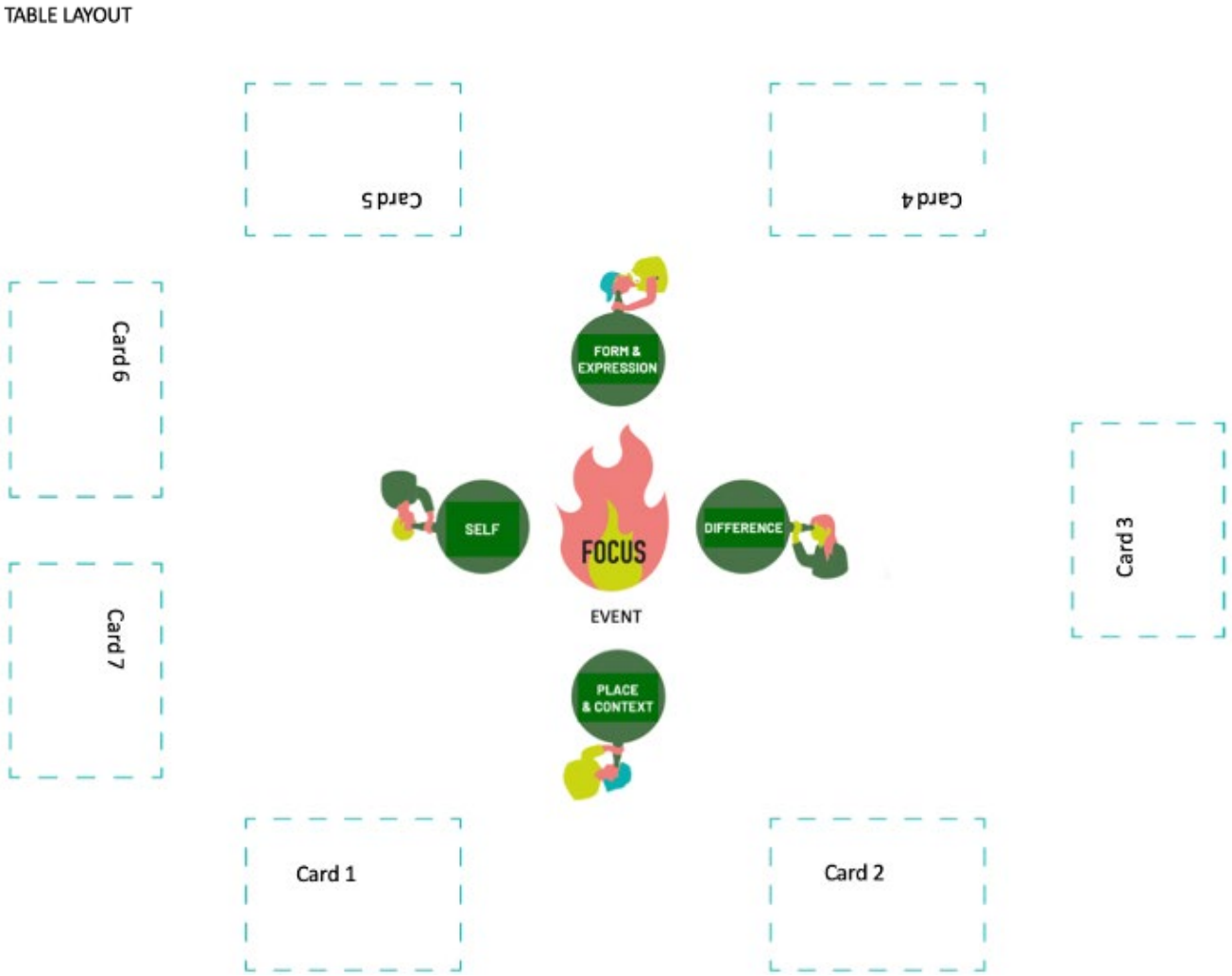


FIGURE 2: *Table setup.* [Author]

Method and steps

Each tool states the "point of departure" for the design of cultural encounters, referring to the four "corners" of the heuristic model (see Fig. 3):

Cultural encounter may spring to life when people:

Feel at home, safe, and engage with their own culture, identity, values and symbols	*Encounter cultural others, and engage in differences creatively*	*Encounter cultural form, and engage in shared cultural expressions*	*Encounter cultural meaning, and engage with cultural context in a meaningful way*



FIGURE 3: *Event tool Starter card (Card 1)* [Author]

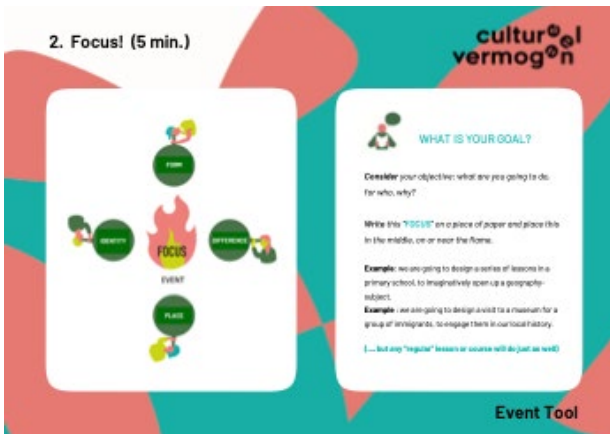


FIGURE 4: *Event tool Focus card – with the four "corners" (Card 2.)* [Author]

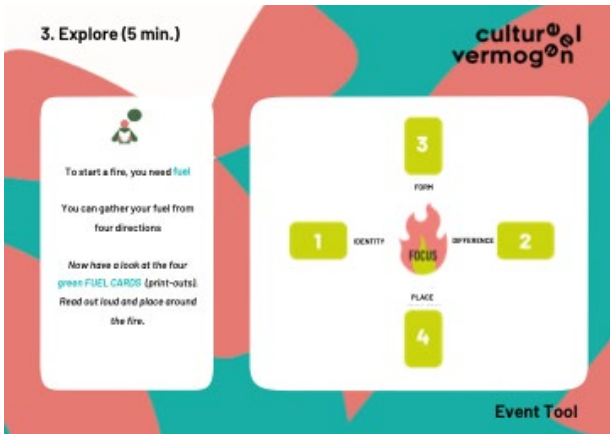


FIGURE 5: *Event tool Fuel cards (Card 3)* [Author]

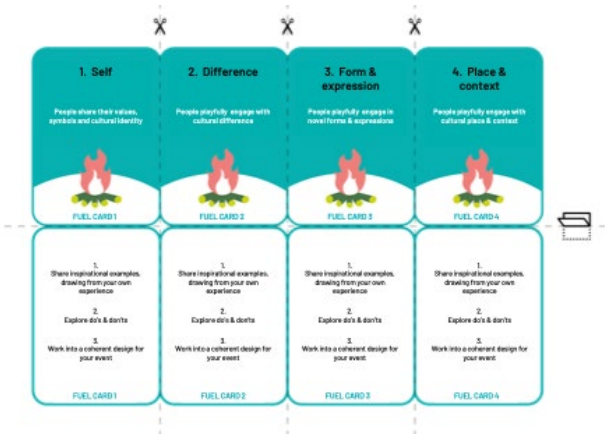


FIGURE 6: *Event tool Fuel cards (Card 3A)* [Author]

These are samples of cards form the *Design tool for cultural events*. It is beyond the scope of this "Teaching Experience" to present all of the cards of this tool; see below for full access. The tool leads the players to a tangible and practicable co-creative design of a specific event of their choosing. In a similar way, the other tools may guide the co-creative design of organisations, ecologies / networks and policy.

Unifying vocabulary

As such, the tools provide a consistent and substantive vocabulary that enables the four functional levels (events, organisations, networks, policy) to use the *same reference* for their methods and (e)valuations. This, in turn, opens up a dialogical approach to collaboration and policy making, providing a unified, process-oriented, qualitative perspective for arranging and evaluating cultural life in and of the community (Drion 2023).

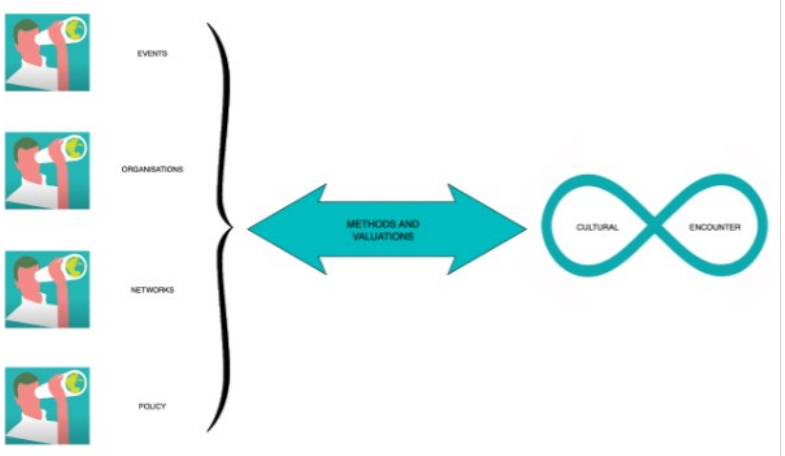


FIGURE 7: *Unified perspectives.* [Author]

Contexts

Cultural encounter does, obviously, not happen in a vacuum. Cultural self, cultural other, cultural form and cultural sense are expressions of – and instruments for – shared, self-aware commonalities, differences and boundaries. Moreover, in "culture wars", these commonalities, differences and boundaries are polarised and deployed towards designated rhetorical and political ends, contextualising all encounters (Drion 2024).

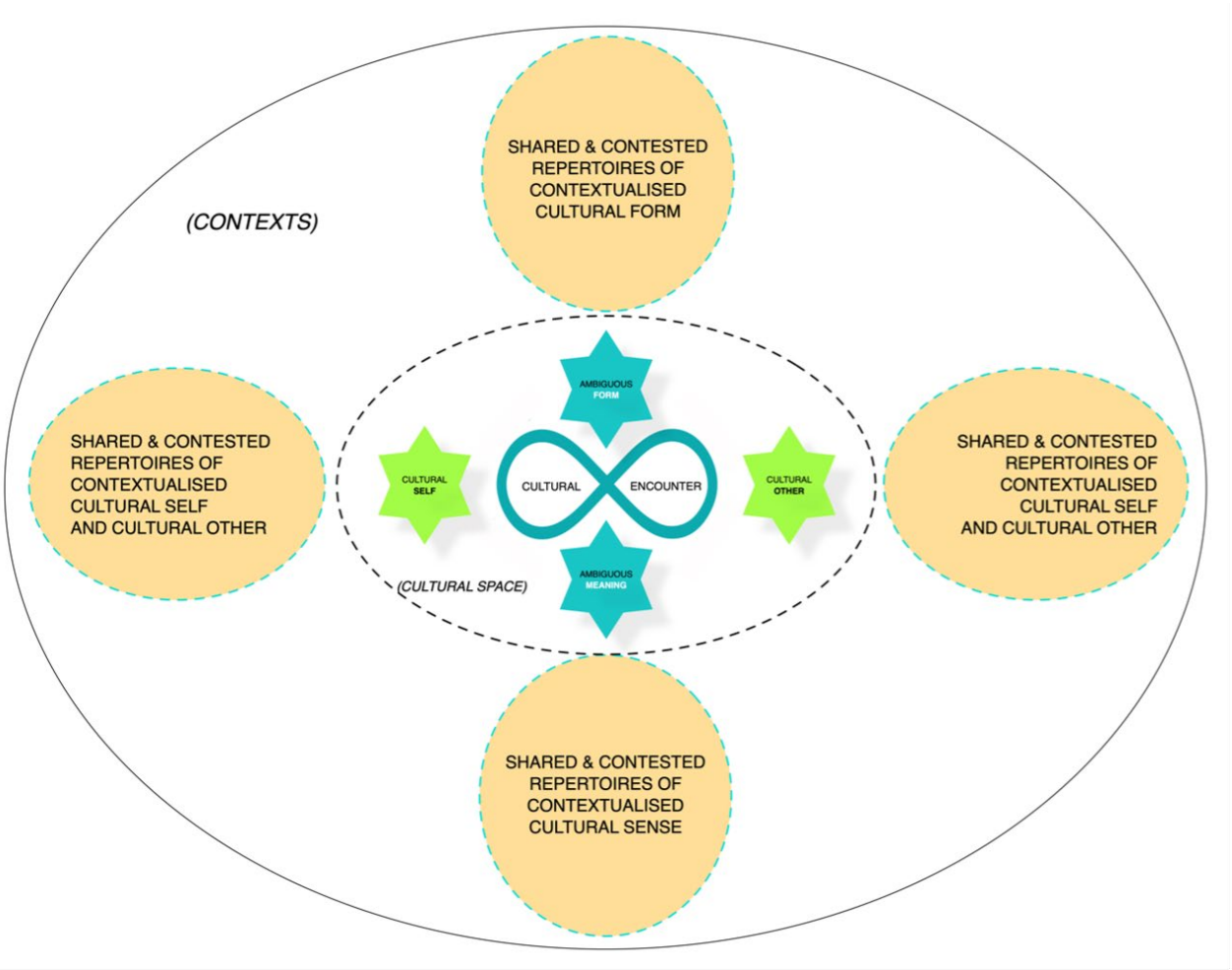


FIGURE 8: *Contexts of cultural space.* [Author]

These contexts, containing powerful images and real-life patterns of hegemony, polarisation, power reproduction and exclusion, are perv vasive in every cultural encounter. However, in the design-framework described here, these contexts are not politised or thematised as an oppositional "frozen" communication theme, but "liquified" through the contingency of the imaginative communication *mode* of cultural encounter (through playful engagement of ambiguous form and sense).

This implies a distinction between cultural confrontation and cultural encounter, which is indeed relevant in relation to this framework: in the first (confrontational) instance, the term "cultural" refers to a *set of meaning and values*; in the second (encounter) instance, "cultural" refers to a *mode of interaction*: the concept of cultural encounter describes a special quality (mode) of encounter that allows "cultural identities, values and meaning" to be brought into imaginative play. This, of course, is nothing new (and it happens all the time), and it is being promoted through all kinds of

interventions and strategies. It has, however, not yet been conceptualised in a consistent model that opens it up for reflection and professional practice between dedicated levels of operation. See also: "Discussion" below.

Applications and implications

In the Netherlands, the tools for cultural encounter are being tried and tested in a wide range of applications: for the design and evaluation of arts and music lessons and courses, events, festivals, socio-cultural spaces; for the design of teacher-profiles and competence-sets; for the design of organisational change and -restructuring; for the design and evaluation of ecological participatory networks; for the co-creative design of public policy, policy instruments and valuation methods.

These applications have shown that, although the concept and tools are very easy to apprehend and apply and initially provide great energy and focus, it does take resolve, a firm hand and an integral approach to anchor the approach in a continued, enduring practice.

Discussion

The concept of culture as border-crossing process, with cultural encounter as its basic unit may be situated as a middle ground or *third way* in the current discourse on cultural democracy and cultural space. Being neither a project for the promotion of high art, nor a project for cultural oppositioning, it may provide new footholds for public cultural policy and shared practice. Also, it opens a new vocabulary on the boundaries between social work, education, cultural integration and the arts, as it sees *cultural space* as a space of open ends, of imaginative exploration and of *becoming* – relevant for education, wellbeing, culture and the arts alike. As such, it may be situated in the heart of the *open society*, facilitating a "Rortyian" process of democracy: when people acknowledge the contingency of all positions in society, including their own (Rorty 1989). This deserves more reflection.

That said, cultural boundaries do exist, often coinciding with social-economic boundaries, and form very real obstacles for cultural encounters. The duty and challenge to arrange ecosystems of cultural care (Wilson & Gross 2018) is not diminished or overtaken by the framework of cultural encounter and cultural space. The framework may, however, provide an alternative vocabulary to facilitate the approach of these urgent issues. This too, needs more reflection.

Last, although practices are developing steadily, the empirical base for cultural encounter is not yet established fully. Do cultural capabilities grow through cultural encounter? What are the lasting effects in communities? How does the artist mindset interact with social boundaries? Because these research issues have not yet been adopted by an international academic platform, it may take time to make progress on this wide front.

Access

- The tools for cultural encounter (in Dutch) are available at the website of LKCA (see below).
- The three translated tools (in English) are available through this

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Geert Drion

Geert Drion (1960, NL) is an independent researcher and consultant. He studied Music (BA), and Cultural Policy & Management (MA). He was manager of several cultural institutions and lectured at the Utrecht University and Radboud University Nijmegen. He is currently working on a PhD (on the process-conception of culture) at the University of Groningen.



/TEACHING EXPERIENCES

Digital Storytelling – Individual Meaning-making for Heritage Tourism

By Hyung Yu Park

Associate Professor, Tourism Studies, Department of Marketing, Enterprise and Tourism, Middlesex University, UK

Introduction

Experiential learning emphasises student-centred, collaborative and inclusive methods that are often difficult to implement in traditional teaching environments. In order to maximise the benefits of experiential learning, there needs to be a critical focus on developing creative pedagogies and innovative approaches. Student-led projects offer opportunities for students to engage in experiential learning (McGovern, 2018). Heritage, a complex and multi-dimensional concept, is often difficult for students to conceptualise and

contextualise. Heritage evolves over time, is open to different interpretations and involves different stakeholders in its conservation and tourism development. The integration of digital stories as a summative assessment helps to enrich students' critical understanding of the intricate dynamics involved in utilising and promoting heritage in tourism, compared to more conventional assessment methods such as reports and essays. Through the use of digital storytelling students are encouraged to personalise and contextualise key concepts related to heritage, thereby enhancing their independent and reflective approaches to knowledge construction and co-construction.

The process of creating and sharing digital stories requires students to construct, reconstruct, and evaluate their experiences, often incorporating their emotions and inviting deeper reflection. Additionally, digital storytelling challenges students to consider how they produce, explore, and promote their narratives, thereby enhancing problem-solving skills applicable to real-world contexts and contributing to their employability. While digital storytelling has been widely adopted in healthcare and nursing education (Gazarian, 2010; McGovern, 2018; Keune and Salter, 2022), its broader application across disciplines, such as social sciences and management studies, needs to be further improved. This paper highlights the use of digital storytelling as a creative and innovative pedagogical tool that facilitates and integrates student reflections and experiences to enhance a more comprehensive and nuanced understanding of heritage tourism.

Digital storytelling as a critical and creative pedagogical tool

Central to experiential learning is greater emphasis on learning through educational experiences, which focus on students' role in facilitating their own experiences (Priest et al, 2000; Coulson and Harvey, 2013; Chiu et al, 2023). Experiential learning places focus on the student-centred and student-led knowledge construction and development, by 'actively engaged in posing questions, investigating, experimenting, being curious, solving problems, assuming responsibility, being creative, and constructing meanings' (Association for Experiential Education). Estes (2004) draws attention to student-centred facilitation methods which could provide students with more opportunities to take meaningful roles in their own learning. To engage students in active and autonomous learning, tutors are encouraged to develop a new experiential paradigm that prioritises creativity over traditional teaching methods, with the use of technology enhanced learning tools.

Given that films and specific forms of visual imagery used in a learning environment stimulate students' active participation and critical engagement with the content being taught, the practice of digital storytelling is expected to further enhance student-led and creative learning development. By visualising, recontextualising, and critically engaging with learning content through the process of digital storytelling, students are able to cultivate a qualitative approach to both critical thinking and reflective practice (Hibbert & Cunliffe, 2015). Digital storytelling can be a powerful tool for promoting critical thinking and creating a pedagogical space where students' perspectives and experiences contribute to the meaning-making of key concepts (see Ayikoru and Park, 2019). Through this process, students are able to broaden, challenge, and transform their personal perspectives and understandings of past and present, as well as society and the world- an essential goal of higher education.

Digital stories comprise of photography, audio, video and narration in a digital portfolio form. Digital stories enhance oral story-telling with images, music and text and have a potential to produce numerous educational benefits (Leopold, 2010). The UK higher education sector has become increasingly multinational and multicultural, making the embrace of diversity one of the major challenges in teaching

practice. More varied and innovative learning methods are essential to effectively address challenges such as language barriers, cultural sensitivity and the different learning styles of individual students. Here, digital stories prove effective as a learning and assessment tool for non-native English speaking students, with a greater emphasis on assessing their academic understanding in a more creative and less didactic way.

In my experience, digital stories could minimise the involvement of the teacher as an authority, even in the context of experiential learning. There is a concern that experiential learning may still remain teacher-centred, as teachers can potentially exert an authoritative influence on students' reflective approach to experiential learning (see Brown, 2002). Therefore, digital storytelling is of great importance in empowering students in the process of critical and reflective learning, where the focus is on how students, as active creators of knowledge, understand, (re) construct and (re)interpret the meaning and context of the learning involved. By using images, sounds, and narratives, students are encouraged to take initiative, make decisions, and intentionally create stories that are both accessible and engaging. It is evident that students are likely to benefit from the formative and qualitative nature of digital stories. Digital stories also enable students to undertake more extensive research, thereby developing relevant research skills that are transferable to employability. Importantly, students are able to experiment, think and challenge beyond the confines of existing paradigms and traditional practices, often leading to formulating their own original ideas and viewpoints of the major theoretical debates and issues concerned.

Digital storytelling in practice- opportunities and challenges

Following Ohler's (2008) suggestion that digital stories should be integrated within the goals of the curriculum rather than treated as isolated exercises, digital storytelling has been employed as a summative assessment for three heritage tourism modules I have developed and led- TOU3922 Cultural and Heritage Tourism (2007-2015), TOU3914 Heritage Tourism (2016-2022) and TOU3923 Heritage, Tourism and Digital Media (2024-present). When considering the creation of a new assessment method that accommodates the diverse cultural backgrounds and varied learning styles of individual students, I was drawn to the concept of using storytelling in different media formats. I was the first to introduce digital storytelling as a summative assessment at MDX in 2011.

This is the final year optional module which aims to develop a critical awareness and understanding of the contemporary development of heritage tourism, combining perspectives from both the social sciences and management studies. Heritage is both a complex, muti-dimensional and contested concept which students often struggle to clearly understand and discursively develop. Developing a clear conceptual understanding of heritage is essential in achieving the main learning objectives of the module. Students often choose this module without realising the complexity of the conceptual understanding of key academic concepts and issues surrounding heritage tourism such as authenticity, commodification, dissonance and globalisation. Through digital storytelling students can personalise and contextualise their understanding of heritage by creating stories that primarily link theoretical concepts with personal narratives.

In particular, it is important to encourage students to understand the 'multiple constructions of the past' that are 'endlessly revised from our present positions' (Crang, 1994: 341) in utilising and promoting heritage for touristic consumption. My teaching and research paradigms and practices have been grounded in challenging existing norms and values of society by including less dominant, alternative and individual perspectives. In contrast to positioning heritage as a symbol

of power, authority and privilege, I focus on individual meaning-making of heritage through tourism. I believe that this coherent focus has encouraged me to develop an assessment method that can facilitate and enhance students' individual meaning-making of heritage and tourism. This link between my research and teaching has been a consistent element in my pedagogical approach. To establish an alignment between pedagogical approach and assessment I was eager to develop an assessment method incorporating individual meaning-making through reflection and critical engagement, and the use of up-to-date technology. The process of evaluating digital stories reveals a fascinating contrast between students' personal constructions and diverse interpretations of heritage and identity, and the more rigid, essentialist and state-driven heritage narratives (Park, 2010; Park, 2016; Park and Su, 2024). Students often bring their unique perspectives, influenced by their personal experiences, cultural or ethnic backgrounds and creative approaches, which challenge the dominant narratives promoted by governments or institutionalised heritage discourses. These top-down frameworks tend to present heritage as fixed, homogeneous and often political, whereas students' narratives emphasise the fluid, nuanced and diverse nature of heritage. With a greater emphasis on the reflective and reflexive nature of digital stories, the themes given have been 'What does heritage mean to you?', 'The changing perceptions of heritage over the course of the module', 'London's unknown heritage', 'whose heritage is it' and 'Develop a new tourism itinerary with unique heritage experiences in London', with some variation in each year.

The first workshop, held at the beginning of the module, provides a broad overview of digital storytelling and experiential learning, along with guidance on group selection and assessment criteria. The project spans one full class and five seminar sessions (1.5 hours each) out of the 24 sessions, culminating in an open class viewing of digital stories and individual reflective presentations in sessions 23 and 24. Students are required to produce a digital story of four to five minutes in length, using a first-person perspective. Individual presentations have recently been introduced to encourage students to critically analyse their own learning experiences in depth, while also reflecting on their participation in group work and their specific contributions. These presentations also provide students with an opportunity to demonstrate their conceptual understanding through a brief literature review, connecting it to their digital stories. Students are usually allowed to form their own groups, which also serves as a mechanism to ensure their responsibility and commitment to the group work.

Once the group chooses a topic, they are encouraged to develop a storyboard with visual metaphors and images captured through their smartphones or painted by themselves, which I provide the first feedback on. One seminar session is dedicated to offering comprehensive workshops and tutorials on relevant technology, software, and resources, including training on editing software and incorporating music inserts. This session is usually run by members of E-learning support team who can address specific questions regarding the use of different software, apps and tools. The entire process of developing digital stories has helped to shape my role as a mediator and facilitator, rather than an authority figure, in students' knowledge development journeys. Engaging with students throughout the preparation, production and review of their digital stories allows tutors to better understand and appreciate students' roles and positions as creators of their own knowledge and experiences.

Practical tips for enhancing digital storytelling as a learning tool

Use of digital technology is crucial in digital storytelling, but students need to be encouraged to prioritise the story itself rather than relying too heavily on the technology. An over-reliance on these digital tools can

overshadow the substance of impactful storytelling, such as the development of character, narrative depth, and emotional and affective engagement. It is important to encourage students to first develop a strong storyline and draft scripts at the beginning of the project. The first workshop should focus on helping students identify the main focus and direction of their story, using critical and creative thinking. Once this storytelling foundation is established, a workshop on digital technology can be introduced to support and enhance their work. Depending on students' progress, tutors can take a flexible approach to determine when digital tools should be introduced to elevate the storytelling process.

Effective collaboration with the technology support team, such as E-learning support, enables both students and staff to keep up to date with the latest technology and make efficient use of different platforms and tools. Creating a resource hub within a virtual learning space, such as a university learning portal, can greatly support students throughout the duration of their project. This hub could include general guidelines, frequently asked questions (FAQs), sample projects, and additional materials that students can refer to at any stage of their work. Centralising these learning resources can provide students with quick and easy access to essential information and support materials for their independent learning.

Conclusion

Teaching and learning are both elusive and complicated concepts and activities. Digital storytelling, which leverages emerging technologies, can foster student-led, creative, and independent learning within an experiential framework. The use of digital stories, constructed and interpreted from a first-person point of view, proves effective to facilitate students' critical understanding of the interdisciplinary and qualitative approaches to heritage and tourism in an individual and autonomous way, thus fulfilling the specific learning outcomes of the module. Digital stories, unlike traditional learning methods, encourage students to visually and emotively portray and narrate the issues in their own voices. They thus contribute to enhancing student-led learning, with a focus on recognising students as the main actors of knowledge development and communicative learning interactions. The potential of digital stories as a reflective assessment tool needs to be further explored in order to better develop students' critical and self-directed learning skills, to strengthen the links between theory and practice, and to promote learning through experience.

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Hyung Yu Park

Hyung Yu Park, is an Associate Professor in Tourism Studies at Middlesex University has contributed to establishing heritage tourism as a significant interdisciplinary and multidisciplinary research area, leading the construction of new knowledge in the field through publishing in top journals and writing a textbook- Heritage Tourism by Routledge (2014), which has been adopted worldwide as a core text for heritage and tourism programmes. Her main research area is heritage tourism, identity and social memory, sustainable heritage tourism development, heritage in peacebuilding and wellbeing. She is devoted to discovering stories of the past through individual actors and (re)positioning the potential of heritage as a source of resilience. She has worked as key advisor and expert panel for sustainable heritage tourism with national governments and international organisations including UNESCO, Organization of World Heritage Cities (OWHC), OWHC-AP (Asia-Pacific) and International Council of Organizations of Folklore Festivals and Folk Arts (CIOFF). She has made substantial contributions to policy development and implementations in sustainable heritage tourism in South Korea, Vietnam, Indonesia, Thailand, Kazakhstan and Uzbekistan.



/TEACHING EXPERIENCES

Environmental sustainability and concert industry

By Milena Stefanovic
Assistant Professor, Faculty of Dramatic Arts, University of Arts, Belgrade, Serbia

Introduction or why we need to teach environment sustainability issues to students

During one of the Strategic Management and Marketing lectures I teach to the Faculty of Drama Master's students, we discussed trends and pressing issues that today's managers may face. At one point, a student commented that the issue of environmental sustainability is overrated and not particularly relevant to culture, the arts, and the creative industries in general. Although other students disagreed, the debate shifted towards economic and social aspects of sustainability, which were deemed more pressing in developing societies like ours in the Western Balkans. The

"challenger" student concluded that "eco-friendly policies" are implemented mainly for "marketing" purposes and that the creative sector can't contribute significantly anyway. Others also mentioned that the "green turn" is also somewhat fashionable and serves as a tool for corporate social responsibility, and although most of them heard about 17 UN SDG's, the understanding of whole framework, was low.

Motivated by contrasting and diverse opinions from future managers and professionals in the cultural sector, I developed teaching experience dedicated to environmental sustainability in creative sector, that address the ecological impact of creative practices.

The theoretical foundation for the topic is based on three pathways through which the arts promote environmental behaviour (Curtis at al 2014): communicating information; connecting people to the environment; embedding the arts in ecologically sustainable development. Furthermore, the overall framework (Curtis at al 2014) describing ways that the arts might help shape environmental behaviour is fundamental, claiming that the work of individual artists can influence the behaviour of citizens through the three pathways described above, which impact on a person's values, beliefs, knowledge, attitudes, self-identity and habits, and through these, on social norms (according to Curtis 2017). While accepting that creativity is renewable, sustainable and unlimited resource (Saucedo, 2022), we need to discuss character of "outputs" of this creativity, which leads to learning students not only about environmental perspective of sustainability but also for environmental sustainability.

Learning potential of the approach can be assessed based on how addresses the six components of Fink's taxonomy of significant learning: (a) foundational knowledge, (b) application, (c) integration, (d) human dimensions, (e) caring, and (f) learning how to learn, and this session is designed to address mostly application and human dimensions.

The overall objective is to facilitate a participative and collaborative identification of issues relevant to the creative and cultural industries, while exploring both "universal" and "tailor-made" strategies for addressing these challenges across different sectors. Below, I will outline the scenario I use for teaching the class.

Methodology, format and steps

The session follows the "World Café" workshop methodology, which is flexible and allows ample space for discussion, knowledge sharing, and idea generation. It allows participants to work in smaller groups, to discuss the issue, and to have joint points and conclusions. Additionally, as illustration and inspiration, I include practical example of best practices in the music industry specifically focusing on Coldplay's tour 2024, which is recognized for setting high sustainability standards.

About "World Café": The group is ideally composed of 10-20 participants. At start, they are divided into 3 or 4 groups and seated in separate tables. The group choose note taker and facilitator for each step or phase, who will be presenting the discussion points and conclusions. It is important not to have the same person presenting all the time, in order to include all participants. The groups can stay the same for all steps, or if there is enough time, they could be divided for each step of discussions.

Step 1: Mapping the level of "awareness" and positioning "environment sustainability" among other sustainability dimensions.

Goal: identifying perspectives and stands in the group – introducing the topic. It starts with some introductory remarks about main concepts, in order to secure the whole group has some understanding of key terms and relations among them.

1. Environmental impact is the result of the accumulated behaviour of individuals (the amount consumed per person), the energy and material resources used in producing the items consumed, and the number of people consuming (Ehrlich and Holdren, 1971).

2. Sustainability requires individual involvement and collective participation when questioning and changing unsustainable routines.

3. Harmony between creativity, economic activity, and sustainability is not evident. In fact, these different aspects of human intentions are contradictory and some authors consider that "it is very difficult to provide sustainable development in cultural industries because of their dynamicity" (Dursun, 2018).

Each group have 15 min to discuss the "tensions" between economic and environmental sustainability and the (im) possibility of sustainable development in cultural industries because of its dynamicity. Consequently, facilitator presents main conclusions and arguments raised in the group.

Duration: 30 minutes (15 for group discussion, 3×5 min for presenting and commenting).

Step 2: Identifying most relevant and common sustainability challenges for different cultural sectors. This phase is divided into two parts. First one is dedicated to present practical cases, that are relevant for the topic and to underline questions and data that are available on the issue of environment sustainability of music industry.

The first part starts with brief presentation about specific case, that usually most participants heard of, and points out some available data and statistics regarding the sustainability policies in the music industry. Basically I present the story of large scale performances by artists like Taylor Swift, Adele, Coldplay that have sparked significant discussion about the carbon footprint and environment sustainability practices. As a prime example of elaborate and systematic approach to environment sustainability, I elaborate the main points of the Coldplay strategy that in order to make "Music of the Spheres" Tour sustainable, established three principles as guiding: reduce ("our consumption, recycle extensively and cut CO2 emissions by 50%"), reinvent ("support new green technologies and develop new sustainable super low-carbon touring methods"), restore ("making tour as environmentally beneficial as possible by funding a portfolio of nature and technology projects and by drawing down significantly more CO2 than the tour produces").

Furthermore, I display main concerns presented in the public. One is related to the use of private jets and the overall environmental impact of "concert hopping" especially between USA and Europe. To demonstrate the state of play in regards to environment policies in the sector, I quote data from sustainable-impact agency Betternotstop, latest edition of its 'More Than Music' report into music festivals and sustainability. Of the 100 festivals featured in the 2024 report: 46% have a publicly available sustainability policy; 31% have publicly available carbon measures; 22% have measures to offset the carbon costs of audience travel; 26% are reducing or changing their fuel usage; and 25% are working with renewable energy; 14% of festivals showed no sustainability actions or data on their websites at all. Concert experts estimate that 50% to 80% of the carbon emissions from touring come from fan travel, which would be significant for residency-type shows, and a single-use stage stadium sounds like a misuse of resources (Adele Munich shows 2024, 130million € temporary stadium). Thus, by presenting different approaches and arguments that float around music concerts but also festivals, students can grasp wider

context and better understand the level of complexity of the issue, but also possibilities.

Why the Coldplay case? Mainly because it can help participants to recognize main carbon foot print sources, to discuss how they are relevant for different industries or sectors and identify elements that add value and benefits, such as transparency, effective communication, and credibility above all.

Duration 10-15 minutes.

Second part of this phase includes group work. Each group is asked to focus on one industry or cultural sector (sector or industry is selected by whole group: museums-heritage, festivals, performing arts like theatres, etc. according to the preferences). The group jointly list the key sustainability words or problems and discuss and suggest one strategy or approach for only one problem in selected sector. For example, energy efficiency in the museums; recycling during the festivals; etc. The goal is to brainstorm about different modalities and strategies that could be applied within specific management or production frameworks.

Duration: 30 minutes.

Step 3: The session include a joint discussion and presentation of potential solutions or strategies for addressing specific issues within a chosen sector or industry. After 30 minutes of group work, a representative from each group—typically the facilitator or note-taker—will be invited to share their group's strategy for addressing the specific problem. These strategies should be written or graphically presented on A4 paper or a flip chart so the entire group can easily follow along.

It is crucial that each group focuses on only one issue and develops a single strategy to ensure clarity and prioritization. Groups are also encouraged to be as specific as possible and to provide detailed explanations of their proposals.

Duration: 45-60 minutes.

Step 4: Wrap-up and conclusions: The session is concluded with a summary of the proposed strategies, followed by a brief discussion of the sectors and industries chosen by the groups. This will include an exploration of how applicable some of the proposed solutions are in practice. If the group is international or composed of participants from different cities, the session will end by posing additional questions for future consideration or as food for thought:

- How are the creative sectors in your country of origin (or current city, region) addressing green practices and policies?
- For example, are music festivals in your area meeting sustainability criteria?
- Are museums or other cultural institutions adopting green practices?
- Is there a specific cultural policy in place that supports sustainable practices in the creative sector?

Duration: 10 minutes

Final remarks

The framework used in the session contributes to educating about environmental sustainability as well as educating for environmental sustainability. There are three main learning outcomes: the distinction between individual and collective/public environmental actions; raising awareness about most notable practices in music industries and conflicting perspectives in this regard, and final, helping participants to become more alerted and attentive in public environmental action options from professional positions.

Statement that harmony between creativity, economic activity and environmental sustainability is not evident sparks the

discussion, while majority believes that environmental impact especially in terms of energy consumption is a relevant factor. This was obvious when discussing different cases of "concert hooping" between continents, but also when the issue of growing demand for processing power driven by AI applications was mentioned. Organizations across all industries including creative once are incorporating AI into their operations, aiming to enhance efficiency and foster innovation, and from environmental sustainability, this threat is perceived as biggest and still bit neglected. If we accept that the environmental impact is result of accumulated behaviour of individuals, the energy and material resources used in producing the items consumed, and the number of people consuming (Ehrlich and Holdren, 1971), the impact of creative industries is huge (no matter the classification, from concentric circles model by Throsby, to the categorisation used in the development of the UK's creative industries policy strategy (Department of Culture, Media and Sport, 2001); the copyright-based model adopted by the World Intellectual Property Organisation, 2003; or a model developed within UNESCO's Institute for Statistics, 2007).

On the other hand, it is obvious that many students believe that we expect too much from the sector with less commercial features (like core creative arts) that need to focus on economic outputs in order to survive. Furthermore, many agreed that ecological footprint matters when we talk about big festivals, concert industries, IT sector in general, while noting that those sectors already implementing different policies in this regard. The most notable artists and organizations are more visible, and expectations are naturally higher, since the influence and potential impact on a person's values, beliefs, knowledge, attitudes, self-identity and habits, and through these, on social norms, represents resource that needs to be managed with responsibility. The case of Coldplay tour showed how transparent and verified process (by MIT) may provoke and attract debate and discussions, and set standards for the music industry in concerts and festivals. Vy contrasting such approach with the approach of other popular artists like Adele, with two-digit residency concert costing more than 100 million $, including construction with first portable stadium – venue that will be transported all over the world,

In the public sphere, there are many conflicting narratives about sustainability, as well as conspiracy theories that academics often dismiss as non-threatening for certain groups, like educated young professionals. However, this assumption should not be taken for granted. A participative and deliberative approach to learning about these issues would be beneficial. Understanding the "green value" of projects, being aware that economic outputs often go together with environmental impact and being able to replicate successful practices across various sectors and settings is crucial for students and managers in the creative sector.

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Milena Stefanovic

Dr. Milena Stefanovic, is an Assistant Professor at Faculty of Dramatic Arts, University of Arts, Belgrade, Serbia. Main research fields: strategic management and leadership, organizational culture and behavior, entrepreneurship in the cultural industry. Before joining academia, Stefanovic worked as a manager in a private corporation and international foundation.



/TEACHING EXPERIENCES

Making the Familiar Strange: Using zines as a reflective tool in arts management education

By Caitlin McKinnon
PhD candidate, Queen Margaret University and University of Stirling

Defining a zine

To define a zine is no easy task, for as Dr. Ash Watson notes "a zine is often understood by what it is not" *(Zine Making as A Method 2020)*. Zines, unlike magazines, are self-made publications. Importantly, there are no set-in-stone rules for zine-making. They can be about anything that is of interest to the maker and can contain poetry, narratives, drawings, comics, collage, among many other things. Zines are "often associated with radical or alternative cultures" (Brown et al. 2021, p.1), with the DIY nature and 'self-

publishing' aspects acting as both key features "as well as an ethos and a kind of political orientation" *(Zine Making as A Method 2020)*. They are inherently non-commercial and non-professional.

My PhD research focuses on the variation in the discourse of arts management within academic institutions, arts and cultural organisations, and cultural policy and public bodies in Scotland. Seeking to develop a greater understanding of how arts management is taught and practiced, this research explores the relationship between arts management in the sector and in academia in the hopes of contributing to building a stronger more collaborative connection. This was done with the understanding that my previous research (McKinnon 2020) and many other authors have identified a sense of distrust from arts management practitioners towards arts management education ((DiMaggio 1987; Martin and Rich 1998; Burns and Pichilingi 2000; Sikes 2000; Şuteu 2006; Brkić 2009; Rosenstein 2013; Varela 2013). As such, a consideration of this scepticism and the possible tensions of an increasing popularity of arts management education, professionalisation and standardisation within the arts and cultural sector sits at the forefront of my approach to the research.

In reference to the work of Donald Schon, Moon (2001, p. 3) suggests "professionals are not necessarily able to describe the basis on which they act", highlighting that 'professionals' build up experience based on their 'practice' through a process of reflection, which creates theory for practice that is inherently tacit and therefore difficult to describe. Recognising this, I wanted to create space within my research for participants to dive into their understanding of their learning, and ultimately tap into those tacit and often intangible aspects of how they do their work. An ongoing journey to decolonise my approach to research added further reasoning to weave in alternative ways of approaching research on education.

Wanting to provide tools that could – to pull from the old anthropological saying – make the familiar strange and the strange familiar, I incorporated zine workshops. Where interviews introduced me to the breadth of knowledge my participants held on the field of arts and culture more widely, zine workshops mixed in depth by promoting a process of active reflection. Deconstructed by nature, zines provide a physical way to break up an idea or problem between its eight pages (*Zine Making as A Method* 2020; Brown et al. 2021), making them a useful vehicle to unravel an experience and "encourages a personalised remixing of ideas" (Brown et al. 2021, p. 1).



IMAGE 1 & 2: *Example of an 8-page mini-zine folded and unfolded.* [Author]

Calls for more reflexivity

Recently, researchers in the field of arts and cultural management have shown increased interest in the field's professionalisation and the effects this may bring, both positively and negatively (Heidelberg 2018, 2019; Durrer 2020). Heidelberg (2019, p. 63) suggests future research should "critically examine whether or not individuals do want to fully professionalize the field", adding that there are some compelling reasons not to. Included in this are fears of increased standardisation across the field that "reflects the isomorphic tendency in neoliberal societies to adopt organizational procedures and policies that are considered legitimate" (Alvarez Lorenzo and Gilmore 2021, p. 123) and fails to consider those who have always been practicing uncodified and unrecognised forms of arts and cultural management (DeVereaux 2009; Cuyler et al. 2020). The danger, as Dragićević Šešić (2018, p.10) notes, lies in "uncritically accept[ing] notions and ideas without questioning its applicability or relevance in another cultural context".

Further to this, authors, such as Durrer (2020, p. 189), indicate a need for increased reflexivity in the field to investigate seldom explored "values underpinning what is meant by 'managing culture' and what constitutes 'valid' knowledge in addition to teaching and learning traditions". Similarly, DeVereaux (2009, p. 163) suggests the establishment of a reflective discourse of practice, which moves beyond reflection alone and leads to "a critical examination of accepted practices".

These calls to action align with what I have seen in my own research as it continues to develop. In many ways my participants have expressed a strong desire to learn, think and critique and to have the time and space to do so (McKinnon 2024a). Emphasing their fears and concerns for the sector, they pointed to a lack of time for critical reflection when working in the field and the general sense that the sector is apprehensive to shift the way things are done and ultimately is risk adverse.

Zines as a pedagogical tool

I was initially drawn to zines as a tool for reflection as it positioned participants "as critics, creators, and crucially, experts in their own communities of knowledge" (Brown et al. 2021, p. 2) and provided a space for participants to ask uncomfortable questions or challenge deeply held beliefs within themselves, within existing systems and within the very institutions in which they sit.



IMAGE 3: *A selection of zines I've created to reflect on my own research practices.* [Author]

In my own somewhat nebulous position of student, teacher, and researcher, I have found the practice of using zines useful to breakdown the especially complicated and sometimes uncomfortable issues that arise when doing research about academia from within. Whether that be re-working my research question, disentangling my positionality, or reflecting on the process of 'doing' research (McKinnon 2024b), taking the time to look at these experiences away from my laptop, in creative and embodied way, provided a way of making sense through the process

of making that was quite empowering and honestly, refreshingly fun.

In approaching my research, I was keen to use methods which could address my concerns regarding recreating certain power structures and dynamics in the classroom or research space. This was a particular focus for the workshops with students. As such I drew from feminist and critical pedagogical theorists such as Bell hooks and Paulo Freiré whose work, as (Sahagian 2022, p. 1) suggests, "insist[s] that learning must be a process of liberation that destabilizes hegemonic constructs including white supremacy, patriarchy, and capitalism". From my perspective as a researcher, the goal was to facilitate an activity and create a space where these power relations were considered and the relationship between myself and my participants (i.e., students and teacher) were non-hierarchal.

There is already much literature on incorporating zines in the classroom as a feminist and critical pedagogic tool. Creasap (2014, p. 156), for example, suggests "zine-making employs three principles of feminist pedagogy: participatory learning, validation of personal experience, and the development of critical thinking skills". In this sense, the zine method is presented as a way for students to connect complex theories to their everyday lives in a participatory and collaborative way (Creasap 2014; Ashtari et al. 2022). Historically speaking, the cultural context and development of zines makes them an effective pedagogic tool to deconstruct dominant discourses and ideologies and uniquely situates them to explore one of the core aims of critical pedagogy – examining "the role of power in the production of knowledge" (Desyllas and Sinclair 2013, p. 298). As Desyllas and Sinclair (2013, p. 299) advocate, "the utilization of zines in the classroom is also an opportunity to teach our students that their voice has as much validity, legitimacy and power as a well-known author" which further destabilizes the traditional academic classroom.

Strengths, benefits, and things to consider

The following section includes excerpts from a conversation I had with writer and fellow academic, Alan MacPherson, as well as selections from a reflective piece by student, Claire Shortt. MacPherson attended one of my research workshops with his students and went onto use the method in his classroom as a form of reflection/evaluation at the end of another module. Shortt wrote about her experience using zines in my workshop for a reflective journal assignment for another module and kindly gave me permission to share aspects of it.

Creating space

For MacPherson, the choice to use zines in the classroom was framed in reference to his approach to teaching more broadly.

> *I suppose my initial approach to designing courses was to give as much content as possible. But over the last few years … I've kind of changed my approach so that … there is plenty of content and quite hopefully diverse content – but also space for students to reflect, to have a lot of discussions, to work together collaboratively as well.*
>
> (MacPherson 2024)

In our conversation together, we explored how this aligns with some core tenets of the critical pedagogic practices I had been exploring where the focus is on making space for collective learning and knowledge sharing rather than a "Western epistemic approach where individuals acquire, create and own knowledge as private intellectual property" (Ashtari et al. 2022, p. 3).

From an educator/researcher perspective, the reflective space and comfortable

environment stood out as a strength of the zine workshop.

> *I think the combination of … the very sort of comfortable, safe space, the questions, the introduction – that [were] provided. All of that helped to really encourage a very open and I thought, you know, deeply reflective. And for me, very useful conversation among the students.*
>
> (MacPherson 2024)

The informal elements of the workshop afforded a certain level of comfort to students to be able to express themselves in ways that they had not previously.

> *I had never tried to communicate or hone these beliefs I held, with this space being the first time I felt comfortable doing so, and crucially, where I was asked to openly share them, and openly share them I did.*
>
> (Shortt 2024)

Shortt's reflection demonstrates the ability of the space created through this process to enable learners to share their knowledge, experiences, and opinions. The emphasis on being asked to share beliefs she had not yet articulated suggests the importance placed on having the space to share her views and have them seen on an equal level to that of researcher/educator, perhaps for the first time.

Disrupting hierarchies

As a writer, who is concerned with texts and visual culture, MacPherson emphasised the cultural and historical context of zines as an aspect that makes disorder (in a positive sense) possible.

> *The fact that [they are] something that is so associated with … counterculture or less mainstream cultures. And the fact that [they are] therefore … perhaps loaded with a sort of slightly … unorthodox or non-official kind of method of making a document.*
>
> (MacPherson 2024)

Describing that she "unexpectedly fell down" a different route than her peers, Shortt (2024) noted feeling "slightly guilty for taking a dark turn", with her zine resembling as she describes the "newspaper cut outs of a deranged serial killer". While I would have preferred to the process to be guilt-free, her candour and openness to explore "the struggles [she] felt internally about … issues within the sector" exemplifies the benefit of this non-conventional media to pick apart feelings of frustration and question, "'the system' and in particular the role of [an art] manager within it". Shortt's zine, though potentially grim, became a vessel to explore her position and future place within this system.

Elements of formality and hierarchy associated with management systems and the traditional academic context are inherently challenging to disrupt both in a reflective sense and in the real. To be clear, zines are not being presented as a cure-all but rather a tool open to oddities, weird explorations and disruption of these elements, systems, and ways of thinking

> *Providing students with a with a means to express their learning and their reflections on the learning that kind of empowers them, maybe a little bit, to sort of disrupt those hierarchies and disrupt that formality – I think that for me makes it a really useful thing.*
>
> (MacPherson 2024)

Cultivating collaboration

As Creasap (2014, p. 156) notes "whether an individual or collective effort, making zines is a collaborative process". Those participating can collaborate through the conversation that often surrounds zine-making, they can share ideas, provide feedback, and respond to what others are doing and talking about. In creating a space that is "not 'productive' in the usual sense, with participants operating neither in 'conflict or …harmony', but in the 'continuing process' (Le Guin 1989: 153) of being together in the university", the goal becomes "co-education through craft, support and discussion" (Brebenel and de Bruin-Molé 2020).

Importantly, this collaborative aspect can move beyond student-to-student and creates the opportunity to blur the student/teacher boundary. In fact, Ashtari et al. (2022, p. 3) suggest, a truly "transformative experience as whole human beings bearing emotions, contradictions and lived realities that create moments of vulnerability, but also deep and intimate learning conveyed by critical awareness and engagement … is not possible if we as teachers avoid being vulnerable and merely encourage students to take risks". That said, taking part in a process that sees learning as dialogic exchange rather than depositing information can be quite challenging for both students and educators as it requires a certain level of openness and as Shortt (2024) describes it can bring up "quite a lot of heavy emotions and feelings" that educators need to be prepared to deal with.

Some things to consider

Brebenel and de Bruin-Molé (2020) propose zine-making as a "micro-action that offers a potential bridge towards praxis as resistance". However, it is important to understand that zine-making alone does not guarantee radical transformation in your classroom. In truth, the use of zines should be done with attention to their history and a thorough contemplation of the institutional context which you intend to bring them into. The implications of introducing zines to the classroom format can range from confusion and frustration from students to hesitancy and resistance from wider academic circles. Both can be weary of how their expectations of knowledge transfer will be met and concerned about how this will fit into traditional academic grading systems.

From a research perspective, there is also a complexity to analysing and working with the 'data' produced through this process. For instance, in my research, the object created is inherently connected to the conversation that takes place surrounding its making. Without that context, analysis of the zine's rests on the researcher's ability to interpret what the participant intended. This can be both a challenge and limiting for findings. With an understanding of these limitations, I encouraged participants to begin the analysis process by explaining their zine in the workshop.

Similar issues arise when utilising zines as an assignment. How one marks a zine can create anxiety for both students and educators. Educators might feel pressure to include a traditional academic reflection along with zines as a means to combat this complexity, but this poses further challenge. Some authors argue that within the confines of the academic context, the popular axiom – that there are no rules – is at risk and suggests the possibility that "at best we were co-opting zines for neoliberal academic institutions chasing pedagogical novelties, or at worst these zines as class assignments were not zines at all" (Ashtari et al. 2022, p. 8).

Balancing the benefit of the process versus what is produced in this context requires tact. These challenges, however, should not be viewed as impossibilities, but rather important considerations of the realities and implications of incorporating such methods. Choosing to incorporate zines into research or pedagogical practices should be rooted in understanding of how they fit into wider research aims and pedagogic goals.

Practical application

Introducing the activity

As someone coming into the classroom as a one-off external visitor, it felt necessary for me to provide ample time for the participants to get comfortable with me, the materials, the topic and amongst themselves as a group. Practically speaking, this meant taking time to introduce myself, my research, and zines at the beginning. This included learning to fold the mini-zines together and allowing the participants to start exploring the materials, the prompts, and their zines before encouraging conversation.

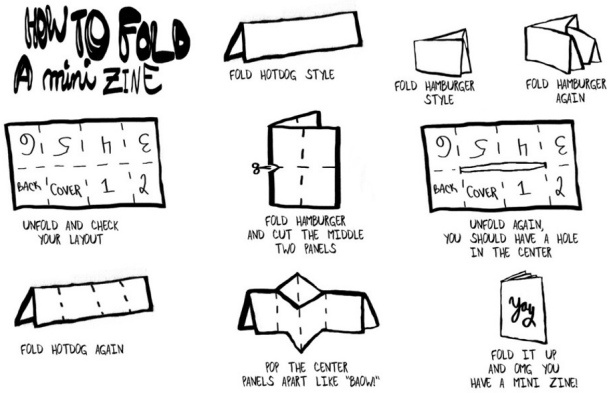


IMAGE 4: *Folding instructions and illustration from Ashley Topacio*

How you introduce the activity will depend on your goals overall and how much time students have previously had to familiarise themselves with module content, the instructors, and other students. That said, in most cases it will be useful to contextualise the tradition of zines as a media rooted within feminist and anti-capitalist ideologies (Creasap 2014; Sahagian 2022) as this can help your students understand the "role of zines as alternative forms of writing stemming from political practices of social movements that center counter-narratives" (Ashtari et al. 2022, p. 6).

Including examples and prompts

While a full introduction might not be necessary in each particular case, it may still be useful to explain to your students the motivation for utilising such a method and ultimately what you might hope to achieve through the process. Providing some examples can help students begin to visualise what they might make themselves.



IMAGE 5 & 6: *Zine produced by Freelance creative Morvern Cunningham exploring why the cultural sector in Edinburgh (and beyond) needs to return to future thinking in our so-called 'post-pandemic' world* [Images from Out of the Blueprint]

Including zines produced by those working in the student's own sector may be an appropriate catalyst for thinking about current issues within their field "that [are] not written about anywhere else" (Creasap 2014, p. 157). Similarly, providing a couple of prompts can help point students in the right direction for the goals you have identified. Prompts might

range from 2-3 more focused questions which elicit specific answers or responses, or 4-8 larger themes that leave space for more exploration, understanding or deconstruction of ideas or concepts.

Choosing materials

In the same sense that there are no rules for zine making, the materials you provide can be open-ended. If you choose to use the mini-zine as your format, you will want to ensure you have paper (A4 will do) and scissors. Along with that you will likely want some drawing and writing tools.

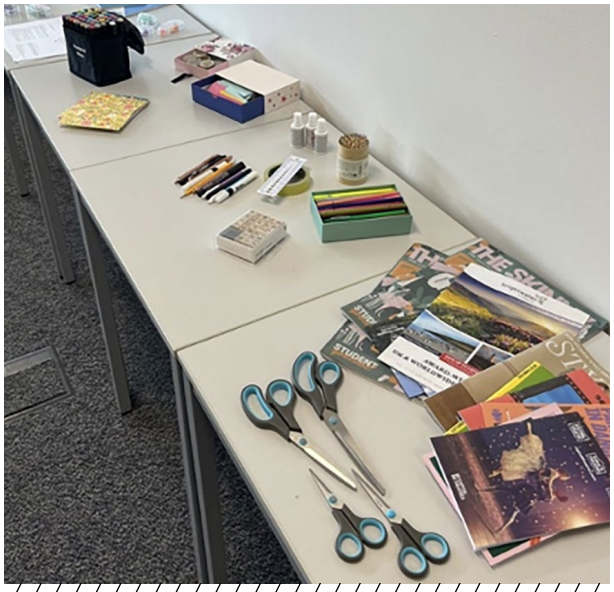




IMAGE 7 & 8: *Examples of materials provided at zine workshops [Author]*

Additionally, while not a requirement, adding some materials such as magazines or other texts and images to dissect can be beneficial in removing the pressure to produce "something good in a normative artistic sense" (*Zine Making as A Method 2020*). What is more, the visual or textual materials you provide may be used in a prompt-like way to encourage criticality and a creative analysis of the materials supplied. For example, in my own workshops, I provided printed copies of a cultural strategy document, descriptions of academic programmes as well as old copies of an arts and cultural magazine.

Concluding thoughts

Reflecting on his experience, MacPherson (2024) noted that the "rich response that was obtained from students from having used this method, really stood in stark contrast to the kind of lack of engagement" they might get with more standard issued evaluation forms. As an example, a student describing how much they enjoyed a field trip as part of their module with a tongue-and-cheek drawing of themselves on the trip "yay arts!" poking fun at the "STEM losers over there" who didn't get to attend such a cool trip. Likewise, Ashtari et al. (2022, p. 8) point to the "happy discoveries: 'that thought is going into my zine!'" that were interspersed throughout lectures and discussions. Though further reflection on output produced by the zine-making process is needed, I too have noticed the unique quality of insights in initial analyses of zines students have created. Somehow uncomfortable conversations, looming fears and questions, and strong beautifully articulated critiques made their way onto the pages of the zines in the unexpected forms of satire, memes, and cartoons among other fantastic creations.

Further Reading

While I am certainly not the first person to incorporate zines into the classroom or

research context (and I certainly won't be the last), my hope in writing this piece is that it may provide a convenient introduction for those interested in utilising zines as a reflective tool in the arts management and cultural policy classroom. It seems appropriate to end with an acknowledgment of zinesters (both academic and not) who have come before me and urge you to check out the further readings below.

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Reflective Questions

1. How would you describe the space or environment of a typical academic classroom? How would introducing a tool like this change that dynamic? Is that something you would want? Why or why not?

2. Are there any concepts within your programme or course that would benefit from being reflected on in a non-traditional way? What elements of this approach would be useful for this and how would they be different from a more traditional academic assignment?

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Caitlin McKinnon

Caitlin McKinnon is an SGSAH funded PhD Candidate at Queen Margaret University and the University of Stirling. Through a partnership with Creative Scotland, Caitlin is exploring the intersections of arts management and education. Caitlin holds a BA from Toronto Metropolitan University with a major in Cultural Studies and a double minor in Philosophy and Curation. Fostering a strong love for learning and research, Caitlin went on to complete a PgCert from Humber College in Arts Administration and Cultural Management, before making the big move from Canada to Scotland to complete an MA in Arts, Festival, and Cultural Management at Queen Margaret University. Throughout her education, Caitlin has sought to immerse herself in the arts and cultural world in a variety of different positions, highlights include co-founding a community arts zine in her home town, volunteering with a Toronto Artists Collective during their takeover of a vacant subway kiosk, and working at the Lakeshore Grounds Interpretive Centre to run story based workshops for the local community. More recently, Caitlin has worked on a number of different research projects commissioned by Creative Scotland, British Council (Scotland), Engage Scotland, as well as organisations such as Out of the Blue, The Stove, and SESQUI Canada. As a developing researcher, Caitlin's research interests include discourses of arts management, professionalisation, cultural policy, and relations of power in the cultural sector.

