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Foreword

The Estonian Academy of Music and Theatre, which recently celebrated its 100th anniversary, has been teaching, developing and researching cultural management for 20 years. Although it is still a young field, it already has an established image and academic traditions as well as a dignified community of alumni.

One might think that it is not quite self-evident for the field of cultural management to belong to the sphere of activities of a music and theatre university that mainly teaches performers, composers and actors. Twenty years ago it was indeed like that: the new programme was launched on a project basis, with the support of foreign funding and international teaching staff. Over the years, however, the cultural management programme has become more and more entrenched and adapted at our academy. Several graduates from the curriculum have become professors themselves, and ties with other disciplines have strengthened. An important step was signing an agreement for a joint curriculum of Cultural Management with the Estonian Business School in 2011, which laid the foundation for cooperation between two universities with very different profiles.

In the academic structure of the Estonian Academy of Music and Theatre, Cultural Management is currently grouped together with Musicology, Music Pedagogy and Instrumental and Vocal Pedagogy. Our research activities and theoretical studies are largely based on precisely this department. I am convinced that the strength of our academy lies in the symbiosis of scientific and creative activities and theoretical and practical learning. The teaching staff and students of cultural management have an important and established role to play in this multi-faceted community.

Margus Pärtlas
Vice-Rector of Education and Research at the Estonian Academy of Music and Theatre

Foreword

Twenty years ago the Master's Programme in Cultural Management was launched at the Estonian Academy of Music and Theatre, as there was a great need for professional cultural managers who, in addition to practical experience, would also have a theoretical knowledge of management. It is a pleasure to note that 96 cultural managers have defended their master's degrees to date and their actions have an impact both in Estonia and in the international cultural field. From the very beginning, the programme had international ambitions, whether in terms of the invited teaching staff or international students. Today, the proportion of international students is perhaps even greater than that of local students. This enriches the Estonian cultural landscape and also introduces Estonia abroad, strengthening relationships and encouraging synergy.

Over the course of twenty years, the programme has gone through various changes, both in terms of courses taught and the teaching methods. The world has changed and so has the management of culture. It is important to be up to date and forward-thinking. And I am glad that the Master's Programme in Cultural Management at EAMT has been just that. Based on the programme, four *Managing the Arts* collections have been published so far, consisting of research articles by students and as well as faculty members. These articles reflect the issues and debates topical at the time of writing. Together they also form a nice overview of the development of the research field of cultural management.

Anu Kivilo
The first coordinator of the master's program in Cultural Management at EAMT and
CEO of the Arvo Pärt Centre

Introduction

Annukka Jyrämä, Estonian Academy of Music and Theatre

We welcome you to join us in celebrating 20 years of cultural management education at the Estonian Academy of Music and Theatre. Cultural management as a discipline, practice and programme of education has developed from its infancy into early adulthood. The profession of an arts or cultural manager has become legitimized with its own distinct yet flexible professional identity. This identity has evolved from that of being mediators between the arts and business or customers to include professionals with a broad understanding of different fields, multidisciplinary perspectives, and an ability to apply a varied skillset, not only between the arts and the customer but also engaging in societal challenges and in transforming the global context of art and culture.

Arts and cultural management in practice and education have from the start been interdisciplinary or multidisciplinary by nature, including topics such as management, marketing and leadership, and others adopted from (art) sociology, as well as building an understanding of cultural policy and the legal frameworks that arts and cultural managers have to work with.

The practice that arts and cultural managers work in seems to be increasingly transforming – facing new challenges such as digitalization and sustainability, and social, ecological and cultural issues. In addition, rapidly changing consumer values and needs, as well as global crises, are requiring arts and cultural organizations to respond, adapt, and rethink their role in society. These transformations affect arts and cultural managers in their everyday work and their professional identity.

The Cultural Management MA Programme (CM) was established at the Estonian Academy of Music and Theatre in 2002. Since then, as Anu Kivilo mentioned in her foreword, more than 90 graduates have worked in a variety of positions in arts and cultural organizations, ministries or as entrepreneurs. The programme was international from the very beginning, with international professors and staff, and the international context continues in a variety of ways today.

The programme has engaged in several international projects to build strong networks and, as a means to enhance the quality of the programme, responded to needs as they have been identified. In 2012, the master's programme was modified to become an innovative two-year full-time joint curriculum of cultural management with Estonian Business School (EBS) with more emphasis on the sustainable use of local professors. The programme has been international,

interdisciplinary and flexible from the beginning, with a special emphasis on the management of culture and creative industries.

Today, we at the Cultural Management master's programme at the Estonian Academy of Music and Theatre acknowledge the changing needs of arts managers and have re-created our curriculum to respond to the current demands of the profession. The curriculum follows a challenge-based pedagogy with the double diamond model as a basis (see, e.g., article by Anna Ranczakowska, pp. 182–199). This enables students to connect practice and theory from the start, and build their understanding of how tools, theoretical models and frameworks can allow us to analyze and act in response to changes, trends, and transformations in the context of the profession.

This book celebrates the transformation, looking back at the development of the arts and cultural management field with a strong footing in the present and a clear future-oriented perspective. The book is divided into four sections covering the field as a discipline, practice and field of education and concludes with topics selected from the work of our graduates that highlight the academic quality and novelty of their contributions as well as reflecting the practical context of the cultural management field. The book presents articles and interviews by our teachers, long-term partners and experts in the field (Cuenca, Jyrämä & Luonila, Schramme, Dragićević Šešić, Gombault), as well as our graduates, who have devoted themselves to an academic career (Urb, Sassi (with Toomela), Kiitsak-Prikk, Kuznetsova-Bogdanovitš, Tasser) and articles based on selected MA theses defended within the last 5 years (Alanen, Laiakask, Nurmela and Saarikorpi).

The book is the 4th edition in our series of publications under the title *Kuidas korraldada kultuuri? / Managing the Arts*, and follows on from *Managing the Arts* (2006), *Managing the Arts II* (2010) and *Managing the Arts III* (2018). These publications have celebrated the 5th, 10th and 15th anniversaries of the Cultural Management MA Programme at the Estonian Academy of Music and Theatre. As a series, they have always aimed to provide a kaleidoscope of current issues, recent research in the field and a selection of our master's theses. The series has been published in both English and Estonian – on the one hand, to participate in international discussions in the field, and on the other, to contribute to academic publications and terminology in Estonian at the highest level.

Content of the book

In the first part of the book, the recent transformations in the field of cultural management are discussed from the disciplinary perspective. This section

begins with a short introductory note by Anne Gombault on recent changes in cultural management. Her insight points out, for example, the emergence of the creative revolution and the shift from focusing on cultural institutions to creative regions and cities, while also highlighting the growing importance of diversity and inclusiveness as questions to be addressed in art institutions. The introductory note is followed by a re-publication of an article by Mervi Luonila and Annukka Jyrämä on co-creation and co-production, how current discussions of the service-dominant logic and seeing customers and consumers as active co-creators rather than passive recipients are being adopted by the arts and cultural discipline. They conclude their article with a new model aiming to encompass co-creation and co-production within the art field. Carmen Tasser continues on from Anne Gombault and takes a fresh look at the discussions of the creative class and creative cities initiated by Florida in the early 2000s and explores the patterns of mobility among the creative class from the perspective of lifestyle migrations. She questions the notion of creative cities, with creative places also emerging in more rural settings. The first section ends with an extensive exploration of the history of the cultural management discipline from the early 1970s to today by Kaari Kiitsak-Prikk, in an interview with Milena Dragićević Šešić, one of the key figures in cultural policy and cultural management from the early days to current debates. She highlights the patterns of globalization and the pitfalls of European dominance in cultural discipline discussions, among others.

The second part of the book takes a look at transforming practices within cultural management. This section opens with a conversation between Ellen Loots and Anna Ranczakowska on the emergence of the entrepreneurial mindset and discourse in the arts and cultural field, the importance of encompassing the societal perspective, and highlighting how the transforming context of arts management practice also requires new skills and competences from arts managers – a flexible mindset and capacity to innovate and adapt. The next two articles each focus on a specific domain in arts management practice, namely performance and impact management by Marge Sassi and Toomas Haldma, and audience development by Macarena Cuenca. Marge Sassi and Toomas Haldma present evaluation tools but also evaluation as an arts organizational activity and perspective. They elaborate on both internal and external factors affecting how cultural and creative industry organizations use organizational performance evaluation. Macarena Cuenca analyses the audience-centred approach in arts organizations, building her views on a large European study. She points out that adopting a strategic audience-centred approach does not only happen in communication and education but requires cross-departmental

collaboration in arts organizations and might require explicit change management actions. The article ends with a section on crossing the borders between technology and design; Kristina Urb and Annukka Jyrämä analyze selected design tools and their adaptability for solving complex problems in innovative work, how the co-creation process can be facilitated with the tools, especially when an innovation or problem-solving project involves several stakeholders, such as designers, software developers and customers.

Part three focuses on cultural management as an educational field. It opens with an interview with Annick Schramme, a well-known educator, researcher, and active participant in the field of arts and cultural management. She explores the evaluation of cultural management education, highlighting how the entrepreneurial and social aspects have become more important, in addition to arts and business. In addition, she recognizes that students need to become agile as the field is in constant change and transformation. Her interview is followed by an article by Kaari Kiitsak-Prikk, where she analyses the professional identity of cultural managers past, present, and future. She investigates the role of key trends affecting the professional identity of cultural managers and concludes by proposing mentoring as one tool for tackling the complexities and transformations in cultural management, and thus in the professional identities of cultural managers. Anna Ranczakowska explores a different view of cultural management education by focusing on the hidden curriculum and the role of the (student) community in cultural management education. She analyses the cultural management programme at the Estonian Academy of Music and Theatre, focusing on new curriculum development and how the hidden curriculum and building a community play a role. Part three concludes with an article by Kristina Kuznetsova-Bogdanovitš, who looks at education, on the one hand, in the arts university context, looking at the learning and knowledge creation processes, and on the other, in communities of practice. She emphasizes that arts universities are not only places of (formal learning) but places of socialization and knowledge co-creation.

The fourth and final part of the book is given to the excellent students of EAMT cultural management programme, and their master's theses. This section is more diverse, as the topics include leadership, festival safety, emerging new fields in the performing arts, and subcultures. This diversity, in fact, pinpoints the diversity of the cultural management field as a discipline, a practice, as well as a field of education. Markus Alanen analyses the Live art field in Finland on the basis of institutional theories. He discovers the distinct norms, values, and practices of this emerging field and concludes that Live art can be considered a distinct field within the context of the performing arts. Part four continues

with an article by Pille Laiakask on alternative club culture in Tallinn. She analyses the alternative scene using a subculture framework and finds various customer segments or groups with different motivations for participating in the alternative club scene. Liisa Nurmela looks at festival safety and, through her analysis of visitor experience, also provides a managerial tool for enhancing festival safety.

Pekka Saarikorpi in his article captures the role of leadership in audience participation management. He focuses on experience and participation and identifies different models for how experience and participation are managed in an arts organization. He discovers that even if experience and participation have become a core element of arts organizations, they are mainly emphasized in leadership discourses.

We hope that this book will be a pleasant journey through recent discourses, themes and topics in cultural management and that we can return to the ever-changing field of cultural management in five years for our next celebration.

Acknowledgements

Part 1

Cultural management – transforming the discipline

Key trends in transforming the discipline of cultural management

Anne Gombault, Director of Kedge Arts School

Professor of Strategic Management at Kedge Business School, Anne Gombault leads Kedge Arts School, which brings together research and teaching activities in the arts, culture and creative industries management, one of the largest institutes on these topics in France in higher education with about 900 students. It includes the Creative Industries and Culture Research Center, the MSc Arts & Creative Industries Management in Paris and the Sino-French Institute of Arts Management in Shanghai. As an expert in strategic cultural management, she has developed applied research for many institutions and territories: countries, regions, cities, ministries (including the French Ministry of Culture), and cultural organisations (especially the Louvre Museum). She has published more than 50 international and national articles, chapters, and books. She is a member of the honorary board of AIMAC and the board of the National Museum of Asian Arts-Guimet.

Major changes in the theoretical base used for cultural management studies, as a discipline

The theorisation of the creative industries from the 1990s and that of the creative economy, the new economy of culture, and the spatial dimension of this economy with the so-called creative regions, cities and districts and creative tourism, have opened up new perspectives for cultural management studies. Among others, questions of value creation, business models, territorial anchorage, audience participation, hybridisation of creative forms, dehierarchisation and extension of the cultural sector, co-creation with audiences and vernacular creativity have been addressed. The cultural management discipline has not yet taken the full measure of this *creative revolution* coming from the United Kingdom and North America, particularly in non-English-speaking countries that still largely ignore it.

Key elements in the cultural management research field – major trends

The field of cultural management has progressively integrated this theoretical current of the creative industries, of the creative economy and notably of space. The geography of culture has thus taken on a new level of importance in the field

of research. As creation has become more and more hybrid, mixing different creative industries, research on creation and creativity has also become much more important. Digital culture has also entered the field of research in the cultural industries and the sector as a whole, with questions that concern digital adoption, digital creation, dissemination, access and the new business models generated. Another major evolution is the entry of society into the discipline, with not only the social impact of culture, but especially the notions of diversity and inclusion. Finally, sustainable development and its three ecological, social and economic dimensions have recently entered the field. The entry of cultural management into transmodernity raises many new research questions. There is no culture without nature in the future.

The work done by the Association Internationale de Management des Arts et de la Culture (AIMAC) has been exceptional in helping to structure research in cultural management. Other related disciplines and conferences, such as the International Conference of Cultural Policy (ICCP) and others have been very interesting in contributing to the field of cultural management. It would be relevant to bring these related research communities together more to compare and develop our research agendas.

Identifying major gaps between research, education and practices: past, present and the future

Research in cultural management is clearly contributing more and more to the content of educational programmes. Most of the master's programmes in cultural management in the world are led by researchers in the field, which is very good. Only small private schools rather run by professionals in the sector tend to ignore research and academic content in their programmes but they do not attract the best students. The connection with the professional world is direct for reasons of the employability of these students, so there is good cooperation between education and practice. However, we could cooperate more between the different cultural management education programmes in order to compare our practices and enrich each other. We lack this common reflection on cultural management education. The art schools may be doing it more than we are with conferences like the Association of Arts Administrators Educators (AAAE), for example.

Furthermore, the cultural sector, as often in the professional world, is not yet sufficiently interested in and connected to research in cultural management. This is a question of governance and the level of strategic management. In Europe in particular, few boards of cultural organizations appoint researchers

in the field, even though they are qualified personalities who can greatly help the management of these institutions. Few institutions, although progress is being made, directly call upon the knowledge of researchers to move forward. The research world itself is probably still too distant from the field and does not pay much attention to the impact of its work on the cultural sector. Researchers do not go down to the field enough to understand the practices, and do not take enough time to discuss with the actors in the field, to value their reflections.

So I would say that the main gap to be filled is to bring the research world and the cultural sector together to form a better community of practice and generate a repertoire of useful knowledge for cultural decision-makers. It must be said that the cultural world itself, within itself, is very disparate and not collaborative enough. Sometimes within the same cultural sub-sector, there is a certain isolation of organizations that are reluctant to share the same issues with similar organizations. This spirit of collaboration is undoubtedly one of the greatest challenges for the cultural world, including between countries, and research can make a significant contribution to this. Can we learn more from each other? The answer is obviously yes.

How do you see the future of cultural management research and for the discipline, its major challenges, trends, and future?

To summarise, the major challenge for the discipline and for cultural management research lies in the need to develop multilateral collaboration. First of all, collaboration with other research communities, such as traditional art history, applied arts and design, from which we are still too distant, or more recently, information systems and digital science, which we need to better understand the current technological revolution in the sector. Second, collaboration with the cultural sector, which is still too far away from researchers, just as we are still too far away from the practitioners. The question of the impact of research in cultural management requires more effort and attention from us. Finally, in the research agenda, three themes are particularly important for the present and future of the cultural sector: digitalisation and all its devices, inclusion and more broadly social innovation, sustainable development awareness and challenges. These topics are deeply disrupting business models and policies in the cultural sector. We are just at the beginning.

Does co-production *build on* co-creation or does co-creation *result* in co-producing?

This article is a shortened version of a research article previously published in Arts and the Market[1] (journal). This article is published with the permission of Emerald publishing.

Mervi Luonila, CUPORE; University of Jyväskylä

Annukka Jyrämä, Estonian Academy of Music and Theatre; Aalto University

Mervi Luonila (DMus in Arts Management) is a Senior Researcher at the Center for Cultural Policy Research, Cupore, and at the University of Jyväskylä. She is also a Research Fellow (visiting) at UNIARTS Helsinki. Her recent research concerns arts and festival management, cultural policy, and conceptualisations concerning the value of co-creation in the context of the arts. Dr. Luonila's research has been published in several academic journals such as the International Journal of Arts Management, Arts and the Market, Journal of Policy Research in Tourism, Leisure and Events, Event Management and Journal of Business Research.

Annukka Jyrämä (PhD) is professor at Estonian Academy of Music and Theatre in the Cultural Management programme and a docent at the Aalto University School of Business, Finland and University of Arts Helsinki, Sibelius Academy in the Arts Management programme. Her research interests include branding, social responsibility, knowledge creation processes, and the role of mediators from institutional and network theory perspectives. She has published, for example, in the International Journal of Arts Management, Management Learning, Journal of Arts Management, and Law and Society.

Abstract

The purpose of this conceptual paper is to deepen the theoretical understanding of value (co-)creation, particularly in the context of arts. Through critical readings of the current theories on co-creation and co-production, we analyse literature relating to the network and service-dominant logic from the perspective of the arts field. It is argued here that the context for value co-creation might be better analysed through network relationships, allowing for better identification

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[1] Luonila, M. & Jyrämä, A. (2020). Does co-production build on co-creation or does co-creation result co-producing? *Arts and the Market*, 10(1), 1–17.

of actors and their roles. We highlight the role of non-expert consumers through their co-creational experiences. In addition, we question the implicit assumption that the outcome of value co-creation is always progressive.

The paper provides a deeper understanding for art managers of the mechanisms of value (co-)creation. The paper provides new knowledge of the variety of levels of relations in value co-creation. The novelty of the paper lies in the new conceptual framework that offers a wider perspective for theory building of value (co)creation in the context of arts management.

Introduction

Becker proposes in his seminal study that "artworks can be conceived as the product of the cooperative activity of many people" (1974: 767) and, hence, cultural production builds on a network of various actors and artists (e.g. Becker 1974, 1982, Bourdieu 1993). These actors are described to be involved in and dependent on the cooperative bonds that provide a framework for the potential artistic, social, economic and individual outcomes resulting from the collaboration (Becker 1982, Bourdieu 1993, see also Luonila and Johansson 2016). In this sense, as Jyrämä mentions (2002), the field of arts is a social phenomenon in that the field and the artistic product are the result of human experience and perception (Jyrämä 2002) and a framework for co-production of art experiences. Luonila (2017) conceptualises this framework as a value-creating node, which permits the creation and the existence of creative production.

However, attention needs to be paid to the question of how the variety of actors experience their engagement with arts and culture (e.g. Crossick and Kaszynska 2016) in the networks of structures, practices and experiences (see also Walmsley 2019). Moreover, we need to examine how the value of arts and culture at three contextual levels – environment, network and actor (Möller and Halinen 2017) – is discussed from the perspectives of co-production and co-creation within an economy whose logic is recognised as "an inversion of the logic of the larger economy of society" (Bourdieu 1983: 311), where not only economic value but also cultural and social values need to be scrutinised carefully (see also Slater and Tonkiss 2001).

Crawford et al. (2014) claim that there is a participatory turn in the field of arts, resulting from the development of technology. Bonet and Négrier (2018) further exemplify that technological, societal and political trends have strongly influenced our understanding of participation in the arts. The studies on the role of customers (Bonet and Négrier 2018) or artists (Cluley 2013) in the co-creation of value, analysed as participants or prosumers or through engagement in digital platforms (Walmsley 2016, see also Pitts and Burland 2013, Pitts and Gross 2017), highlight the need to critically reflect the phenomenon and its conceptualisations from various perspectives. In addition, as Walmsley (2016) mentions, research considering the perspectives of customer relationship management is scant. Yet, this approach is often considered one of the origins of theorising value co-creation (Jaakkola, Helkkula and Aarikka-Stenroos 2015). Indeed, analysis of the networked concept of value creation, with research focused on the value co-creation mechanisms behind the production processes and management in the field of arts, deserves more attention in current arts management discourse (Luonila, Suomi and Lepistö 2019, see also Saarijärvi, Kannan and Kuusela 2013).

In this conceptual study, we take a closer look at value (co-)creation in the context of arts. Our starting point has been in the service-dominant logic, which is one of the key perspectives for looking at value co-creation. In particular, we examine network and institutional approaches, which are the building blocks of the service-dominant logic. In this study, we adopt the concept of value co-creation from business literature by denoting an evolution where customers are considered as a crucial operant resource for a firm "not only as the ultimate determinant of customer value but as a source of creative, knowledgeable, and motivated resources" (Saarijärvi et al. 2013: 16), as this connects well with the context of the arts. In this, as Saarijärvi et al. (ibid.) illustrate, the boundaries between the enterprise and customers are vague due to the continuous re-description of their roles in value co-creation (Saarijärvi et al. 2013, see also Luonila et al. 2019).

From the viewpoint of the arts field, we ask: Does co-production build on co-creation or does co-creation result in co-producing? In this we continue the ongoing discussions on value creation in the art field (e.g. Chaney 2012, White, Hede and Rentschler 2009, see also Crossick and Kaszynska 2016; Mäenpää 2013), adding in the perspective of the service-dominant logic. Thus, we will elaborate on the different roles that actors take in the co-creation or co-production processes, questioning these roles and the underlying practices from the viewpoints of recent conceptualisations on value co-creation (e.g. Vargo and Lusch 2014) and networks (e.g. Möller and Halinen 2017). However,

when analysing the concept of value, we do not limit our understanding only to business literature but look at value from multidisciplinary perspectives (see also Walmsley and Meamber 2018). In this respect, the purpose of the study is to deepen the theoretical understanding of value (co-)creation particularly in the context of the arts through critical readings of the current theories on co-creation and co-production, expressly with the aim of contributing to the theories within arts management.

The paper is organised as follows: first, we present the context of the framework, the arts. Then we discuss the conceptualisation of value and value proposition, focusing on the context of arts, as well as on the role of relationships through the selected theoretical approaches, namely discussions, networks and value co-creation in the arts field. These approaches were selected as they can each provide new insight to the understanding of value, value propositions and especially value co-creation. Finally, we present our conclusions and discuss the implications for both arts management theory and arts managers.

Key definitions and conceptualisations
Art product

The variety of art products is a fundamental part of our lives and identity, reflecting and defining our society with their symbolic, social and economic meanings and cultivating us as consumers with their intellectual property (Throsby 2001, see also Snowball 2008). As Fillis (2011) points out, the arts stimulate the human senses, mind and spirit. However, the endeavour to define art as a product is complicated due to the multifaceted nature of art itself.

According to Baumgarth and O'Reilly (2014), an art product might be defined as an artefact, artist or a group of artists, an event, a venue, a performance, a song, or an exhibition that contains rich, complex, direct and symbolic meanings (Fillis 2011, see also Towse 2003). Dewey (1958) states that the nature of an art product is not only physical or tangible but, rather, experimental and intangible, fundamentally reflecting on the value formation of the given product (Chaney 2012, Lampel, Lant and Shamsie 2000, White et al. 2009). Colbert (2007), again, suggests that, in its quiddity, art is a product-driven concept; a product, which has resulted from a creative act, reflecting the artistic interpretation in its context (see also Berleant 1964, Dewey 1958) and involving aesthetic value as a consequence of a particular skill and use of imagination (Fillis 2011, see also Cova and Dalli 2009). Colbert (2007) remarks that, resulting from this contextuality, an art product might be seen as multidimensional due to its many

referential, technical and circumstantial dimensions. Further, according to Colbert, the essence of the product affects how it is consumed, i.e. experienced, and hence, the valuing of the product (ibid., see also White et al. 2009).

Interestingly, Berleant (1964) links the complexity of definition to the 'openness' of the arts, with the idea that art cannot be conceptualised within any boundaries because of the importance of experience. In this sense, as White and others (2009) suggest, art might be seen as an experience rather than as a product.

Conceptualisation of value

In the conceptualisation of value in the current study, one starting point is to understand the discussions within the service-dominant logic (Vargo and Lusch 2008, Vargo and Lusch 2011). As value has multiple meanings, we wish to start by pointing out what value is not in the view of our study. The key perspectives have centred on value-in-exchange, value-in-use and value-in-context. Value-in-context has been analysed as value in a social context and value in the context of networks. (Äyväri and Jyrämä 2017). Value has been seen as something "added", something tangible and measurable (Heinonen, Strandvik and Voima 2013), as something often implicitly defined in the value-in-exchange perspective or as value delivery, where the value is in the product or service.

Value (co-)creation in the context of art

In the field of art studies and aesthetics, the topic of the value of art is at the core of discussion (see e.g. Dickie 1988), acknowledging both the intrinsic as well as the instrumental value of art (Holden 2006). When value is looked at from the economic perspective as price, it connects with the value-in-exchange perspective, where value is regarded as something measurable that can be "packaged" into a form that can be exchanged (Heinonen et al. 2013, Vargo and Lusch 2004). In value-in-exchange, value creation is seen as a linear process moving from production towards consumption, where at each stage (e.g. in retail) value is added to the final consumption value, which is often measured through price (see e.g. Porter 1985 for the value chain model). Figure 1 illustrates the value-in-exchange approach in the field of arts.

Recently, value discussions have evolved towards the value-in-use perspective, where value is only realised when used. In Grönroos's (2011: 287) definition of the meaning of value-in-use, "value for the user is created or emerges during usage, which is a process of which the customer as user is in
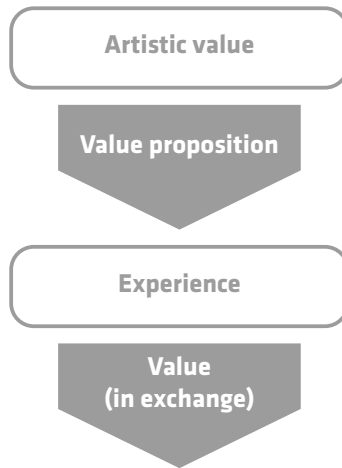
Figure 1. **Value-in-exchange approach in the field of arts**

charge". Grönroos and Voima (2013: 133) continue, that "value creation refers to customers' creation of value-in-use; co-creation is a function of interaction", and hence, value as value-in-use gives the consumer an active and powerful role in the creation of value and its meaning, in co-creating the value together with producers (Vargo and Lusch 2004). Remarkably, Vargo and Lusch (2004), in their key premises, make a clear distinction between operand resources (e.g. natural resources, materials, energy) and operant resources (e.g. technology, knowledge, people), where the latter is emphasized as a source of value. With its emphasis on interaction, the value-in-use perspective is well in line with artistic value discussions where the value of art is seen to be created within the context of the art world (Dickie 1988, Crane 1987, see also Van Maanen 2004). Even though co-creation of value is not mentioned in it as such, the idea of value being only realised when acknowledged and communicated (i.e. deciphered and decoded) by the art world (Becker 1982;) follows similar patterns of thought.

However, there is one key difference between the value-in-use approach and the conceptualisation of artistic value in the art world: in the art world only experts, including expert consumers as collectors of art, academics, for example, are seen to co-create value, but the consumer, as a visitor in a gallery, i.e. a customer as such, is not included (see e.g. Crane 1987, Wijnberg and Gemser 2000). However, Colbert (2017: 21), for example, remarks that "consumers produce services, experiences and (art)products at the same time as they consume them". In this sense, the discussions on value-in-use and the
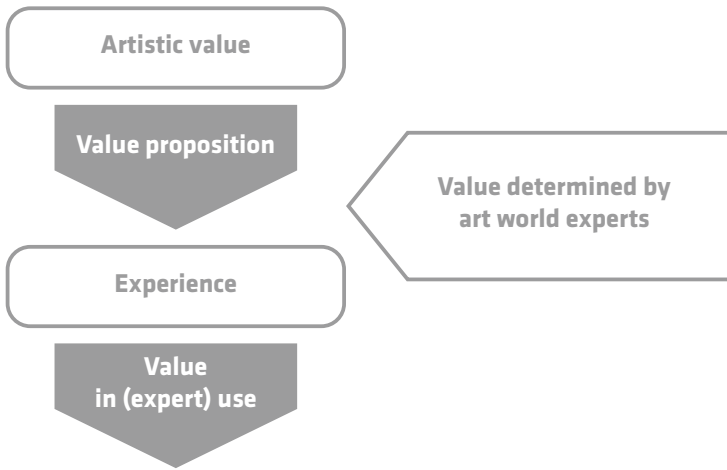
Figure 2. **Value-in-use approach adapted to traditional art world discussion**

conceptualisation of artistic value in the art world cannot be seen as entirely analogous as they have a fundamental difference in perspective: the role of consumer. In this sense, as Boorsma (2006) puts it, "artistic value is conceived of more and more as something that depends largely upon experiencing the works" (2006: 73). White et al. (2009: 776), again, propose that "co-creation occurs when consumers contribute to determining the perceived value of arts organisation and its offerings". Boorsma (2006) links this to the creation of artistic value as well, by arguing that artistic value emerges in the confrontation with the audience. Moreover, according to her, consumption might be seen as the criterion for whether a meaningful new value is created (ibid.: 76).

Recognising the importance of the environment and networks of actors in contributing to value creation, the recent conceptualisation in discussions relating to the service-dominant logic highlights the context, network or institutional setting. These aspects are seen as important elements in the construction of value and its meanings, particularly in the arts field (Jyrämä and Äyväri 2010, Luonila et al. 2019, see also Throsby 2001).

To analyse the value propositions in the arts field, the conceptualisation of the nature of the art product needs to be integrated into the theorising of the value proposition and the formulation of the framework for value creation. In institutional theory, the context, the institutional field of an organisation, is at the centre of the elaborations of value. However, in institutional theories value is seen as a social construct guiding the activities of the actors, as social norms
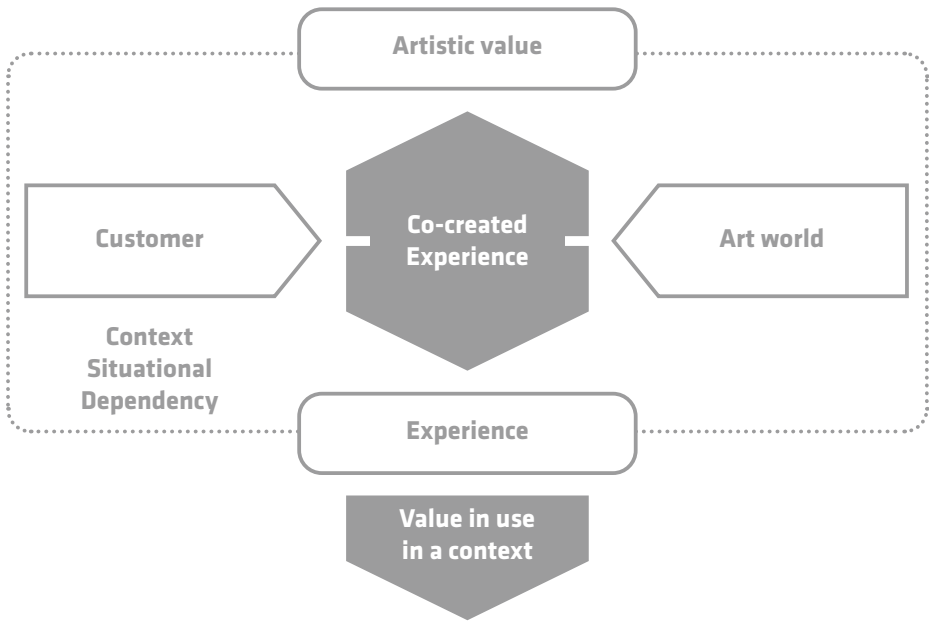
Figure 3. **Value-in-use in the art field, emphasis on the context**

(see e.g. Scott 1987, DiMaggio 1986, DiMaggio and Powell 1983, 1991, Meyer and Rowan 1983). The understanding of value can be simplified into statements like art is important, money is important or social impact is important.

Crossick and Kaszynska (2016) however highlight the notion that the value of art and culture might be associated with people's engagement and participation in the arts. Kiitsak-Prikk (2017) points out that socio-cultural values are found to be created and re-created in social interaction and differ in different contexts, different fields, subfields, networks and cultures (see also Wilks 2016). Socio-cultural values guide our decision making in questions such as what is good or who should we listen to, and they may be different at individual, group or organisational levels (Kiitsak-Prikk 2017, Jyrämä 1999).

To summarise, the service-dominant literature elaborates the understanding of value extensively with its focus on the realisation of the value and the role of different actors in its creation. The concepts through which value has been categorised can be summarised as value-in-exchange, value-in-use and value-in-context. Value-in-context has been analysed as value in a social context and value in the context of networks. (Äyväri and Jyrämä 2017). The perception of value as something co-created follows similar reasoning as the extensive discussions on artistic value that point out the vital role of the actors in the art

world in (co)-creating the value. (Dickie 1988, Crane 1987). However, as widely discussed, value can also be seen as a socio-cultural concept, as it generates the norms and conventions followed and created in social interactions (see e.g. Pitts and Gross 2017, Scott 1987, DiMaggio and Powell 1983, Kiitsak-Prikk 2017, Jyrämä and Äyväri 2010). Acknowledging the socio-cultural concept elaborates the analysis framework towards the third essential contextual level: environment, as Möller and Halinen state in their conceptual article (2017, see also Colbert 2007).

The value propositions in the art field

A value proposition is defined as an offering in the economic literature. Usually value is perceived as what the producers create and then pass on to the marketplace. However, in the service-dominant logic, as Äyväri and Jyrämä (2017) remark, the value proposition can be defined as an invitation to participate in the co-creation of the value (ibid.). In recent discussions on value proposition, the role of the context, added through the basis of network or institution, has been highlighted (e.g. Frow and Payne 2011, Äyväri and Jyrämä 2017).

Value propositions in an artistic context thus become more challenging: When do we invite customers in the co-creation of value, and when does artistic value become co-created? In this paper, we argue that we need to return to the original conceptualisations between value-in-exchange and value-in-use. Seeing value propositions as an invitation to a co-creation of value brings emphasis to the value-in-use perspective. However, in the sociology of art, for example, there is vast literature interested in whose experience (critics, experts, etc.) affects the value-in-use (e.g. Becker 1982, Bourdieu 1984, Crane 1987). Thus, in any effort to understand the role of context and network, other actors also become important. Likewise, Carù and Cova (2015) point out the role of communities and tribes as a factor affecting value co-creation in service settings, presenting art services as an example.

Drawing on Carù and Cova's (ibid.) reflections, we wish to highlight the importance of not only customer engagement and accepting the invitation to co-create value for art but also the importance of the community and context where the invitation is received and accepted (see also Baumgarth and O'Reilly 2014, Äyväri and Jyrämä 2017). In this sense, it is noteworthy to point out that, unlike e.g. Bourdieu (1984) suggests, the assumption of the practice is not only individual competition or struggle, but joint value creation, where the consumer, as mentioned earlier, gains an active and powerful position.

Hence, the value proposition in the art field occurs multidimensionally due to the nature of the artistic product. According to the former definitions, the value of the products is measured and formed based on their symbolic and aesthetic meanings (e.g. Hirsch 1972). The value-creative interpretation is deployed in the social context together with the other spectators and producers (e.g. Kotler and Scheffer 1997, Jyrämä 2002, Pitts and Burland 2013). In this respect, we argue that due to this element of context-based social interpretation, value creation in the art field is multidimensional and abstract and thus cannot be guaranteed per se.

The role of relations in value creation

In general, inter-organisational relationships and networks are extensively recognised as critical strategic bodies for businesses to accomplish operational improvements and enhance the value of their activities. According to the central literature, the main advantages of networks are knowledge sharing and value creation, with the gained potential to improve functional efficiency and competitiveness. (e.g. Grandori and Soda 1995, Jarillo 1993, Powell 1990). The perspective of value networks (Möller and Halinen 2017) often highlights the competitive nature of various types of value networks. As mentioned earlier, in the field of arts, artistic and cultural works are produced through networked systems in which distinct actors are interconnected through interdependent relationships (Luonila and Johansson 2016). Thus, the value creation is here seen as co-creational, seeing the different network actors as co-creating rather than solely competing on the value. The value of relationships might be evaluated through the skills or connections provided by the potential actor, and their value-creating meaning for the artist – as in the case of intermediaries. Lize (2016) describes this as the amount and value of the personal relationships the intermediaries have built in the field with other professionals as actors who constantly work on their social network to create opportunities for artists (see also Wijnberg and Gemser 2000). However, understanding the value creation mechanism also requires a closer look at the role of customers.

As Carù and Cova (2015) have stated, academic business literature has thoroughly studied the customer's role as a co-producer in services, reporting about the consumers' emphasised role as co-producers in the service experience. The literature highlights the significance of interaction as a foundation of value co-creation (e.g. Vargo and Lusch 2004) and the activities of consumers in value creation. Cova and Cova (2012) use the term "new consumers" and position these consumers as active agents in their own destinies. Johansson

and Toraldo (2015) link them to the production process through a philosophy of participation. Carù and Cova (2015) highlight the value of the social bonds among the members of a consumption community. The authors pay attention to the significance of collective service experiences and related practices. On the other hand, as Luonila and Johansson (2016) have found, in the field of arts, the variety entailed interests in the production processes are fundamentally reflected in the production structures, and the interests emerge at both individual and organisational levels (Luonila 2017). Resulting from this, the organisational field in the arts is not static. Jyrämä and Äyväri (2015) suggest, in the context of art, activities can be seen to be carried out by teams consisting of actors from different communities of practice with distinct sets of internally shared practices, values and norms and where different actors have different tasks within the networked structure (Jyrämä and Äyväri 2010).

Therefore, building on previous studies we argue that in the art field the context can be seen as relationships. This quiddity creates dynamic structures and practices that are often heavily personal, as opposed to pure business relationships (see e.g. Jyrämä 2002). The interplay within these relationships, which are context-dependent, creates a platform for value co-creation. This platform not only includes the experts, as assumed in previous studies, but also acknowledges the customer relationships, as pointed out in service-dominant literature. This approach brings a key element to be included in a novel framework for analysing value co-creation in the context of arts.

The value creation practices

Prahalad and Ramaswamy (2004) consider the co-creation of experience as a basis for value, whereas Jyrämä, (2002) highlights the meaning of networks and the importance of relationships and shared activities in the valuation of art (see also Luonila 2017). According to Jyrämä (2002), embeddedness in the networked production structures in the art field creates a social context. This social aspect fundamentally affects the unique structure of each network (Halinen and Törnroos 2005) and the roles played by its actors (Jyrämä 2002) engaging in value co-creation.

At the production level, the working practices are shaped by social, individual, artistic and economic aspects (Bourdieu 1993) related to the artistic and economic logic of practice (Eikhof and Haunschild 2007). On the other hand, the role of art as an ambiguous product connects with artistic interpretation when "the artists are those who create primarily to express their subjective conceptions of beauty, emotion or some other aesthetic ideal" (Hirschman
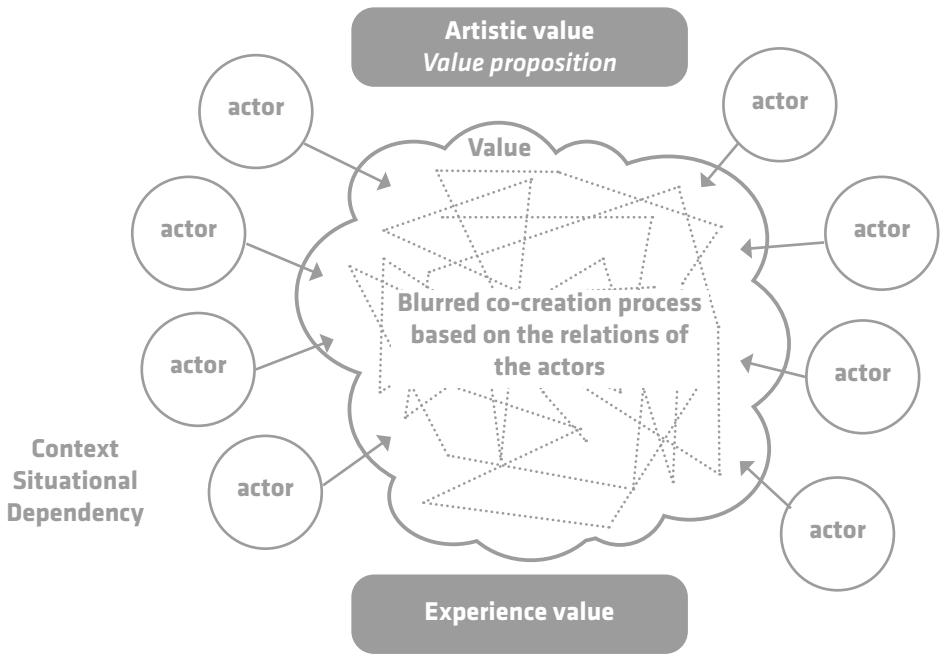
Figure 4. **Value framework in the arts field**

1983: 45). The artist communicates to the audience through a predetermined input, like an art piece or performance, whereas the spectator relates to the artistic product (Kotler and Scheffer 1997) through emotions, verbal feedback or body language. Yet, the role of interaction, co-creation in this context, seems neglected.

Introducing the new framework

Drawing on previous literature on the networks and service-dominant logic and applying the theories to the art field, we propose that artistic products are consumed in an act of interpretation at a particular time and place (Colbert 2007, 2017, Hirsch 1972, Lampel et al. 2000) through simultaneous production and consumption in networked structures (see also Luonila 2017). We thus agree with Äyväri and Jyrämä's (2017) perception that value is situational, and it is always uniquely and phenomenologically determined by the beneficiary. In the arts, the value is in many ways intangible and perishable by nature. The value lies in the potential of experiential attributes regarding, for example, the

premise of arts experiences, and the opportunity to co-create social, cultural and economic meanings at individual and organisational levels. Hence, the value is socially construed by its collective and intersubjective dimension (Jyrämä 2002, Luonila and Johansson 2016, see also Grönroos and Voima 2013, Möller and Halinen 2017). As Boorsma (2006: 73) states, "artistic value is conceived of more and more as something that depends largely upon experiencing the works as they are encountered within a general culture", positioning art consumers as co-producers in the total art process.

Our analysis supports the notion that in the art field both social and commercial relations are considered a basis for managerial activities (Jyrämä 2002). The art field as such can be analysed as social phenomena where value propositions build value only through the interaction of relationships among various actors. Co-creation connects many interests, and meanings, to the act of experience, such as value on multiple levels for the consumer or other stakeholders, but also to the artist. The idea of the production process thus lies in co-production where service providers and users work together with the aim of producing benefits for each other (Mäenpää 2013), i.e. co-create. As Mäenpää puts it, the approach of co-production is "value-driven and built on the principle that those who are affected by a service are best placed to help design it" (ibid.: 184). Thus, as Grönroos (2011: 289) puts it, interaction might be conceptualised as an action where "two or more parties have an effect upon one another" (Grönroos, 2011: 289).

The role of individual relations is often neglected in the analysis of value creation processes, even though the interactive practice by the participating actors is a vital part of value creation in the arts field. Throsby (2001) recognises the significance of the individual's identity building in these practices but construes the value creation as a process that leans on the importance of community. We propose that in the field of arts value does not occur only in use but also through interactive practices and experiences. (see also Frow et al. 2014, Luonila et al. 2019, Saarijärvi et al. 2013, Äyväri and Jyrämä 2017). Figure 4 highlights this understanding of value.

Conclusion and implications

Focusing on the arts field and applying a theoretical background from the widely discussed theorisations on the service-dominant logic and network literature, the value of this paper is in its elaboration of the different paths and actors that participate in value co-creation at three contextual levels – environment, network

and actor (Möller and Halinen 2017). Our findings follow Chaney's (2012: 43) conclusion that co-production "corresponds to participation by the consumer in the process of production, while co-creation involves the participation of the provider in the creation of consumer value" (see also Grönroos 2011). Our elaboration moreover reinforces the observation by White et al. (2009) that "high levels of engagement in co-production enhance individuals' contribution to the co-creation of positive value". Thus, to return to our original question "Does co-production build on co-creation or does co-creation result in co-producing?", our conceptual analysis suggests that no clear distinction can or should be made. Both trajectories occur in an intertwined way, inseparable even. We propose that co-production as a mechanism enables us to examine value co-creation. At the same time co-creation allows us to understand the mechanism of co-production creating a conceptual loop for capturing the value co-creation. To oppose the implicit assumptions inherent in the art world and to some extent in value co-creation literature as well, we propound that the value cannot be guaranteed per se and the outcome of co-creation can also be negative due to contextuality and the social nature of the interpretation of the arts experience which could be linked to different tastes (see Bourdieu 1984). The contextuality and social nature of experience can be generalised to other contexts as well. Thus, there is all the more reason to emphasise the role of the individual and the significance of the context, situational and dependency perspectives. In respect of the different levels highlighted by Möller and Halinen (2017), we found that in the art field the environment of value co-creation might be seen as networks where the actors play a key role. Therefore, these levels are intertwined, and should all be included in the analysis of value co-creation.

Regarding the implications, our paper provides new insight for theory building in the context of arts management and offers a deeper understanding for art managers on the mechanism of value creation. First, we argue that the context for value co-creation is better to analyse through network relationships, allowing better identification of actors and their roles. Second, we contribute especially to the literature on the arts world by highlighting the role of non-expert consumers through their co-creational experiences. Third, we question the implicit assumption that the outcome of value co-creation is always progressive (cf. Vargo and Lusch 2004).

As a main managerial implication, we suggest, that the manager's ability to engage in co-creation practices and to open up content and collaborative models that allow experiences and are inclusive to stakeholders needs to be emphasised (see also Luonila 2017). The manager's role can be defined as an enabler of platforms for networks of value co-creation. Indeed, there is a

need for more research on the practices, skills and competences needed from managers to undertake this role.

To summarize the main theoretical contributions of this conceptual paper, we argue that the discovered conceptual loop of co-production and co-creation is a way to understand value co-creation. This provides us with a frame that will be one basis for the generation of hypotheses and empirical testing in further research. As a theoretical implication of this study, we suggest that considering co-production and co-creation as intertwined rather than conceptually interchangeable gives us a more holistic understanding of the phenomena of value co-creation. Accordingly, they both need to be included in the analysis of value co-creation as separate concepts.

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Creative Class in transformation – lifestyle migration in the European Union driving the adaptation of cultural management theories

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Abstract

Remarkable societal changes challenge established models and theories in all academic disciplines, which then need to be adapted and revised permanently respecting the ongoing developments. A substantial concept for cultural managers is Creative Class Theory by Richard Florida, first published 20 years ago and targeting the North American context. An attempt was subsequently made by several scholars (see e.g., Martin-Brelot et al. 2010, Ström and Nelson 2010, Vossen et al. 2019) to adapt the model to the European context. Yet, the original theory does not apply sufficiently to the European framework as the area faces substantially different challenges than those facing North America. The European Union is culturally and socially diverse, and since it recently gained new member states it now has an even wider cultural background. In order to adapt Creative Class Theory to the current European environment and consider the weaknesses pointed out in the existing literature, this article aims to amend Creative Class Theory using the concept of lifestyle migration. The term lifestyle migration was introduced by Benson and O'Reilly in 2009 and identifies individuals who move to "improve their quality of life" and want to redefine their identity through migration (Hoey 2005). Lifestyle migrants prioritise aesthetic qualities over economic reasons and thus overlap with the Creative Class in a particular way. In combining the two theories, a new model was developed targeting the Mobile Creative Class in Europe and countering the previously mentioned weaknesses of the original theory. This model can

be used in further theoretical conceptualisations of the phenomenon and as a practical tool for cultural managers.

This paper is mainly conceptual in nature and based on the review of theories and critiques on the development of Creative Class Theory. The model was reviewed against changes in society through new types of movement and migration and the diversity and unity of cultural identities in the context of Europe.

Introduction

Cultural Management as an academic discourse is a relatively new discipline, emerging in the second half of the twentieth century (Ebewo and Sirayi 2010) and is therefore still expanding in terms of knowledge and models. However, some core theories were developed in the early period of the existence of the discipline, mostly combining other scholarly areas and coinciding with the needs of a theory of cultural management. This article will focus on one of those widely discussed and broadly applied theories originally developed by an urbanist – the Creative Class Theory by Richard Florida (2002). The theory was first published in 2002 concerning the North American context; countless scholars have tested and applied it, which also came with a broad field of critique expressed over its nearly twenty years of existence (see e.g., Gelinas 2017, Cruz and Teixera 2014, Wetherell 2017). The theory was adapted and changed numerous times by Florida himself (see Florida 2005, Florida 2006, Florida 2014, Florida 2019 and others) as well as modified for other contexts (see e.g., Kong and O'Connor 2009, Martin-Brelot et al. 2010). Yet, generalisations based on Florida's theory do not work for the European field of cultural management; therefore, not only must it be made applicable for specific countries or situations, but rather the theory must be adjusted to suit a broader European context, updating the model in respect to societal and cultural changes in the area. With the expansion of the European Union, new cultures, peoples and languages became part of the European identity which was and still does provoke exchange and transformation. This paper aims to reshape Creative Class Theory for cultural managers in the new European context, bearing in mind the movement of lifestyle migrants within the EU and proposing the idea of thinking beyond language or national borders towards

a more inclusive theory of cultural management. With the enlargement of the EU, the European cultural landscape and identity changed and was expanded, which in a globalised world meant being connected faster than ever must bring a change in the perception of cultural management theories. It is crucial to transfer global happenings and movements to the theoretical level in a discipline, which is why this topic is relevant for this field of study.

Creative centres can function as a magnet for lifestyle migrants, which share many characteristics of the creative class and reshape the community through diversity. This is challenging to a new generation of cultural managers and thus a practical tool needs to be developed in light of the European multicultural landscape. Therefore, this article aims to combine the theory of the creative class with research on lifestyle migration to offer a better way of understanding how cultural groups are transforming in a European context. This combination of theories is a novum and has not yet been suggested along these lines; its roots are in the idea of the transposition of Florida's theory to Europe and the development of an inclusive theory of cultural management for regional development.

Therefore, this article is structured as follows: first, I will present a literature review, introducing the original theory by Richard Florida from 2002, as well as the adaptations up to 2021. Furthermore, critical voices will be presented, highlighting the weaknesses of the theory and alternative adaptations. The literature on lifestyle migration in the context of the European Union will be shortly introduced and the characteristics of the movement explained. The analysis part will combine the theory of the creative class with the literature about lifestyle migration and identify similarities and how to correlate them. This part will offer an updated model, adapted to the current situation and analysing the needs of new cultural groups and movements. The suggested result will be elaborated in light of existing research and finally present a toolkit for cultural managers to work with in a societal landscape in transformation. The framework proposes how to move forward with both an analytical understanding of the phenomenon and a practical tool for cultural managers concerning the Mobile Creative Class in Europe. The conclusion will offer a summary of the theories and analysis, as well as the proposed solution.

Literature review

The original Creative Class Theory

Richard Florida (2002) developed the theory that the capitalist world is undergoing a revolution from the classical economic perspective, which meant concentrating on labour and raw materials, to a 'new economy' focusing on human creativity. He highlights the term creative class, whose membership is not correlated to the circumstances of birth, rather to the creative process as part of the daily life of its members (Florida 2002). Florida defines the 'super creative core' (the core members of the class) as "[…]people in science and engineering, architecture and design, education, arts, music and entertainment […] in business and finance, law, health care and related fields (Florida 2003: 8)". The class is not clustered by property or origin, but solely by their activity and way of life. The members of the creative class favour hard work and challenging tasks; they prefer the kind of work, lifestyle, and values they share. Openness in their work environment and living conditions are favourable circumstances for them. Diversity and acceptance of people who are 'different' is a central point (Florida 2002).

According to Florida's theory, the creative class contributes to the growth of cities or regions, which can be understood as centres of creation and thus creativity. Cities grow and increase their economic development when new ideas are produced in the area. Florida was not the first to link creativity and human capital to urban success. Several researchers (e.g., Glaeser 2004) carried out studies which correlate those factors. Florida (2004) offers a basic concept on how to attract 'creatives', explaining that the key to the success of a city or region is the so-called '3T's of economic development' – technology, talent and tolerance. All three are necessary and sufficient in themselves. Florida defines technology as innovation and high technology concentration. Talent is the percentage of inhabitants with a bachelor's degree and above, and tolerance is defined as openness, inclusiveness and diversity as well as low entrance barriers (Florida 2004).

The correlation between success and attraction to diverse, highly qualified and creative human resources is the subject of several theories (e.g., Daugeliene and Marcinkeviciene 2009). Jane Jacobs (1961) anticipates Florida in claiming the importance of the diversity of firms and people for economic development. Wetherell (2017) states that diverse communities and tolerance spur innovation. Furthermore, Scott (2006) states that creativity needs to grow out of the correlation of work, production and social life. He argues that the combination of different skills, knowledge and experience offers vast opportunities.
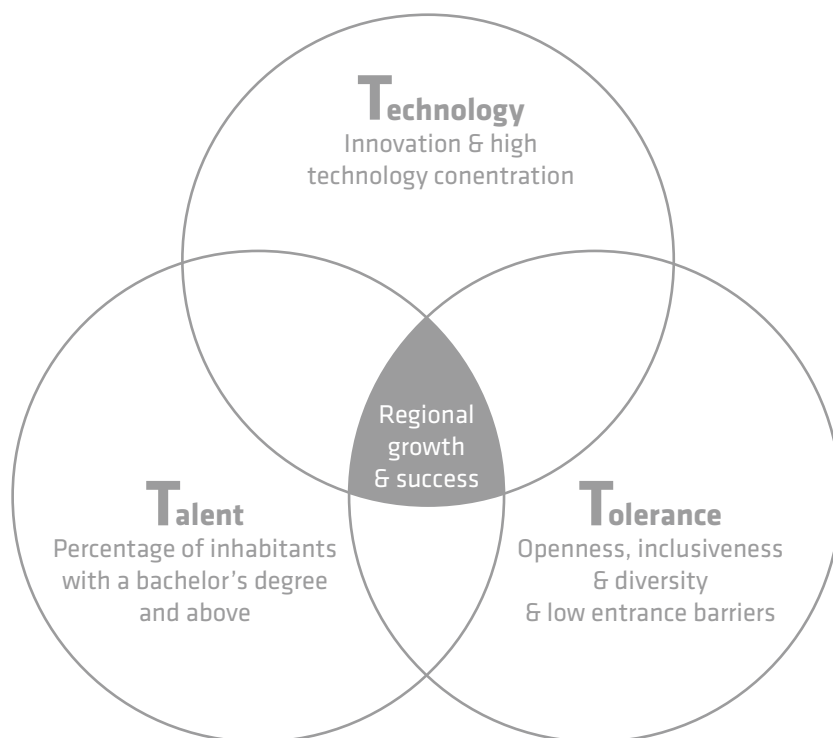
Figure 1: **Florida's 3Ts**

Indeed, in creative cities this agglomerate of different people leads to unique combinations, supported by international networks and collaborations of local enterprises.

However, Florida's theory has existed for nearly 20 years and was criticised by different researchers during this time. Among others, Richard Florida was criticised for dividing professions into creative and non-creative (Gelinas 2017, CURDS n.d.), for connecting members to their educational level (Wetherell 2017) and for ignoring the measurement of creative people in non-creative sectors (Cruz and Teixera 2014). Furthermore, some scholars state that nowadays, the internet provides everyone with the possibility to be creative and to share on an international platform, which is an opportunity to expand the creative class, regardless of any other dimensions than creativity (e.g., Kampfner 2015) and disconnecting it from specific physical locations.

Markusen (2016) strongly criticises the notion of the creative class, claiming that the differences in occupations in Florida's definition of the creative class are too strong. The individuals of the creative class have highly different

preferences concerning politics, urbanity and social life, and it is therefore difficult to treat them as a single group. Furthermore, Markusen argues that Florida's segmentation cannot be used for policymakers, as they do not know how to attract such a diverse group. Nevertheless, many other theories overlap with Florida's idea that a high density of talented and skilled people is a favourable environment for growth (e.g., Glaeser 2003) and that variety and diversity in society are important factors for a vivid and successful place (Porter 1990, Doz et al. 2006).

As one of the weaknesses of Florida's Creative Class Theory, Reese (2012) claims the concentration on a single generation, without looking beyond the current situation, does not fully grasp future variables impacting migration. He argues that the needs of the creative class are ever changing, and therefore the features that attract creative people are not necessarily the ones that will retain them over the long term, particularly when their life situation changes (e.g., starting a family).

Yet, the critiques of interest for this paper concern the European context, which will be elaborated on in the following section.

The Creative Class in Europe

Florida's theory was created for the North American context, which highly differs from the European one. The theory was then exported to the European context, yet as the circumstances are different, the approach needs to be shaped accordingly. In a European context, Florida's argument that the creative class is highly mobile was doubted by several scholars. Hansen et al. (in Kong and O'Connor 2009) argue that the labour market in Europe does not share a single language, and the number of larger cities with a dense labour market for the creative class is low in most countries. The general statistics about EU labour migration, however, indicate lower mobility in Europe (Heinz and Ward-Warmedinger 2006). Likewise, Martin-Brelot et al. (2010) found evidence that the creative class in Europe is not as mobile as Richard Florida had assumed for the North American context; according to them, this can be partially explained by cultural constraints and institutional hindrances. In addition, Hansen and Niedomysl (2009) published a study showing evidence against the mobility factor of Florida's theory. According to their data from Sweden, the creative class is not as mobile as expected, and its members do mainly migrate for jobs. These studies indicate that adopting Florida's theory in the European context is challenging, especially concerning mobility, and thus further factors need to be taken into consideration when applying it.

From a European perspective, the enlargement of the EU and thus the free movement of people from new member countries, which came with an expansion of the labour market and the variety of languages spoken within the EU, is a remarkable societal change. The legislation paves the way for the practice of lifestyle migration within the European Union and among EU citizens (Schriewer and Encinas 2007). Migration as a challenge needs to be considered more in the European Creative Class discourse, as the diversity of EU countries, cultures and languages cannot be disregarded. According to research by Florida and Tinagli (2004) about the creative class in Europe, "Several nations are performing far below the norm. Italy is the classic case, […]. Unless they're able to dramatically improve their position, these countries will find it hard to compete in the creative Age" (Florida and Tinagli 2004: 40). The mentioned countries include Italy, Greece and Spain, while northern countries are performing comparably well and tend to attract skilled foreign workforce (Florida and Tinagli 2004).

Even though Florida is updating his Creative Class Theory regularly and publishing new articles, the very core of the model is unchanged and thus the critical voices are still claiming the same factors are not addressed by the theory:

- The definition of the creative class is too wide, concerning preferences in politics, urbanity, and social life.
- Membership is connected to educational level.
- Targeting solely one generation, without looking into future developments (e.g., starting a family, retirement etc.).
- Highly focused on the North American context and hardly adaptable to other circumstances (especially connected to the low mobility factor in Europe).

In order to address those weaknesses in the original theory, the next part will shortly introduce lifestyle migration and how it can function as a supplement to Creative Class Theory in the European context.

Lifestyle migrants and the Creative Class

The term lifestyle migration emerged in the early 21st century and has been used by an increasing number of scholars to define a specific societal movement and sociological phenomenon. Contrary to merely dominant and thus most researched streams of migration, lifestyle migration defines people "within the developed world searching for a better way of life (Benson and O'Reilly 2009: 608)." The term lifestyle migration fills a gap that had previously been vaguely covered by numerous descriptions of variations of the phenomenon, among others leisure migration (e.g., Böröcz 1996), counter urbanisation (e.g.,
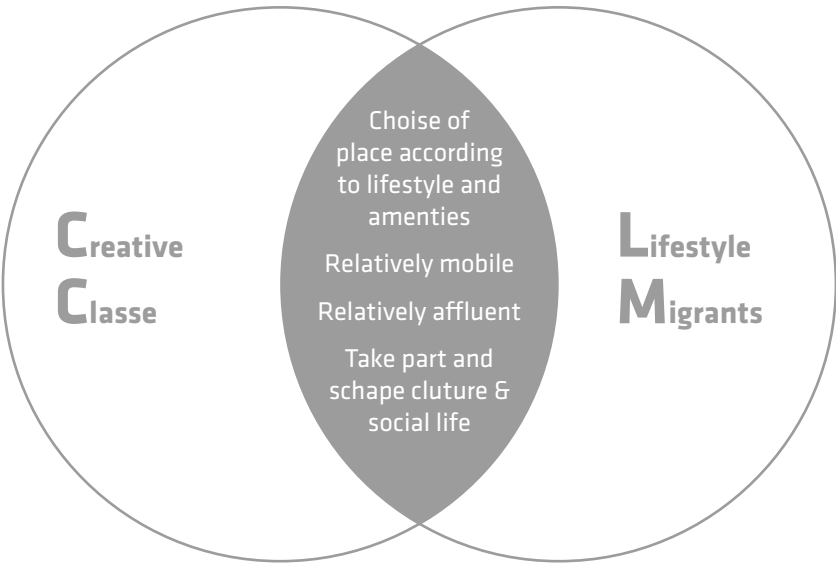
Figure 2: **Creative Class and Lifestyle Migration combined**
Source: compiled by the author

Cloke 1985, Fielding 1982), seasonal migration (e.g., Haberfeld 1999, Hogan and Steinnes 1994) and residential tourism (e.g., Torkington 2010). The main characteristics of lifestyle migration include "the re-negotiation of the work-life balance" as well as "quality of life" (Benson and O'Reilly 2009: 609). Lifestyle migrants "are relatively affluent individuals of all ages, moving either part-time or full-time to places that, for various reasons, signify for the migrant a better quality of life" (Benson and O'Reilly 2009: 609). These characteristics partially overlap with Florida's definition of the creative class (see Figure 2). A core point of Florida's theory is the choice of a place due to the living conditions rather than the job opportunities, which can be related to the lifestyle migrant's decision for a place with a "better way of life".

The European Mobile Creative Class

In combining the characteristics of the creative class and European lifestyle migrants, a better definition of a clear target group of people choosing location over job opportunities can be made. As seen above, the European Creative Class is not as mobile as expected, and so the expansion of the definition can be fruitful – retired creatives, seasonal creatives, digital nomads and others might not fall into the traditional definition of the Creative Class, yet contribute to

Figure 3: **European Mobile Creative Class**
Source: Compiled by the author

the bohemian index and diversity of a place. The expansion also tackles the above-mentioned weaknesses of the theory. Including people of all ages, the generational issue can be overcome. The criticism based on membership being connected to educational level is also addressed as this does not apply to lifestyle migrants. Furthermore, a more precise definition of the group makes it less broad and easier to address. This expanded group will be called the European Mobile Creative Class (see Figure 3).

The diverse group of lifestyle migrants choose a place where they feel good and bring diversity and often talent; therefore, the development of creative cities or regions within Europe is self-directed as the demographic and economic growth follows the movement (Ulrich-Schad and Qin 2018). When Florida and Tinagli (2004) argue that Italy, Greece and Spain are performing below average in attracting the creative class, the theory of lifestyle migration can fill the gap. Southern countries in particular, with their more favourable climate and good living conditions, function as receiving countries for lifestyle migrants (Croucher 2015), offering options for less developed regions in the EU.

However, especially in newly developing creative clusters, the barriers to diversification and the acceptance of individuals improving the bohemian index might be higher. Lifestyle migrants in particular can be seen as a threat

to the local community and their social structure (Geoffrey, 2007), particularly because they are interested in taking an active part in daily social and cultural life (Kordel 2016) and might be considered as outsiders or invaders by the existing local community (Janoschka 2010).

Lifestyle Migration and the growth in members of the creative class within Europe is a development with high potential for change and economic growth in rural areas and less developed countries. This is the point where cultural managers can play a crucial role in redefining the creative class in Europe and lowering the entrance barrier for international creatives, which will be discussed in the following section.

Analysis

The Creative Class Theory is commonly used among cultural managers, especially in connection to place branding and the cultural development of cities or regions. The literature presented above combines two fields of research, which have not been combined in this way before. The resulting model combining the Creative Class and Lifestyle Migration offers a more precise target group. In order to propose a contemporary and European interpretation of Richard Florida's theory, the combination of these two research fields, creative class and lifestyle migrants, can compensate for the weaknesses remarked on in the discussion of the creative class in Europe.

Research shows that due to the diversity of languages in the EU context, mobility generally might be lower than in North America (Heinz and Ward-Warmedinger 2006, Martin-Brelot et al. 2010, Kong and O'Connor 2009), yet the Creative Class is still more mobile than other citizens (Vossen et al. 2019). Acknowledging that not all the creative class is highly mobile in Europe, and thus narrowing down the group to the mobile creative class, offers a precise group of interest, which can be the basis of a model for cultural managers to support economic growth. In combining the creative class in the EU with lifestyle migration to form a new model, it can be stated that this, still a very diverse group, is targeting the same goals: living in a good environment with appealing social and cultural amenities. Yet, the group is also expanded by the addition of retired creatives, seasonal residents, digital nomads and similar, and therefore the core definition of the creative class is reshaped and incorporates different generations, which tackles some of the criticisms expressed (e.g., Reese 2012).

Therefore, the challenges for cultural managers in the EU are unlike those in other contexts. The European urban landscape is different, larger cities with a high density of the three T's are scarce (Hansen et al. in Kong
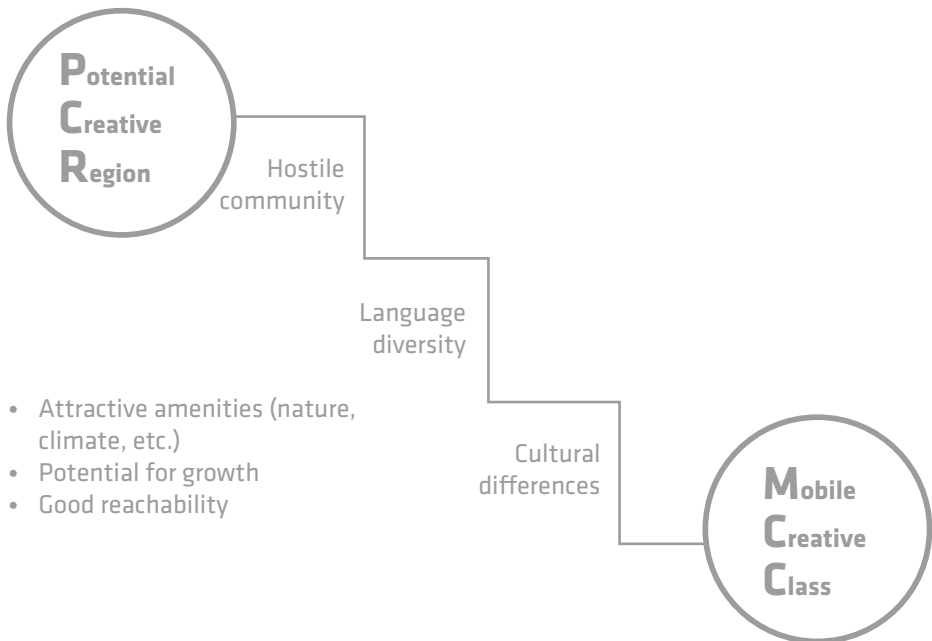
Figure 4: **European challenges for the Creative Class Model**
Source: compiled by the author

and O'Connor 2009), and thus the focus should not be on those few clusters, as they are not lacking economic and creative growth. The challenge is rather to work with more rural and less developed regions or countries and foster their development through the attraction of the mobile creative class. Many European regions fulfil most of the requirements for attracting the European Mobile Creative Class, such as attractive amenities and good access (Ström and Nelson 2010). Nevertheless, many regions still struggle to attract the mobile creative class and lifestyle migrants. This might be due to language barriers and cultural differences (Martin-Brelot et al. 2010), but also the tendency of rural areas to have a more closed and hostile approach towards newcomers, as previous contact with foreigners is often scarce (Rudolph and Wagner 2022).

These challenges are illustrated in Figure 4.

The potential of European regions to attract the mobile creative class can be a vital starting point for cultural managers. Therefore, the challenges that specifically appear in the European context need to be targeted by new strategies.

Prevention of hostility towards outsiders

It is important to prevent an unfavourable mindset in the potential host community against newcomers. This is possible to achieve by addressing the societal idea of a potential threat brought into the community by outsiders (Geoffrey 2007). The idea of homogenous unity with no space for ethnic, cultural, or linguistic diversity is an outdated model; therefore, citizenship education must embrace a more diverse and inclusive concept (Banks 2009).
 On the one hand, this prepares the community for incoming people; on the other hand, it lowers the entrance barriers through a more tolerant environment which in the long term is vital for the whole community. This can partially be done through specific and targeted education and training on the cohabitation of different cultures, multiculturalism, and multilingualism. The greatest challenge is to provide opportunities for different groups so they can maintain certain aspects of their culture, while being included in the host culture (Banks 2009). Lifestyle Migrants have the potential to influence their chosen place of residence in numerous positive ways; intra-European lifestyle migrants use EU citizenship for political participation and alter the political life in the destination country (Janoschka 2010). They like taking part in the social and cultural life of the host location (Herzfeld 1997 in Benson 2013) and participate actively in leisure practices (Kordel 2016). This active participation can also be seen as negative interference, as lifestyle migrants seek to find a balance between the connection to their initial culture and the contextual developments of daily life. This shapes their identity (Geoffrey 2007) and can expand the richness of the host culture when the influence is accepted in a positive way. This evolution has the potential to work as a two-sided force: the new inhabitants create a more open and diverse environment, which again attracts the creative class and enables economic growth, bringing advantages to the whole host community, which might enforce a general uplift for the region or country. The main aim is to promote the diversity of Europe while maintaining regional identities (Perrin 2015).

Dispensing with language barriers

Another challenge for cultural managers is working on language barriers and preferences. Social and cultural life is traditionally based on language, and thus language can retrain international professionals from their decision to move to a certain destination. Education in at least one foreign language can increase openness to other cultures, as it allows us to learn an objective view of our
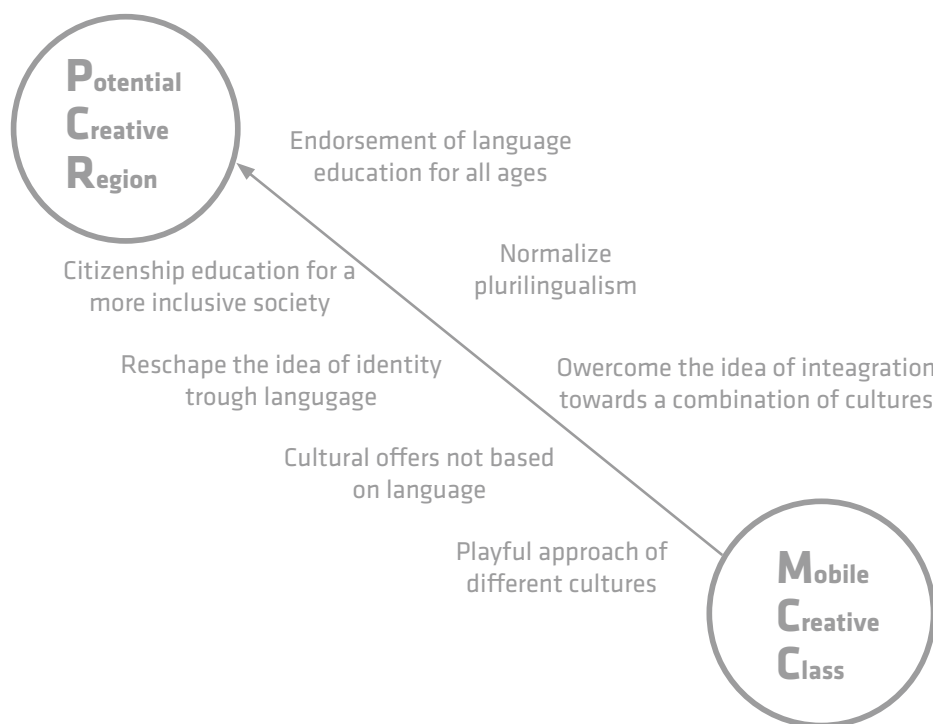
Figure 5: **Strategies for Cultural Managers to overcome the challenges**
Source: Compiled by the author

own culture and understand the differences and similarities between cultures (Mazari and Derraz 2015). Lifestyle Migrants do not necessarily learn the host language (Zhang et al., 2020), as they mostly manage with English due to their social and economic status. This multilingualism is already part of the European cultural landscape and should be normalised in all parts of society. A number of films, novels and other cultural productions are plurilingual, providing a vision of how to create a European multilingual space (Rosello 2012).

Cultural managers can work on a cultural landscape being language inclusive or recreating the idea of the importance of language. The tradition of a society and cultural group based on language can be transformed into a group based on other common interests, whereby language does not play the most important role. Language cannot be assumed to reflect the coherent values of a cultural community; thus, the link between culture and language should be questioned (Rosello 2012). Citizenship education improves critical engagement with the world and one's own society, which can and should be completed using

language and culture education to bring in an intercultural perspective (Byram 2012). With this, the idea of integration can be thought of in a different way. If equity and acceptance are balanced in society, personal integration and societal multiculturalism can be achieved and turn into a 'win-win' situation for the whole society (Berry 2011).

In order to manage the cohabitation of a Mobile Creative Class in European regions with the host community, cultural managers need to be aware of those challenges and address them specifically. Yet, the world is becoming more global, and the mixture of cultures is a significant topic for all communities. It is therefore a topic to focus on for cultural managers in all areas.

Conclusion

This article examined Creative Class Theory by Richard Florida (2002) and the societal changes that have influenced it. The theory is not without its critics, and studies contradicting every factor of it can be found. Nevertheless, Creative Class Theory is and has been useful for cultural managers. Therefore, this article elaborates a targeted and updated form for the current European market and a model as a practical tool for cultural managers in combining Creative Class Theory with Lifestyle Migration.

The main distinction between the North American and European contexts is the diversity of cultures and languages in the latter, which, according to previous literature, decreases the mobility of the creative class. To redefine this grouping for a European context, the concept of lifestyle migration was used in order to overcome the weaknesses of the original Creative Class Theory. The target group was expanded by adding retired creatives, digital nomads, and seasonal inhabitants, thereby including people with different educational levels and from different generations. This definition of the European Mobile Creative Class is more inclusive and prospective, concerning participation and cohabitation in the host community. In order to attract this new target group to more rural and less developed regions, cultural managers need to overcome specific challenges (see Figure 4). Bearing this in mind, cultural managers are challenged to adapt their strategies to a more open and inclusive approach. The factor of language especially needs to be loosened and methods to increase lingual inclusiveness need to be developed. Furthermore, the movement of people, especially in the expanded EU, implicates a mixture of cultures, and the host and the home culture of the lifestyle migrants. This can lead to rejection by the host society (Geoffrey 2007), yet it is possible to work against this with

a targeted strategy. Habituation, elucidation and education in a playful and cultural way, can lower the barriers between cultural groups, which nowadays are more diverse than ever. This strategy is presented in a model as a toolkit for cultural managers and as a theoretical conceptualisation (see Figure 5).

This paper specifically focuses on the European context; therefore, it might not be transferrable to other circumstances or easily generalised. The main aim was to combine Creative Class Theory with Lifestyle Migration and offer a new model for cultural managers. This study contributes to the discourse on the creative class in Europe and how the theory needs to be adapted and shaped to suit the European context. This paper is purely theoretical and takes its conclusion from the research of other scholars; therefore, an empirical evaluation of the model developed here would be an important step for future research.

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Sustainability in cultural management and policy research: perceptions and reflections by Milena Dragićević Šešić

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Historical context: from 1970 onwards

Milena Dragićević Šešić: When I started learning about cultural management in the 70s and 80s, the issue of sustainable development was on the agenda but only as an ecological issue and it was not part of cultural management training. There might have been one lecture where we would link those issues with general development issues, ideas of progress and so on.

Later on, new ideas entered the field that were related more to project management, changing institutional logic with organisational logic and strategic planning. Strategic planning came in the 1990s and was the predominant topic within university courses and training for professionals at the time.

In the mid-nineties "project logic" came into fashion, which held that organisations should rely even more on projects that enable institutions to be more viable and vibrant, rather than repeating the same activities throughout the year. After that, our discourse was overwhelmed by entrepreneurialism and entrepreneurial logic. So, the logic of sustainable development has only become a part of art management within the last decade, from 2010 onwards, and it was Anita Kangas who first initiated that within our European network.

In 2010, Anita Kangas invited a group of us from different European schools to create a project to compete for COST [European Cooperation in Science and

Technology] grants. It was called "Investigating Cultural Sustainability." I am personally very grateful to Anita that she initiated the project and invited me to be part of this first group of concept makers.

Our team was awarded the grant and we had three years, 2012–2015, to develop it, and we *really* did a lot in that time. At the Faculty of Dramatic Arts, we conducted the research, and we engaged five younger researchers who at the time were assistants, to join our team. This experience helped them later on to become professors. I think for all of us, it was a very important moment, not only in terms of career development, but curriculum development, content development. It helped us in reconceptualising approaches in cultural management to introduce more global overviews and reflections linked to different contexts, that go far beyond national borders, national cultural policies and art value chains.

Additionally, this research project resulted in at least five books (Colleagues from Action – Katriina Soini and Joost Dessein suggested to Routledge to create the series *Routledge Studies in Culture and Sustainable Development*)[1]. Besides that, Anita Kangas, Nancy Duxbury and Christian de Beukelaer, all of whom were part of the COST project, invited some of us from the team to contribute with different articles to be published in the *International Journal of Cultural Policy*. It was a very serious process which began around 2015 and was finally completed in 2017 when the issue was published after undergoing intensive pre-review and revisions[2]. I would say that most of the art management programmes have really reformulated their concept of teaching as a result.

Emergence of "sustainability" to refer to cultural policy systems and systems of governance

I feel that COST Action*: Investigating Cultural Sustainability*, was crucial for the global development of the idea of sustainability in cultural practices. Plus, an important contribution was the UNESCO 2005 Convention ("The Convention for the Protection and Promotion of the Diversity of Cultural Expressions") and related programmes for cultural development.

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[1] For example, *Culture and Sustainability in European Cities: Imagining Europolis* (Hristova, Dragićević Šešić & Duxbury); *Theory and Practice in Heritage and Sustainability* (Auclair & Fairclough); *Cultural Sustainability and Regional Development* (Dessein, Battaglini & Horlings), etc.

[2] *International Journal of Cultural Policy*, Vol. 23, No. 2, 2017, ISSN 1028-6632 doi: 10.1080/10286632.2017.1280787.

Beneath this complex convention title, however, were some hidden words, like "contemporary art" and "creative industries." That was because UNESCO had a problem reaching a consensus about the title amongst its represented countries. As it is a global network, some countries didn't like the words "contemporary art," and some didn't approve of "creative industries," so the phrase "diversity of cultural expressions" was the conceptual term used to replace them both. But the main task of the convention was in fact about how to make all these actions – cultural policies in the field of contemporary art and creative industries – sustainable.

I had a fantastic opportunity when I was selected in 2012 to be in the first group of 30 UNESCO experts employed to assist the implementation of the 2005 Convention. There were more than 600 applications from around the world, so I was very privileged to be selected. As it so happens my mandate has been renewed every three years, and I'm still a part of this group that continuously enables me to learn and discover new things.

Our task was and still is to help states in the Global South to develop new, sustainable, cultural policies that would focus on all forms of art production. Within these new cultural policies, we identified five areas and four domains. For each of these domains numerous goals were expressed. For example, our first goal was to support sustainable systems of governance for culture. This was probably the first time the word "sustainability" was used to refer to cultural policy systems and systems of governance. Up to that point, no one thought that cultural governance should be re-considered in sustainable terms, as the Ministry itself, or the position of minister of culture, were conceptualised for four years of the election period. However, UNESCO wanted to help the development of sustainable systems of governance which should include participative policies, shared policies, and the creation of systems of dialogue within society. Only this kind of approach makes sustainable policy-making effective, in such a way that it would not change with every minister or with every government.

Another goal was to achieve a balanced flow of cultural goods and services. Although the word "sustainability" was not mentioned explicitly within this aim, it is only when the flow of cultural goods and services is balanced as much as possible, that the relationship of the Global North and the Global South can be better sustained, and not in a post-colonial, patronising sense.

The third aim addressed sustainability directly by seeking to integrate culture in sustainable development frameworks. This meant that UNESCO gave us a task and a mandate to "push" or inspire change in cultural systems in every country that was separated from the wider developmental policies

of their countries. The ministries of culture, for example, which have their "responsibilities and duties", their own area of activity and sphere in which they operate, may not even necessarily be aware of the larger processes in their own society, be they developmental, political, economic, or social. Our role was to look for the intersectoral links and facilitate their connection.

From my first mission in Cambodia in 2012 to my last one in Thailand in 2021, UNESCO has helped a number of different governments, including Bosnia and Herzegovina and Albania, to develop "shared", intersectoral cultural policies. The most challenging is to find a way to convince the various public systems in every country of the validity of the phrase "culture is the fourth pillar of sustainable development." Thus, we spend a good deal of time persuading the ministers of economy, finance, tourism, etc. that culture is indeed a pillar, that it's not just an add-on. On the other side, sometimes it is also difficult to inspire ministers of culture to go beyond their usual responsibilities that include heritage and the arts.

Cultural sustainability in the wider framework of city development, regional development, and micro-regional development

With the support of UNESCO, many of us scholars have started doing research linking issues of cultural sustainability to the wider framework of city development, regional development, and micro-regional development. And of course, on the national level, we try to persuade more intersectoral connections with both horizontal and vertical approaches. That's because sustainable development can only occur if public, private, and civil society are working together. At the same time, ideally, all the sectors such as the economy, agriculture, tourism, and social work should be linked together, discussing together, and creating joint aims.

I have noticed that after those experiences a lot of art/cultural management textbooks and manuals have changed because, for those of us in the cultural field, it meant that we can no longer stay in our silos and be isolated. We can no longer create a cultural policy plan for a city without considering what's going on with city energy, traffic, and the basic structure of the city itself. All of that has to be interconnected.

The city of Strumica, North Macedonia, was an example of a successful policy because of how a culture that was not traditional, not folk culture, was

integrated into city life. In this case, in the form of a carnival. That might seem strange in Western Europe, in Catholic countries, where carnivals are part of a deep folk tradition. In the orthodox religion, however, carnivals are not part of the tradition; carnivals are a very new urban phenomenon. Through the interdisciplinarity of it, people were inspired to reconceptualise the future of the city. Different parts of Strumica had different roles in this carnival. Industries, rural areas, and surrounding villages were all invited to participate as well. Through this process, everyone could be reminded of something that had been a bit forgotten. Christianity wasn't favourable toward pagan customs that looked carnivalesque, but gatherings like this often provided the opportunity to revitalise the traditional, pagan remnants of rural culture.

In those five books emerging from the work of the COST project, we had examples from numerous countries. In the first book, *Imagining Europolis*,[3] there were cases from Scotland, Macedonia, Spain, France, Poland, Bulgaria, etc. In total, there were 17 different texts, which were not only different geographically but were also quite different in their approaches and methodologies of both practice and research. All of the colleagues that have written them, teach cultural management, cultural policy, and cultural development; however, they each use different theoretical frameworks, different background literature, and have different approaches in practice. While many of the concepts originate in (or were appropriated by) the Global North, such as the concept of the creative city, or creative industry, they have very different meanings throughout Europe.

A creative city in the UK, for example, places emphasis on entrepreneurial logic that guarantees the sustainability of creative industries as mostly private businesses. The new democracies of Eastern Europe on the other hand had a different conception of sustainability entirely. There, sustainability didn't mean success on the market, but a sense that you are needed in society, that what you do is of public interest and is of public value. In that view, if culture is a public value, then it is sustainable because society would like to keep it, and advocate and lobby politicians that culture still should be an important part of the public budget. Hence, the market is not the only solution for the sustainability of cultural organisations – it is the continued importance of culture for different domains of social life, for the quality of life.

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[3] Hristova, S.; Dragićević Šešić, M.; Duxbury, N., Eds. 2015. *Cultural Sustainability in European Cities: Imagining Europolis* (Routledge Studies in Culture and Sustainable Development), Routledge, ISBN-10: 1138778419, ISBN-13: 978-1138778412.

A Western approach does not always apply

As I mentioned earlier, I've been working quite a lot for UNESCO in Southeast Asia. In 2017 I did a seminar in Seoul for cultural operators in Southeast Asia. Among the 30 chosen participants by UNESCO, eight were employees of the British Council in Vietnam, the Philippines, and so forth. This made me very angry at the time because I thought that these employees of the British Council were already very privileged. They're working for an international organisation; they have access to numerous training programmes developed by the British Council (staff capacity building). I thought it would have been better if UNESCO with them had identified independent cultural actors from Southeast Asian countries. Of course, UNESCO's choices were linked to language proficiency and so on, and as people employed in the British Council have perfect English, this quality made for an easy solution. Surprisingly, in the end, it happened to be not such a bad idea. And here's why.

British Council local employees had the opportunity to meet cultural operators and trainers that they usually never meet, as they are limited to British expertise. However, British cultural practice is so far away from the regional needs and is often lacking an understanding of the changing concepts; for example, an understanding of present-day socialism in Vietnam, and consequently, an understanding of the dynamics of opening up society on one side, but keeping censorship and control on the other. Therefore, immediately after this seminar, I got an invitation from the British Council in Vietnam requesting that I come immediately. As a result, they couldn't understand why the Vietnamese couldn't speak openly about civil society development and refused to meaningfully address how to work with auto-censorship. They thought it was enough just to say that there was no need to auto-censor and that auto-censorship was a bad thing. However, to be sustainable in Vietnam though, you *have* to auto-censor yourself. This is something that I personally experienced while living in Serbia during the nineties. Of course, we knew what we could say and to what extent we could do so publicly. But we learned that we could do much more than we initially thought we could, by using different strategies and tactics.

The visit to Vietnam turned out to be a very successful one. We spoke with people that were developing private businesses to get a better sense of what the sustainable possibilities in Vietnam were. As mentioned earlier, this looks very different in Vietnam than it would in the UK, where it often involves developing strategies for effective fundraising and responding to market demands. In Vietnam, it was about producing what artists really want, helping

the community understand the need for that art, and then finding a way to make this art sustainable. This is especially challenging in poorer communities, as the case was here but also in India where I've been working since 2008.

In places such as this, you cannot adopt this Western managerial, economic approach, telling them to raise the price of tickets because it's impossible, as consumer power is very low. Or, teaching them how to attract private corporations – as there are no laws that stimulate sponsorship like in the US; or to say that entrepreneurship will solve all the problems in culture, to complement and complete the eco-systems of different branches of the arts, etc.

In India, those who own theatre halls and auditoriums know that there is no theatre show that will sell so well that a split of profits can be sustainable for both. So, they often ask theatre groups for their cut in advance and if they earn anything above it, less than what they paid for the space, or even nothing, they don't care. It's just another way of operating. And this is the point that I'm making: there is no universal art management training book for achieving sustainability – neither cultural nor economic sustainability. They should all be contextual!

There's one last experience I'd like to share to explain why I started the story about the British Council. The British Council in the Philippines and Malaysia recently invited me to participate as a moderator of an art management platform for Exchange UK: Southeast Asia. I found it strange that they couldn't find a moderator that came from Southeast Asia or the UK. The topic of the session I was invited to moderate was global warming and its repercussions on cultural rights and cultural sustainability.

To attend this event, even as a moderator, I was still required to register for it. As I was filling my online registration out, I noticed a problem with the form. The available listed reasons for attending the event were limited to things like: "I'm here because I'm interested in the art market of Southeast Asian countries," or "I'm here because I'm interested in the art market of the UK," or "My organisation is specifically interested in selling services or products..." And this is the problem, every single question was about the art *market*, about selling and buying. What if I had joined this event because I was curious about culture and I wanted to know more about the culture of Southeast Asia? I would have joined the event for that reason even if I hadn't been invited to be a moderator – just to listen. I'm generally interested in culture and cultural exchange, but not in the cultural market. I opted to select several options, just the most appropriate boxes, and noted in the comments that they had made a mistake by saying "art *market*" instead of "art *scene*" or "art *field*," because

we are actually interested in the art scene of these countries. That was the first problem.

The second problem was that although this event was about countries of Southeast Asia, of which there are 11, they only listed seven countries, including the UK, that you could select to indicate where you were coming from. This was all the more frustrating given that they had explicitly asked me to invite people from Cambodia and Laos, which were not listed, to assist in this event. Knowing these colleagues of mine, I was absolutely sure that none of them would feel comfortable selecting Vietnam or Thailand as their countries of origin, because it would hurt their feelings to see that their countries are excluded from the regional meeting.

I wrote to the organisers of the event about these problems, and they addressed the second, but not my remarks on the overemphasis on economics – the art *market*. They haven't even introduced one more question like, "Are you more interested in art and culture?" They did, however, in the meantime, abolish the question about which country participants come from because I was told it's already obvious as they have such different names (when I registered, I had to choose one country in SEA, thus I registered as a Thailander, as I was engaged at that time by Thai Ministry of Culture to help develop a strategy).

Here's why this is important and how it is linked to sustainability. It was explained to me that the British Council is a public service, and its role is to help British art organisations achieve sustainability, in this case meaning sustainability on the market. However, the market within the UK is rather limited and so their aim was to expand into the market in Southeast Asia, which is quite large. This is key to understanding why there is no British Council in Cambodia or Laos because there is no market there. These are agricultural countries where there is little market for anything, for any kind of business, as it's 80% rural and 90% poor – lower than middle class, while a society where the majority has a middle-class income needs to be a buyer of UK brands.

That's why Vietnam, an industrialised socialist country, has a British Council and a Goethe Institute, while Cambodia has neither. It's because organisations like the Goethe Institute only go to those countries where there is a huge need for things like vocational education for German industry, for German machines, Siemens, Bosch and so on. Countries like Cambodia and Laos, which have little industry, have no need for German know-how in business, economy, or industry. Hence, no need for a Goethe Institute. And here we see already that the question of sustainability goes well beyond culture, but looks to how culture can make what the economy of a country is doing sustainable.

Entrepreneurial approach and sustainability

This issue of entrepreneurialism and sustainability is at times very disappointing to me, especially when linked to a capitalist logic that excludes any kind of critique. Cultural policy theory and practice are based on the assertion that capitalism is the norm, that it's just how it is in contemporary society – and if you are to be successful in this system, you have to be entrepreneurial, even as an artist.

For me, a big problem was highlighted in the EU agenda regarding art schools that ELIA (European League of Institutes of the Arts) introduced. Although the idea of expanding the professionalism of artists in art schools is a positive one. As professors of cultural management and art management, we get an opportunity to teach not only future cultural managers but to teach artists to become more entrepreneurial. So, from the standpoint of the discipline of art management, this can be very positive.

There is, however, a negative side. For example, I attended an event (ELIA conference in Amsterdam) where the then Secretary of Education for the European Union said to an amphitheatre full of art professors that we should be looking to Damien Hirst as a role model, as he demonstrates that every artist can be a market success. This was, for me, an extremely challenging notion that I made sure to respond to in my keynote, which immediately followed his opening comments.

In my talk, I mentioned that it was very good that he had selected exactly this artist, Damien Hirst, and not some other British artist whose work and "business activities" would be less known. In this case, I knew exactly to what extent Hirst is supported by the public money of the British Council. In Novi Sad, Serbia, six months prior to this event, there were demonstrations and protests in front of Damien Hirst's exhibition, where artists united to protest the expenditure of public money, in both the UK and Serbia, for promoting commercial art which is already extremely successful on the market. Damien Hirst is an artist who doesn't care to whom his art is being sold, the greatest portion of which is enhanced by one Ukrainian tycoon. It bears asking then, is this really the best role model? As it's precisely this behaviour that shows not everyone can become "successful" and "sustainable" because most artists have certain ethical scruples and want to control to whom their works are sold.

I was reminded at that event of a story in which a very well-known curator came to China and bought a lot of works from Chinese artists, saying that it was for his private collection. This curator was telling everyone who the other artists that he selected were, and the Chinese artists recognised him as a good curator

who knows what he's doing. They were happy to sell their pieces to him for 500 or so euros. Ten years later, however, the same curator put his whole collection of Chinese art on sale and those paintings started to receive incredible prices, like 100,000 euros, 500,000 euros and more.

Some of the artists that sold to this curator started writing him letters protesting that if they had known he intended to sell their works, that he was buying for the market and to make a profit, the prices would have been very different (higher, of course). Even the decision of whether or not to sell had been different. And this curator simply couldn't understand their logic, as it was his view that everyone in the world now knows that the price for these works is half a million, or perhaps a million euros. That's because once you sell at auction for a certain amount, that's likely to be the price for the next work as well. So, from the curator's perspective, he was helping the artists. And this view typifies a capitalist logic that, of course, also exists in China but not so much among cultural circles and artists. Perhaps a more contemporary generation of artists would be very happy with an outcome like this, but in this case the curator was working with a generation of artists who didn't expect that much money for their work. Rather these artists valued and expected a kind of artistic and social respect.

This is why sometimes I have to explain – when teaching both entrepreneurialism and sustainability – the different logics of these processes within different socio-political systems. Of course, today, the most dominant one is capitalism, but capitalism does not have a singular face, it has many. In Central Europe, for instance, we have a capitalism that is still extremely interested in reinforcing national identity and public responsibilities for that. In many other places, we have capitalism that doesn't care about anything but money.

Equality and the art market

Where the culture supports artists to survive on the market, is where they're viewed as worthwhile. So, let's teach artists how to make money. Let's organise entrepreneurial courses so they can develop sustainable artistic practices. This means practices that fulfil the role of culture as a public good, where artists can give services to the education or social system, and those services are going to be paid for with public money, not by the market. Because relying on the market can be successful only in very rich countries, those where at least half of the population has expendable income. The sustainability of a cultural system

then means maximal quality of cultural management in the public, private, and civil sectors. It should dynamize the public sector and revitalise public salaries. With good cultural management, the public sector can really bring added value to everything. It can restore, for example, the cultural history of a country, it can bring back forgotten peoples.

In the case of Serbia, for example, it has taken the shape of bringing back forgotten women. It's a misconception that we didn't have women artists. Just recently, the civil society associations identified a book, published in 1913 in Sarajevo in the Serbian language, entitled, The Glorious Women of the Region. To understand the context, in 1913, Sarajevo was part of the Austro-Hungarian Empire, yet this book was only about Slavic women, the local population, and not the colonialists who came to rule us. In 1913, we also had women celebrities. Why is it that no one remembers them anymore? It seems they have all but faded into obscurity.

It's unfortunately all too common that women can be glorious artists when they are young, attractive, and alive, and after their death, forgotten. That's because the system of support disappears. Women don't often have dedicated widows to tend to their legacies, whereas male artists do. Take, for example, the widely translated and very famous writer, Danilo Kiš. He was a famous Central European writer in the 1980s, when the idea of Central Europe – Poland, Czechoslovakia, and so on – first came up. His father was a Hungarian Jew, but lived in Yugoslavia and his mother was from Montenegro. Kiš, however, wrote in Serbian and felt a part of Serbian culture. Both his first and second wife, even 40 years after his death, remain committed to keeping his work alive, to reprinting, publishing anthologies and so on. Usually, you don't have such a committed husband. Or sometimes the woman artist didn't even have a husband or perhaps had husbands that made a profit out of them, as was the case with one of Serbia's most famous female artists, the visual artist Milena Pavlović-Barilli.

Pavlović-Barilli is only known in our culture because her mother outlived her for a long time and ensured that her legacy was well taken care of. Her American husband, on the other hand, sold the work immediately after her death, not really caring about building a legacy, writing a book about her or anything of the sort.

It's something of a joke now that public institutions have one role in society; keeping the tradition they continue to perform the cultural injustices that were once reserved for a patriarchal society. Private institutions and organisations have a lot of space to be innovative, to be more open, to experiment with new technologies. This is why civil society in culture can only be sustainable if we

have real public policies, not only in the cultural domain but in other domains as well. It would be cynical, for instance, to say that we are going to teach a dance troupe how to survive on the market, as that would likely mean creating short commercial pieces, pieces with which they can travel, pieces without scenography, and so on. To make such an independent cultural organisation economically sustainable would necessitate cutting their wings. So, sustainability for cultural systems means, first of all, the creation of an excellent cultural policy system, which balances support within the public, private, and civil sectors. Ideally, it raises the level of capacity building, organisational development, and entrepreneurialism within each.

My hope is that in most cultural management training programmes now, these things are taken into account. Such that, when we are educating our students, we show them the differences – even ethical differences – within the public sector, private sector and civil society.

Decolonization of knowledge – equality for knowledge

At this very moment, four of us – Avril Joffe from South Africa, Anna Gaio from the UK, Javier Fernandez Acosta from Puerto Rico, and myself – are researching and preparing a text about decolonising art management teaching. However, what that means for the three of us who come from countries that used to be colonised or self-colonised is different than what it means for Anna Gaio, who comes from a country that used to be the coloniser and is still today behaving as the patronising knowledge producer.

The mentality of British colonialism is alive in our field even today, notably within publishing practice. Returning to the COST project that I spoke about earlier, COST Action provides funds for travel and sustenance only. There are no honorariums because researchers are considered to be well-paid by their local governments. COST is essentially there to facilitate the exchange. But here's the catch: we produced a lot of new work for COST Action, work which is financed with money from our countries' science funds, sometimes from very poor countries like my own. But everything we produced, we gave for free to Routledge, a prominent British publisher. The same goes for the thematic issue of the journal, Taylor & Francis, which Anita Kangas, Nancy Duxbury and Christian de Beukelaer produced in 2017 engaging a lot of us. All the work was given to the publisher for free. The scientific community also conducted the peer reviewing for free. So, an English publisher gets to sell our work for 150 British pounds a book and the journal sells each text for 33 pounds, meaning

that for my own students to read my text, they have to pay an amount which is unimaginable for them.

And it's not just this project, it's the whole system of science because the majority of the world publishes within the Anglo-American academic publishing network. Which begs the question, who pays for the research that one Cambodian researcher is doing? The answer is the Cambodian government and the Cambodian people – the poorest of the poor. Or perhaps the Serbian government and the Serbian people. And who profits from that work? The UK and America because they publish and sell it, which is even counter to capitalist logic because all of these academic journals use our copyright for free.

Another example involves the open access journal, Sustainability, of which I'm a co-editor. I was part of my country's group in support of the Open Science movement. For those who don't know, Open Science holds that science should be accessible to everyone, that everyone should be able to read and not have to pay, which is the model for the Sustainability journal. Yet, capitalist logic says that someone has to pay for it. So, who pays? Once again, the poorest, researchers from developing countries like mine, as researchers who come from wealthy countries, can count that their institutions will pay for their submissions.

Our colleague, Steven Hadley, for example, with whom Višnja Kisić, Goran Tomka and I are now writing one text about post-capitalist cultural policy,[4] his faculty, school, supported by government policy, is going to pay the cost of the article to be published in an open access journal. In Serbia, my faculty cannot afford the 1,700 euros the open access journals are charging for an article to be published. For us that's an unimaginably large sum of money and even if they were to give us a 50% discount, it's still far out of our reach. So in order to be published in a journal like Sustainability you have to be able to pay and also be willing to subject yourself to maltreatment because the work will be peer-reviewed and even then they may not publish it.

Once upon a time, six years ago, when we started speaking about open access, I really thought it was the right thing to do. That has changed, however. In this case, public money is used to benefit already wealthy countries and being published is financially out of reach for researchers from poorer countries. If we take this capitalist notion of competition, that it should be on equal terms and that we should have equal access opportunities, how can we say that I can compete with my British colleague who has the backing of an institution that

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[4] After the text Višnja Kisić; Goran Tomka 2022. Milena Dragićević Šešić: Imagining post-capitalist cultural policy futures. – *Cultural Trends*, Vol. 31 No. 3, pp. 273–286, https://doi.org/10.1080/09 548963.2021.2017233

can pay his publishing fee, while I do not? How are we equal in a scientific competition if my salary is ten times smaller than his or hers? Are we even competing in the same world? No. After all my experience of being a co-editor, this is unfortunately what has become of open access: it's creating an even larger gap between the Global North and Global South.

Cultural management, sustainability and future

We have been educating cultural managers to fulfil the needs of the neoliberal capitalist system, while at the same time, we educate them to advocate for, not only cultural but all sorts of intersectoral public policies that are going to fit the work of cultural development. The advocacy might relate to, for example, the inclusion of professors of dance on the public payroll. As it stands, we have public music and ballet schools, but we don't see the same public education in other domains of contemporary arts. It's all market-oriented So poor professors of contemporary dance do what the market demands of them to sustain themselves, which means they offer more classes on things like hip hop, for which there is market demand, and less of what is linked to creative research of artistic practices. I think we have to change not only cultural policy, which would be a huge step in itself, but education as well, such that capitalism could not enter into the academic spheres to this extent.

For example, the Slavic or classic language departments are now experiencing huge cuts. Every university in the Global North is cutting Slavic departments because they're not profitable. These are programmes that typically do not bring students who can pay large amounts of money.

In every sphere, we have to fight for better social policies which engage artists. We have to advocate too, for public health policies, where arts and culture are able to be integrated. If all the public policies were focused on serving the public interest and enhancing the public good, we could offer a lot more from the arts, such that we would no longer call it the art market. This would be a system where different artists, art collectives, and even art managers could more easily find their way. I have long hoped for such a society and we've seen fits and starts of it in the past.

In the 1960s, the welfare state developed such policies. Now, the austerity measures have put all of that down, even in countries that used to have very developed policies of this kind. I hope that soon, we will not be satisfied with the creative industries as the only places of employment for artists because they might get swallowed by the advertising or the gaming industries. Which has

been the case for a lot of our alumni artists at the University of Arts in Belgrade. After 10 or 15 years, they often report that they don't see themselves as artists anymore. They see themselves as service providers. That's because very often it's just their skill that is being used to create products for mass consumption.

And this too is another area where our profession might stand up with a more ethical approach to art management teaching. We need to acknowledge that the creative producer is not the one who is in fact limiting the freedom of the arts because he knows the market. This is very typical, as it is in Hollywood.

I often use the example of Konchalovsky, who was artistically freer in the Soviet Union producing Siberiade than he was in Hollywood where he was limited by the producers who wanted him to make movies for the market. He did a lot of movies in Hollywood, but none of them was artistically significant. Now that he is very old, he has returned to Russia and he is again producing artistic movies that mean something in the context of the history of cinema.

I'm afraid that putting too much stress on educating art managers to think only about market success, about sustaining their business, their film agency, or production agency, is that we are going to create a new type of artistic censorship. Yes, as managers we are going to be very well informed about what the market needs. If we are going to produce only what the market needs today, and not allow artists to create what they would really like to create, it's not going to be beneficial in the long run (like the Komar & Melamid project – The most wanted paintings are being shown[5]). I'm still holding onto some optimism that this will change, that cultural policies, in spite of the austerity measures, are going to be more and more important, as they are supported by cultural diplomacy policies, cultural tourism policies, public health policies, and so on. The hope is that this will provide more diversified employment possibilities for both artists and managers.

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[5] https://www.diaart.org/exhibition/exhibitions-projects/komar-melamid-the-most-wanted-paintings-web-project, accessed 10.06.2022.

Part 2

Cultural management – transforming practices

The ecosystem in the making: In dialogue with Ellen Loots

Ellen Loots, Erasmus University Rotterdam
Anna Ranczakowska, Estonian Academy of Music and Theatre

Ellen Loots (PhD) is assistant professor of Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam, the Netherlands. She works on entrepreneurship in the creative sector, with the ambition of contributing to knowledge, new organisational models, and the earning capacity in these sectors.

Anna Maria Ranczakowska is a leader of the ActinArt Network and lecturer at the Estonian Academy of Music and Theatre. With her background in religion philosophy, arts management and cultural anthropology, she designs and facilitates learning spaces supporting the personal development of arts professionals committed to change in their communities. In her daily work, Anna facilitates dialogue about the social, cultural and environmental challenges we collectively face while strengthening the agency of students to meet them.

Anna Ranczakowska: I'll open with a very broad question: How do you, Ellen, see the role of the entrepreneurial mindset in the arts and arts management education? How do you differentiate these two things for yourself? And a follow-up question: How do you see the future of these two domains in light of the current social and/or global challenges? So, let's start with your understanding and interpretation.

Ellen Loots: I prefer dividing between larger institutions that need arts management and entrepreneurship that is required in small businesses and firms. Organizations that operate outside of the fully subsidized context, such as smaller orchestras and theatre companies that are somewhat on the verge of entrepreneurship and management, need to be good housekeepers of their organization. Entrepreneurship, then, is more about taking the initiative – initiating things. I have great faith in entrepreneurship. It possesses a power that can lead to changes that are needed in society. I have the impression that several larger institutions lack the space for this because they need to be managed in the first place. Of course, that's not a generalizable observation because there are quite a few big institutions that are addressing urgent challenges and trying to make a change. But there is also a fairly large group of arts institutions that are being managed and doing business as usual, and at times not in the most efficient way.

Anna: I get the feeling from what you're saying that something is missing in the larger art organizations for having the power that you mentioned. So, what would that element be? What is the factor that we need to have this impetus for big institutions? It could also not be enterprises but people who are entrepreneurial, right? People who are being proactive. So, what is the factor that we need for that movement to happen?

Ellen: You are suggesting that something should be added on top of what is there. Maybe we should look at it from another angle and question what should be eliminated to make it happen, to allow an entrepreneurial spirit within these larger organizations.

Anna: What could that be then? I'm all in for removal.

Ellen: Covid and the post-pandemic times may show us what is least needed. Maybe not because the institutions themselves will identify it and decide to get rid of it, but evolution can be expected during a time of recovery. I can imagine that the cultural sector or civil society will influence the role of these major institutions, how public money is being spent, and so forth. Many of these large organizations are very costly in their operations. Maintaining a tradition comes with a lot of overhead costs. I think about institutions that reside in large buildings, with large administrative departments, as an example. These buildings need to be preserved. The number of staff that is needed to simply manage operations and maintain the status quo is extraordinary. Think of art collections in museums or of classical music productions. In sectors other than the arts, much more innovation is taking place related to value chains and business models. In other sectors, the idea of open innovation, as exposed by Henry Chesbrough, is also more at stake. There, more outsourcing takes place as an alternative to developing everything within the boundaries of the firm. That makes the value chain really a chain, within which various types of instances of production are connected. In cultural sectors, a lot happens indoors, and if activities are being outsourced, regularly, this implies that the risks of undertaking such activities are imposed on smaller and weaker partners, such as individual artists. This remains commissioned work and is far from the collaborative innovation processes that take place in many other industries. A simple example comes from how larger institutions did or did not embrace the digital opportunities during the first months of the pandemic. To be honest, it did not impress me much. With the number of digital developers out there: how come it took so long before any impressive digital provision of cultural content was available on a relatively large scale? During lockdown, people needed authentic artistic experiences, supposedly to contribute to their well-being. I

must have missed it. And if I need to think about an explanation why that is, I think it is because several of these larger institutions do everything in-house, and the entire budget goes on supporting and sustaining what they usually do.

Anna: Does this imply that the adopted adjustments to Covid were just a quick fix? An attempt to do the things as they always have been done, but just with the audience being elsewhere, rather than taking the opportunity to redefine the function, looking into core values?

Ellen: Your question is assuming that these institutions managed to do the quick fix. Probably some institutions in some countries received extra funding to sustain their administrative operations at a time when nothing was being earned. Of course, we have lived through unprecedented times during the pandemic, which no individual or organization could have anticipated. The pandemic revealed a specific need for some forms of human capital, while other forms became completely redundant and obsolete. I am not aware of how cultural institutions have been able to restructure their available human resources, but I imagine not everybody working for these institutions was as busy as many people in other professions or sectors. Even though the cultural sector relies on a lot of traditions that, as a society, we want to preserve, I believe that we are living in times that require innovation and adaptation. I would not argue that every organization at every moment in time needs to innovate. But current times are times that require thinking about innovating to be able to remain relevant and contribute to some urgent needs.

Anna: Thinking about innovation not only in the forms of those cultural organizations, so not only what they do and how we do that, but also in roles... What might innovation in roles look like for cultural organizations? When we talk about social challenges in particular – how do you see the role of these organizations in the future?

Ellen: There is a major role for the arts. I think the arts can communicate, move people, foster valuable conversations, and eventually change how people behave. As a society, we are facing some urgent challenges. Think of climate change, inclusivity, the redistribution of resources, and the alleviation of poverty. I think the arts can have a role in this, and whoever is producing the arts or trying to get the arts into people's lives can take advantage of that. Taking up such responsibilities without having the impression that the arts are being instrumentalized, which is a pertinent critique, opens the doors for a lot of creativity and action. Addressing these and other societal challenges should not be the starting point for all cultural organizations. But such organizations that initiate, support, and share cultural outputs are a precious resource in our

societies, right? They *own* the arts, and they can create art. If it is believed that the arts can take up an important role in societal change, it is the responsibility of these institutions to find out how they can create such an impact.

Anna: So, as communicators?

Ellen: I think there can be another noun for it. One that implies somewhat more commitment because 'communication' sounds like just speech. It could be in the direction of 'advocates'.

Anna: In your experience and research of arts organizations and initiatives, have you seen examples of these kinds of innovations and activities that would demonstrate a new role for the arts and art organizations in addressing social challenges?

Ellen: Sure, several. At Erasmus University Rotterdam, for two years, we organized a course on assessing the impact of culture and creativity in society. In this course, we collaborate with organizations ranging from very large museums to very small community organizations that want to take up such a role and want to understand whether or not they are achieving their goals in those respects. I do have the impression that throughout the course partner organizations also learn by reflecting on what they do. Students conduct an impact study and write a report. Organizations are selected based on their openness to deeply reflect on their impact. The broader themes in the past two editions of the course have been inclusivity, diversity, sustainability, well-being, and entrepreneurship. Organizations are supported in clarifying their theory of change – how the steps that they undertake contribute to having the intended impact or how the impact that they seek to have can be achieved using their activities. So far, a dozen organizations have taken part in the process; one of them was the Van Gogh Museum in Amsterdam. This is a vibrant museum which operates at full capacity, meaning that it should not focus on marketing efforts because it is fully booked. Instead, the museum is putting efforts into finding ways it can reach an audience living in Amsterdam, which is a multicultural city. The museum has started to develop programmes trying to address people who live in the city. For example, to relate to a broader range of audiences, it has expanded its focus by highlighting the life of Vincent Van Gogh, moving well beyond the art-historical aspects of his paintings. Inclusivity and mental well-being are at the core of such activities, and our students succeed very well in eliciting the effectiveness of the museum's activities in achieving such ambitions.

Anna: Do you think the fact that, as you mentioned, the Van Gogh Museum is frequently booked to capacity allows it to be more comfortable in choosing the actions it wants, more able to be conscientious and engaged, as it does not have

to worry about its earnings and budgeting? Perhaps since it is less financially constrained, it can engage in other activities?

Ellen: Similar to human beings: if someone's most urgent needs to survive are addressed, there is room to start thinking of other activities and values. In the case of the museum: if it does not need to be concerned on a daily basis about how its operational costs are going to be covered, then indeed, it can be expected to start thinking more about its audiences and the means and content by which it can reach these audiences.

Anna: Let's say you run a cultural organization that operates at full capacity, and you don't need to worry so much about your audience or where the institutional responsibility lies. Can we expect a similar degree of engagement with social challenges from these more privileged organizations as from the organizations that operate in more precarious realities?

Ellen: There is no need to expect every organization to engage with societal challenges or social goals to an equally large extent. In my opinion, there should be room for organizations that focus solely on artistic content.

Anna: I would like to move toward discussing how education interfaces with this topic. My first question related to this is neither simple nor small. How do we, as educators, prepare young people for an increasingly uncertain future if they want to operate in the arts field?

Ellen: Well, as an educator, I'm sometimes puzzled by the uncertainty that young people seem to highlight. I wonder whether they are more uncertain compared with the generations that came before them and, if so, what the causes of that uncertainty are. I have witnessed quite a lot of uncertainty or 'confusion' in how students relate to their education – even while they are in the midst of their programme. It surprises me because what I would hope is that students consider their education an opportunity for experimentation. Regularly, it appears as if students want to know what they need to know to pass an exam, rather than that they are curious about new content. Perhaps you have experienced this as well in the education programmes in which you are involved?

Anna: Totally. The first year of our arts management programme is based on design thinking principles, where students work to use art as a tool to address societal challenges. What I observe is that the fact that there are no right answers in this context is often enormously paralyzing. As the person responsible for the challenges process in this curriculum, I can see a need to help people unlearn the patterns from previous education contexts where there is traditionally a question and a right anticipated answer. This shows up in how students

constantly ask us to reformulate the task and set the framework for the 'right' answer. We have run a pilot mentoring project and I have mentees coming to me and asking: "Am I in the right place?". To which I answer: "You are in the right place because it's *you* in that place." It seems that the moment we disrupt the pre-existing system of past learning experiences, students become confused and need to adapt to different learning expectations and the level of their own responsibility in the learning process.

Yet, the question remains whether the future is more uncertain now than it has been for previous generations of learners, or whether coming generations are not adequately prepared to embrace the complexity of today's reality.

Ellen: I think we can say that there is complexity, and no doubt Covid has had an impact on how prepared graduates feel for everything, including the labour market, especially those who have been experiencing considerable levels of isolation. But I don't think this is the worst time ever for young people to graduate and begin their careers. Cycles of ups and downs, economically better and worse times, are normal. At present, the search and communication opportunities for people offering or searching for jobs are endless. The Netherlands, as an example, possess an enormous openness to entrepreneurship. Maybe even a little too much. It may take around two hours to register oneself as an entrepreneur at the Chamber of Commerce. But people are not entrepreneurs after just doing that. There are opportunities around, and entrepreneurship is being facilitated; yet, I think that there is considerable scope for people to take these opportunities together – the collectiveness. With the arts as an example, one option is to become a self-employed individual. The other is to go work for an organization. Why don't we see more *collectivity* or collective forms of individuals entrepreneurially organizing themselves? This does not necessarily need to be on a full-time basis. I think forms of collective organization are one way that allows people to have jobs more closely connected to what they want to develop or establish. The social support system, economies of scale, and reputation advantages of working together should not be underestimated. The current situation in the labour market seems to reflect that the options have been reduced to being an entrepreneur or an employee: two very different types of jobs for two different kinds of people, without a way in the middle. You and I have noticed such a way of thinking during the Bootcamp for the Self-Curating Musician[1] project in which we worked together. A very prominent idea among the participants appeared to be that someone either becomes a musician or a failure. For someone to become a musician, they should be very talented and

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[1] Project: https://www.secum.net

become a musician 100%. Only a happy few can reach that goal. I can imagine it brings about a lot of stress and uncertainty among graduates and starting musicians. So, what I miss is real recognition of more in-between, hybrid forms of work.

Anna: So it seems that it could look like a community practice of working with peers and like-minded people, even in informal ways. I think what you're saying is that entrepreneurship or the entrepreneurial mindset does not need to be all that which we associate entrepreneurship with. It doesn't need to be what we do full time, for example. What I also hear in what you're saying is the encouragement to open up the wider professional ecosystem. This is something that we also touched upon in our project – that there is an entire support system available within this profession with the development of certain orientations in thinking and skillsets that allow someone to move freely across that ecosystem. That might allow someone to do other things, projects, ad hoc engagements, not only just being a musician, performing artist or actor, and for arts managers not only to coordinate or facilitate but to do much more. The beautiful thing in having multiple engagements is that someone sets their mind on *themselves as a project* and in numerous ways – professionally, privately, socially, psychologically, spiritually, etc. – individuals draw from those multiple employments/engagements/projects into this greater process of self-development.

Ellen: Good points. However, at this stage, it is very optimistic to say that such an ecosystem exists. I don't think it does, at least not within the context where I live and work. Yet, some conditions supportive of the presence of such an ecosystem are there; for example, physical places where people can meet, and the mentality of people. Still, within our societies it seems that we expect people to have, or *catch* if you want, a full-time job straight after graduating. People keep this job and only change it as a step upward on the career ladder. Taking a step back and starting to do something completely different is experienced as a strange career choice. I think the system and our norms are still very much adjusted to such an ideal of work, which allows us to develop a family in parallel and settle in a place. However, I am not sure that this is the future of work and life, owing to the mobility and volatility that many people, especially younger generations, appear to pursue.

Anna: What do you think the future of work and life might be like then?

Ellen: More fluid. I think many people who have the ambition to work in creative sectors need to be mobile, they want to move, and they have a different relationship with places compared with previous generations. I think they are

not going to settle too soon. Digital communication opportunities facilitate communicating with colleagues and commissioners that reside at a distance. And I assume that people will increasingly work in project teams that dissolve at some point in time.

Anna: It is a very fair point that you have made regarding the, as of yet, unrealized potential of the ecosystem. Though elements or characteristics may be present, they are not forming the ecosystem as such, because there is a transition in the form of how work seems, what family life looks like, and so on. I think the entire foundation of understanding how we function is in transition. Therefore, the ecosystem that we are talking about cannot emerge and settle down. It is in the making because we don't yet know what's happening with us or where this process will take us.

Ellen: Something to consider is that the ones that decide or have the power to make decisions may not feel any need for a change. Coming back to the beginning of this conversation, many big cultural institutions are probably fine with how everything is set up. Incumbent firms tend to defend their privileged positions against newcomers and change. And they get support for these choices. I think many of us cherish and want to preserve existing orchestras or theatre buildings that have been part of our cultural tradition for ages. But the fact that small, privileged groups work in these institutions, and have done so for a relatively long time, means that newcomers hardly have the opportunity to be part of these projects and these networks. Such a fact is not very modern, and not very supportive of change. In corporate environments, companies tend to keep what works, and next to that, ideally, develop side projects that could be scaled up when becoming successful. Or these companies prepare for innovation to be ready to jump when the time is right. All that is key to being entrepreneurial: keeping track of opportunities, or discovering them and assuring that sufficient and appropriate resources are available within the firm to make these changes. These resources include the financial resources, but also customers, who are responsible for a fair share of the financial resources, and a good reputation. Being able to combine exploiting what works with exploring for the future, and capitalizing on this combined strategy, is an enormous quality. Several artistic organizations do so when it comes to their artistic offering: the *cash cows* that involve a local superstar are programmed next to somewhat more avant-garde shows, where the former may foresee funding for the latter. I am curious if, one day, such an *ambidextrous* stance will be applied by arts organizations, beyond the artistic programme.

Anna: As you have said, it is natural for the people who make the decisions and have the power to resist changing the system that put them there in the first place. What will change for young individuals in the ecosystem once it emerges?

Ellen: I see quite a lot of 'co' in creative sectors: co-creation, co-ownership, co-funding. Technology has set in motion other types of financial transactions in which large numbers of small amounts of money can make things happen. This offers opportunities for some. Of course, this will also lead to the realization that some other artistic expressions do not qualify for such funding methods. From the moment we identify who those lesser beneficiaries are going to be, we will most probably want to develop ways of funding and supporting those other forms. But the decisions are likely to shift from being top-down to more bottom-up, for example, with participatory business models that will co-exist with more traditional business models. Another trend to be expected is more diversification. People have started to shape their very singular tastes and made sure to find access to innumerable manifestations of such tastes. The platformisation of cultural offerings and ways of purchasing access to them allows for plenty of creativity to become marketed. But this rising creativity does not come without a lot volatility and competition in the market. For young individuals in the ecosystem, it may become a necessary evil to diversify their marketable activities as well as their earnings. But it can also be a lot of fun to explore new ways of reaching potential audiences and trying to make some money out of their interest in someone's creative offering.

Anna: What would our role be as educators in that ecosystem? In fact, what is the role of the entire education system in this context – who or what are we supporting or even serving? Are we looking at students as customers? Or are we looking at them as citizens? Activists? Change agents?

Ellen: Or are we merely serving the larger arts institutions by delivering their newest employees? I do not think so. At times, I am impressed by the enthusiasm that current students have and their ambition to contribute to what we as a society want to change. Even if an ecosystem may not yet be very supportive of such ambitions, it is wonderful to see how the individuals of a younger generation merge their artistic skills and creativity with an entrepreneurial mindset. I am very much looking forward to all sorts of entrepreneurial activity that succeeds in integrating the arts and creativity in ways that are simultaneously effective and innovative.

Performance evaluation and performance management in cultural and creative industries organizations

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Marge Sassi (PhD) has a doctoral degree in management and a master's degree in cultural management and European studies. Currently, she is working at Tallinn City Museum as a development manager. She has extensive work experience as a lecturer at Estonian Business School and in the social sector. Last year she contributed to the European Commission grant scheme "Creative Europe" as a lead expert. Her current research interests cover: Measuring the Societal Impact of Art Organizations, Strategic Management of Cultural and Creative Industries Organizations, and Using Flow Theory in Developing Leadership.

Toomas Haldma is Professor of Accounting at the University of Tartu and the Nord University Business School, in Bodo, Norway. He has also served as dean of the School of Economics and Business Administration from 2005 to 2011 and the programme director for the Executive MBA (Strategic Management) programme from 2004 to 2021 at the University of Tartu. He was Head of the Audit Committee of the University of Tartu (from 2013 to 2017) and currently serves as a member. His teaching activities, as well as his research interests, are in the areas of management accounting, performance measurement and management, and management control in business and public sector organisations, which he has published on internationally and nationally. He has also served as a member of the supervisory board and a consultant to various Estonian companies and public organisations. He is also a member of the Estonian Accounting Standards Board.

Abstract

The existing problems concerning the cultural and creative industries (CCI) have been well mapped in Nordic and Baltic countries; nevertheless, the relations between internal and external factors affecting management in CCI organizations are less covered in the academic literature. The current paper explains the different factors that affect attitudes towards and the implementation of organizational performance evaluation (OPE). The results are based on data collected from approximately 460 representatives of different CCI organizations, representing all 13 subsectors of the CCI in Estonia. An explanatory mixed-methods research design has been used for data collection and analysis. In conclusion, it is possible to claim that CCI organizations could

use OPE as a solution to overcome the constant struggle between creative freedom and survival challenges.

Keywords: cultural and creative industries (CCI) organizations, organizational performance evaluation (OPE), organizational studies, strategic management

Introduction

According to Waheed, Mansor and Noor (2010: 330), performance evaluation is about "assessing if the organization is functioning well and whether the managerial decisions are good or bad" within relations between the organization and its environment (Schellenberg and Ford 1982). Evaluation as a managerial tool is multifaceted, especially in Cultural and Creative Industries (CCI) organizations that appreciate creativity and enthusiasm more than structure or strategy.

This article explores the fact that there are internationally recognized evaluation tools, but for some reason, they are not widely used in Estonian CCI organizations. It therefore sets out to explain what limits the ability to learn from past experience and improve existing practices. Already before the current turbulent period, CCI as a sector faced a variety of different challenges. Previous authors have found that financial challenges affect CCI organizations in Nordic and Baltic countries (Küttim et al. 2011, Tscherning and Boxenbaum 2011). In addition to the overload of challenges, could the lack of skills and know-how or habits and mindset also affect decisions not to use performance evaluation tools in Estonia?

To find out, the article focuses separately on Estonian CCI organizations where in spite of different challenges, performance evaluation is practiced, on the one hand, and those organizations that are rather passive in their evaluation activities, on the other. Therefore, the particular evaluation tools are not the focus but rather the perception of evaluation as a beneficial managerial tool.

Objectives of performance evaluation and performance management

Organizational performance is the achievement of organizational goals. Moullin (2002) and Bititci et al. (1997) link the need to evaluate performance with the

strategic goals and value creation of an organization. Following and measuring the performance of an organization can create and maintain competitive advantages and improve sustainability and future prospects for the organization (Dimitropoulos 2017: 11–12). Clear goals and measurements ensure employee involvement and commitment (Abubakar et al. 2017). In the research literature, the terms "performance measurement" and "performance evaluation" are often used as synonyms. In the current paper, we use the term "performance evaluation". According to Brudan (2010: 111), organizational performance evaluation (OPE) focuses on the identification, tracking and communication of performance results by the use of performance indicators. Usually, OPE is associated with transparency and is seen as an inward-looking process (García 2008) that covers the organization as a whole in order to understand how well the organization is achieving its stated mission (Murray 2004).

Performance management is usually seen as covering a wider domain. According to Brudan (2010), organizational performance evaluation (OPE) deals with the evaluation of results, while performance management deals with taking action based on the results of the evaluation and ensuring the target results are achieved. Therefore, OPE serves as a sub-process of performance management and is an essential part of the management of an organization, helping to reflect the desired objectives and the actual outcome. Today's successful organizations are expected to implement performance management systems (PMS), which according to Bititci et al. (2000), is a system that monitors the developments and changes in external and internal environments.

Fryer et al. (2009) identify the following as the key features of a successful PMS:
- alignment of the performance management system and existing systems and strategies of the organization;
- involvement of stakeholders, customers and the whole organization.

Alternatively, PMS has been defined as a dynamic system (Bititci et al. 2000, Garengo et al. 2005, Stringer 2007), and as a balanced system (Kaplan and Norton 1992, Garengo et al. 2005, Stringer 2007). As business environments and organizations themselves change, PMS also need to change in order to sustain their relevance and usefulness to adapt management practices in order to survive. Surprisingly, so far there are very few examples of CCI-specific PMS even though its benefits are evident.

According to Garengo et al. (2005: 32), a balanced PMS (also known as multidimensional PMS) adopts different perspectives of analysis and manages in a coordinated way. Kaplan and Norton (1992) propose balancing the nature of measures (financial and non-financial) as well as the object of the measures

(internal and external). Horvath et al. (2006) argue that advanced PMS considers a broad range of measures and includes financial as well as non-financial indicators related to customer satisfaction and human resources. In that light, it is reasonable to assume that performance management in cultural organizations should also be balanced and have a dynamic character. Dimitropoulos (2017: 11–12) points out that performance management was initially developed for profit-oriented organizations, but was soon also introduced in a number of non-profit organizations, including public organizations.

Levels and fields in performance management

According to Brudan (2010: 113), performance management in an organization has been divided into three levels: strategic, operational and individual performance management. Gstraunthaler and Piber (2007) have distinguished three levels of performance measurement in museums: the ministry (government), board of trustees and management board levels. They argue that the ministry level follows a set of key figures and the board of trustees observes the fulfilment of strategic objectives and follows the relevant performance measures.

Haldma and Lääts (2013) consider that the overall performance of the organization is dependent on the activities of different organizational units. Several studies (Thompson 2001, Reussner 2003, Gstraunthaler and Piber 2007, International Council of Museums 2010) define collection and preservation, research, exhibitions and museum education as the main activity areas in museums. These activities are typically conducted by different organizational units (departments) of the museums. Therefore, Haldma and Lääts (2013) propose emphasizing the internal focus of organizational performance, where the real activities are taking place. They argue that in order to manage the performance of different departments, it is necessary to also measure the performance at the operational department level. This makes it possible to create a tighter link between the departments' objectives and the strategic objectives of the organization. For example, in music theatre, the performance of the whole theatre is dependent on the performance of operas, ballets and operettas. Such an integrated performance measurement offers support for managers shifting the whole organization in the desired direction.

Helden and Reichard (2016: 351) studied the specifics of the performance management systems in private and public sector organizations and estimated these differences between those sectors as minimal. The most important

differences they pointed out were the focus of the private sector organizations more on financial indicators and the use of non-financial performance indicators related to societal objectives by public sector organizations in addition to financial indicators.

In the public sector, performance management is challenged by formulating clear, measurable targets and agreements on performance indicators. Based on several studies, Kroll (2015: 472) points out that performance information is used more intensively in public organizations that are innovative, open to changes and want to learn from their shortcomings in order to improve in the future. He also points out that in the case of clearly stated goals, organizations regularly discuss their achievement, which improves the quality of performance information (ibid.: 473).

Grossi et al. (2016) argue that due to easier access, more financial information is used in the public sector, and the presentation of performance information in reporting is more important than its use in internal decision-making processes. But the authors also mention that as soon as non-financial performance indicators are also agreed upon, non-financial indicators will become highly important for both managers and politicians (ibid.: 915–916) and will be used more and more.

Due to the collective nature of both the creative process and the decision-making process being specific to CCI organizations (Paris and Ben Mahmoud-Jouini 2019), one could assume that OPE is also specific to CCI organizations. Woolf (1999) has claimed that making judgements about the success or quality of cultural performance (either at the individual or organizational level) might be difficult for two reasons. First, because the results of performance in CCI might be unpredictable, and second, because the definition of high-quality art can vary to a great extent according to different people. Caust (2003: 60) considered OPE critical in the cultural field, claiming that "aesthetic and cultural considerations must have greater value in performance measurement than the financial return realized by the organization".

What is evaluated in performance evaluation?

Bouckaert and Van Dooren (2009: 152) distinguish the levels at which OPE can operate – the evaluation of inputs, outputs and outcomes. Inputs are resources (e.g. people, financials, facilities) used to implement a cultural event or project. Activities are actions taken to deliver the goals of an event or project and result in outputs as direct and short-time results of the project. The common output
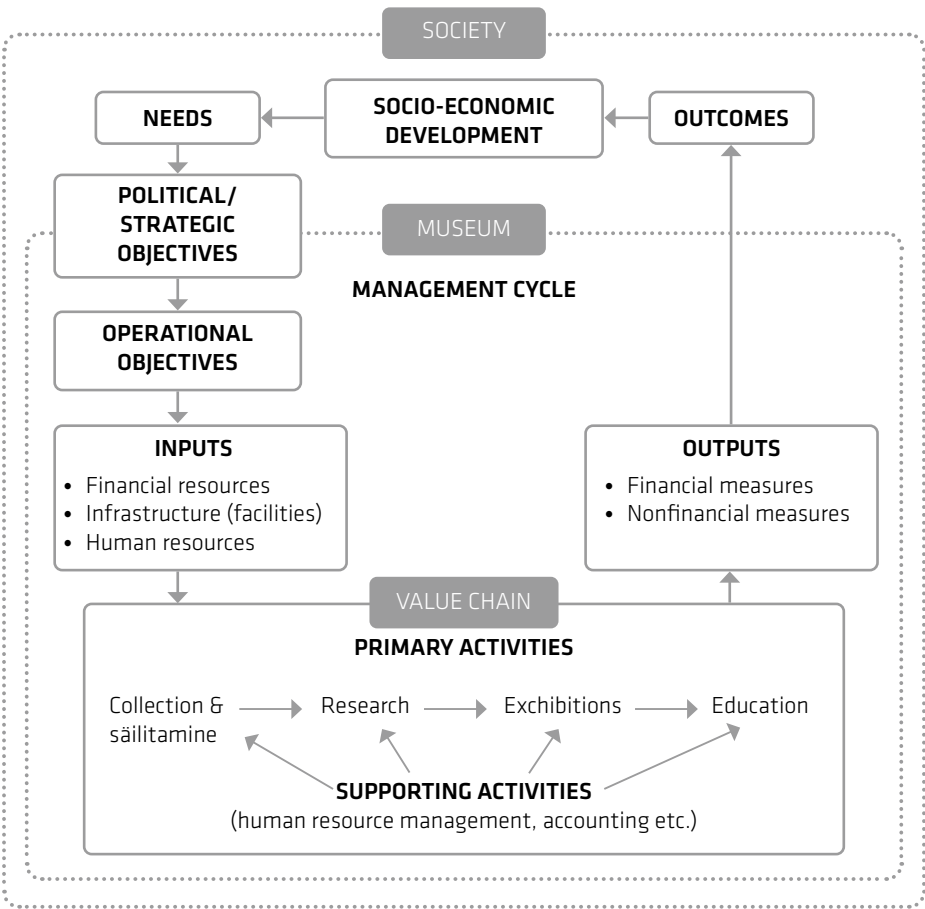
Figure 1. **Performance management model for museums**
Source: Haldma and Lääts (2013: 180)

measures of museums are the number of exhibitions or the number of visitors to the museum. Outcomes refer to the medium-term consequences of the project or programme. Outcomes are not what the programme or organization itself did but the consequences of what the programme or organization did (ibid.: 154). An example of the outcomes of a cultural activity might be the percentage of students participating in art events. The analysis of museum activities carried out by Thompson (2001) revealed that all activities involve either the maintenance or enhancement of the resource base or the capacity of the museums to produce outputs or outcomes. Haldma and Lääts (2013: 177) argue that in this process, the current inputs contribute to the outputs and outcomes in future periods and the previous inputs contribute to the

outputs and outcomes in the current period. They also point out that there is a specific connection or chain between different activity areas or departments of museums. Through this chain of activities, it is possible to follow a museum's specific value creation chain (ibid). As Thompson (2001) specified, objects displayed in an exhibition have often been conserved, restored and archived over many periods prior to the period in which the exhibition is held.

Proceeding from the balanced view, Haldma and Lääts (2013) make evident that in the cultural sector context, the current financial and non-financial inputs contribute to the outputs and outcomes of future periods, and the previous inputs contribute to the outputs and outcomes of the current period. Therefore, they identify certain connections between different periods of museum operations. Alternatively, there is also a certain connection or value creation chain between different activity areas or departments (e.g. collection and preservation, research, exhibitions and museum education) in the museum (ibid). Through corresponding chains of activities, Haldma and Lääts (2013) follow a performance management model as a certain value chain for a museum (see Figure 1).

Other research (Anttonen et al. 2016) extends the list of OPE levels with societal impact, which they define as the third and final level of project results referring to the long-term consequences of the project (e.g. students learn to appreciate art). They argue that the impact of a project is the sum of its outputs and outcomes in an overall analysis of its results based on project inputs and activities (ibid.: 104).

Kein (2019) conducted a survey on the prevailing understandings, variations in interpretation and current practices of societal impact (SI) in higher education institutions and cultural and arts organizations in Estonia, Finland and Spain. The survey results showed that organizations collect rather output-related data than data that conceptually should be more essential for assessing societal impact (e.g. changes in behaviour, conditions or perceptions of people). The essence of the concept of SI was better understood in Finland and Spain than in Estonia, as the share of organizations that collect data on changes in the perceptions of people involved in activities/projects/programmes is relatively larger in Finland and Spain than in Estonia.

OPE methods

As discussed above, OPE has become an important issue also in cultural organizations, which, according to Niven (2003), may respond to external

and internal challenges by implementing suitable OPE tools. Due to the fact that performance is a multidimensional concept, Kaplan and Norton (2001) critically remarked that the economic-financial side alone, which is typical for traditional OPE systems, neglects to take into account other resources that are also fundamental for business development, such as the skills of the staff, the trust relationship with customers and the culture of innovation. Basso et al. (2018) point out that in the public sector (e.g. cultural organizations) these problems are even more crucial because of the higher level of transparency required by the presence of public funding and donors. Striteska and Spickova (2012) distinguish the most common performance management methods: the EFQM excellence model, Performance Prism, the Smart Performance Pyramid and the Balanced Scorecard (BSC). Several authors (Kaplan 1999, Kaplan 2001, Aidemark 2001, Modell 2004, Neely et al. 2006, Freyer et al. 2009, Haldma and Lääts 2012, Basso et al. 2018 a.o) argue that the BSC constitutes a potent performance management tool for the public sector as well as for other not-for-profit organizations. Niven (2002) points out that performance measures are at the core of the BSC system. Performance measures communicate important messages to all organizational units and their employees.

In the evaluation of an organization, BSC focuses on four perspectives: the financial, the customer, the internal processes, and innovation and learning perspectives. Chen et al. (2006) have summarised BSC capabilities as an OPE system, a strategic management system and a communication tool. First, Kaplan (1999) considered that the financial perspective provides a clear long-term objective for profit-oriented organizations. Some years later, he argued that for public sector organizations, the financial perspective can mainly play an enabling role and points out that those organizations must define tangible objectives for their mission, customers and constituencies. Therefore, in the sequence of the BSC, perspectives can be rearranged, moving the customer (or stakeholder) perspective to the top of the scorecard (Kaplan and Norton 2001). According to Atkinson et al. (1997), the stakeholders of public sector organizations can be divided into two groups: process stakeholders (employees and suppliers) and environmental ones (customers, owners, and the community).

Concerning the focus and design of the structure of the BSC, there should be a definite connection between organizational and organizational unit (departmental) scorecards. Kaplan (1999) emphasized that when a top-level organizational scorecard has been created, the organization should deploy the process in its individual departments and the departmental scorecards must reflect the themes and objectives established in the top-level scorecards. Aidemark (2001) pointed out that the BSC serves as a structure for dialogue,

communication and cooperation between different organizational units and between different management levels of an organization. Haldma and Lääts (2012), having examined the design and implementation of the BSC concept in the development of OPE and performance management of a museum, concluded that the BSC served as a tool enabling the integration of different interactive departmental management systems into the holistic performance management system of a public sector organization.

The BSC as an OPE and management tool has been studied in various cultural organizations, notably in operas (Weinstein and Bukovinsky 2009), libraries (Self 2003, Brui 2018), and museums (Gstraunthaler and Piber 2007, Haldma and Lääts 2012, Basso et al. 2018). For example, Haldma and Lääts (2012) in their paper designed the BSC concept and corresponding indicators for different BSC perspectives in a museum, which served as a dialogue and communication tool between different activity areas and operational units within the horizontal as well vertical dimensions of museum management. As a result, the BSC contributed to a better understanding of the objectives, strategies and performance indicators at the level of the museum as well as at the departmental level.

Attitudes to OPE held by managers of CCI organizations

In order to understand how OPE is practiced, it is important to examine attitudes, especially the organizational values to strategic management and the OPE activities actually carried out by organizations (among others, the evaluation routines). Caves (2000) has paid attention to the fact that employees in CCI organizations pay little attention to the practical side of their production and the focus of management issues is often on the short-term (Jeffcutt and Pratt 2002). Evidence has been found that the strategic planning period in CCI organizations is shorter and strategic flexibility is correlated with how management decisions comply with the external environment of the organization and the specifics of CCI (Berziņš 2012). The majority of creative enterprises are lifestyle oriented and much fewer of them can be called "growth-oriented" or even possessing "features of growth orientation" (Viia et al. 2011). Therefore, OPE in CCI organizations most probably has its foundation in operational rather than strategic approaches. As strategic management attitudes are associated with the success of organizations, they are expected to affect or be dependent on OPE as well. Therefore, OPE contributes to the improvement of an organization and

its performance towards being successful (Waheed, Mansor and Noor 2010), sustainable (Gstraunthaler and Piber 2007) and gaining competitive advantage (Ates, Garengo, Cocca and Bititci 2013, Cocca and Alberti 2010).

It is quite typical of small organizations (i.e. many CCI organizations) to have a skills gap in management in general (Jeffcutt and Pratt 2002). Financial challenges and a lack of entrepreneurship and strategic management skills (among others, marketing, strategic planning and decision-making skills) seem to affect CCI organizations in Nordic and Baltic countries the most (Küttim et al. 2011, Noyes et al. 2012, Tscherning and Boxenbaum 2011). Studies have also shown the lack of a wide range of competencies: the lack of knowledge of the business environment, financial and accounting skills, weakness in management in general, but also in financial management, business law, strategic thinking, and planning, and others (Küttim et al. 2011).

There are reasons to believe that this lack of skills affects OPE as well. According to Strategy Tripod, there are three types of factors affecting organizations – industry-based, resource-based, and institution-based. The Strategy Tripod approach is used in the current study as a theoretical framework to analyze OPE in CCI organizations through 3 types of lenses.

Factors affecting OPE

The industry-based view stresses the importance of conditions within an industry as determinants of firm strategy and performance (Peng, Wang and Jiang 2008), mainly regarding external challenges. Organizational strategic management is determined by various internal and external pressures. Among others, these pressures have a direct influence on the conforming/resistant preconscious/controlling character of organizations (Oliver 1991). However, a wide range of internal and external factors determine responses to pressures, among others, "competitive advantage expectations, environmental uncertainty, and the diffusion of institutional expectations" (Garces-Ayerbe 2012). As these factors are related to the level of competition in that particular industry, and CCI is described as highly competitive, the organizations are expected to choose their strategies based on a wide set of industry-based factors. Therefore, for instance, environmental uncertainty is expected to affect OPE.

The focus of the resource-based approach is mainly on explaining superior firm performance (Barney 2014). Barney explains that "the return potential of a firm's strategies depends on the attributes of that firm's resources and capabilities" (Barney 2014: 25). Therefore, firm-specific capabilities are

considered drivers of success (Peng, Sun, Pinkham and Chen 2009). Therefore, different sets of resources (both tangible and intangible) are expected to affect the strategic mindset and OPE implementation.

The institution-based view of strategy conceives strategic choices as the result of interactions between organizations and the formal and informal institutional environment (Peng 2002). Based on this view, OPE is affected by institutional logic and expectations (Garces-Ayerbe 2012). Therefore, OPE is considered to be interrelated with the pre-defined goals of the organization, including its mission statement (Voss and Voss 2000, Munir and Baird 2016). As there are few different institutional logics for different organizational departments and their staff (Binder 2007), institution-based lenses can be measured through quite different sets of variables (Garrido, Gomez, Maicas and Orcos 2014). Analyzing the context of an organization might be key to understanding the competitive advantage of that particular company. Garrido et al. (2014) consider institution-based factors essential for the strategic management of a company, and therefore its connections to OPE are tested in the current paper as well.

Sample

The latest mapping of Estonian CCI dates from 2015 (Eesti Konjunktuuri-instituut, 2018). The sample of the research is presented in the following table.

Table 1. **Population and sample of CCI organizations in Estonia**
Source: Composed by Sassi (2021) and Eesti Konjunktuuriinstituut (2018)

SUB-SECTOR	2016 (sample of current study)	2015 (EKI population)
Advertisement	**8.26%** (38)	**12.75%** (1160)
Architecture	**12.61%** (58 organizations)	**15.42%** (1403 organizations)
Art	**2.17%** (10)	**2.30%** (210)
Broadcasting	**0.65%** (3)	**0.94%** (86)
Design	**7.39%** (34)	**7.44%** (677)
Entertainment Software	**0.87%** (4)	**0.52%** (48)
Film and Video	**5.43%** (25)	**6.97%** (635)
Handicraft	**3.48%** (16)	**3.51%** (320)

SUB-SECTOR	2016 (sample of current study)	2015 (EKI population)
Libraries	**28.04%** (129)	**10.39%** (946)
Museums	**4.13%** (19)	**2.81%** (256)
Music	**15.00%** (69)	**23.84%** (2169)
Performing Arts	**5.65%** (26)	**4.60%** (419)
Publishing	**6.30%** (29)	**8.45%** (769)
TOTAL	**100% (460)**	**100% (9098)**

It is important to add that the following three sub-sectors have the largest number of organizations in the CCI of Estonia: Music, Architecture and Advertising. The Music field is also the second field from the top in terms of employees, preceded only by Publishing. On the other hand, the following fields earn the largest profit compared to other sub-sectors of CCI – Broadcasting, Publishing and Advertising. Nearly 11% of CCI organizations are NGOs, while the largest number of NGOs is in Music and Performing Arts.

Data collection and analysis

The current research is based on data collected from 460 managers of different CCI organizations using an online survey primarily consisting of closed-ended questions. Data analyses consisted of four stages. In the following, the analysis of the quantitative data is explained step by step.

- During the first research stage, the focus was on the challenges and skills gaps that correlated with OPE in CCI organizations in Estonia. Cross-tables and correlation analysis were primarily used for mapping purposes (Adams, Khan, and Raeside 2014). A Pierson Correlation Analysis helped to identify significant relationships between the OPE variables and variables of challenges and skills gaps.
- The second research stage focused on the strategic management attitudes and practices relevant to OPE. The most evident internal and external factors influencing OPE in CCI organizations were mapped. The complexity of the collected data was reduced at the variable level by using factor analysis and at the case level by using cluster analysis (Romesburg 2004).
- The third research stage helped to measure the ability of different variables to predict OPE; therefore, to estimate whether CCI organizations use

OPE in practice and/or have the corresponding mindset. For this stage, three clusters that are called "evaluation-friendly" CCI organizations were involved. Multinomial logistic regression was performed to assess the ability of different variables to predict different aspects of OPE (Kayabol 2019).

- The fourth research stage used an explanatory sequential mixed-methods design and focused on the moderations between conflicting goals in CCI organizations and filtering their connections to OPE (Johnson and Onwuegbuzie 2004).

Findings

To summarise the most important findings of the first research stage, it revealed that some elements of OPE are more common in CCI organizations in Estonia than others – for instance, planning depends on the analysis of previous results in most of the CCI organizations examined. In the majority of the CCI organizations in Estonia, face-to-face contacts and surveys are used to collect data on their performance. The findings indicate a widespread assumption that stakeholders should come and give feedback on their own initiative, instead of the CCI organizations collecting it intentionally. The results also revealed that having no confidence in regard to income, challenging strategic planning, and challenging analysis and reporting negatively influence at least to some extent all aspects of OPE. However, the results also revealed that there was no single dominant variable that affected all aspects of OPE. The challenges correlating with the practices and mindsets of OPE differed most based on the organizational form and sub-sector. On the other hand, the results also revealed that the skills gaps correlating with OPE practices and mindsets differed the most among different sub-sectors and based on the number of employees in a particular organization.

The results of the second research stage revealed that all types of CCI organizations in Estonia shared the following characteristics: innovative mindset, creativity-focused approach and uniqueness of their services or products. The most important challenges faced by CCI organizations in Estonia are related to financial management and strategic planning. However, the following three factors – evaluation practices, strategic challenges and mindset – describe the latent trends that had a major impact on the strategic management of the CCI organizations. It was found that there was no single and uniform strategic mindset in CCI organizations in Estonia. Nevertheless, a more challenging environment leads to fewer OPE practices and vice versa.

Therefore, it is possible to claim that CCI organizations that have a strategic mindset do not face any of the challenges measured.

The third research stage focused on those CCI organizations that could be characterized as having a positive mindset about OPE (thus, "evaluation-friendly"). It indicated the important role of orientation (enthusiasm vs profit orientation of staff, organizational orientation to expand, learning expansion) in creating a framework for performance evaluation practices and mindset in "evaluation-friendly" CCI organizations. It also revealed that the CCI organizations where staff tended to be more profit-oriented than just working enthusiastically were more likely to have a positive perception of OPE. The results also showed that in CCI organizations where analyzing and reporting was considered challenging, the results they achieved were less likely compared with the set goals. It was also found that CCI organizations oriented towards learning and development were more likely to analyze their performance as a natural part of their daily work.

The focus of the fourth research stage was on "evaluation-hesitant" CCI organizations, as the reasons for CCI organizations being passive, inactive and resistant to evaluation are unclear. The results showed that creative freedom and survival challenges significantly influenced OPE separately and jointly. It was discovered that creative freedom boosted OPE practices while survival challenges had the opposite effect – greater survival challenges lead to a lower level of OPE in CCI organizations. Also, evidence was found that it was not the balance between creative freedom and survival challenges that led to practicing OPE but situations dominated by a high level of survival challenges. The main obstacles to achieving a strategic balance were found to be the following: lack of professionalism and competencies, short-term planning caused by instability in funding and non-profit orientation (focus on audience satisfaction). To conclude, the study provided some empirical evidence for the claim that when there is creative freedom in "evaluation-hesitant" CCI organizations, the organizations choose to evaluate their organizational performance, while survival challenges played a moderating role in that relationship.

Discussion

Pattyn (2014) has called for future studies on the causal mechanisms behind evaluation inactivity. The current study revealed that CCI organizations face different kinds of challenges that correlate with their OPE practices; therefore,

these challenges may be the primary reason for their evaluation inactivity. In the Estonian case, finance-related challenges and skills gaps seem to be the main reasons why CCI organizations have a rather passive approach to practicing OPE. This finding corresponds well with Munir and Baird (2016), who have found that OPE affects different organizational pressures and choices. No other similar conclusions can be found in the existing literature, and as the current study did not indicate the direction of the connection between OPE and the challenges, the causality between the variables needs to be looked at in more detail in subsequent studies to make a stronger theoretical contribution. Nevertheless, the indicated skills gaps clearly highlight the need to provide more management training to CCI organizations. This finding corresponds with earlier research that has highlighted both the lack of entrepreneurial and managerial skills in CCI organizations (Küttim et al. 2011, Noyes et al. 2012, Tscherning and Boxenbaum 2011).

In earlier studies, solid proof has been found that the external environment affects organizational strategies (Anderson and Paine 1975), which is relevant for CCI organizations, as CCI managers often have neither a core competency in management nor is their role part of the core task in their organization (Jeffcutt and Pratt 2002). Therefore, they are not formally prepared to handle managerial challenges. It was also discovered that CCI organizations in Estonia are troubled by financial management and strategic planning-related challenges. Difficulties with finances within CCI organizations were also found by Noyes et al. (2012), claiming that it is specifically financial resources that shape the survival and innovation capacity in CCI organizations.

Therefore, more competitive organizations practice OPE more. It is possible to conclude that there is no single and uniform strategic mindset in CCI organizations – the strategic management approach differs mainly based on the available resources and attitudes towards the enthusiastic mindset. Also, earlier research has shown that attitudes play an important role in CCI organizations, as less attention is paid to the practical side of production than in the more traditional industries (Jeffcutt and Pratt 2002). This provides food for thought when raising awareness of the benefits of OPE, and accompanied by training and consulting, a CCI-specific OPE tool for particular CCI organizations could change the existing mindset in the long run.

Birnkraut (2011) has pointed out and explained the possible difficulties of analyzing and reporting, claiming that the difficult thing about using metrics is not just setting the goals but also finding the numbers that relate to each other or numbers that are meaningful by themselves. According to Berziņš (2012),

the strategic planning period in CCI organizations is also shorter than in more traditional industries, and therefore the usual planning logic tends not to work in CCI, and this deserves further research.

Conclusion

The main theoretical contribution of this paper is the understanding of which factors affect OPE in CCI organizations and how, thereby explaining the complex interaction between OPE and a wide range of different internal and external challenges. Therefore, it provides enough proof to argue that OPE is a strategic management tool that CCI organizations in Estonia should use more to their own benefit, as it might lead to greater competitiveness and sustainability and perhaps also success.

So far, the differences between organizations that do practice OPE and those that do not had not been identified as a differentiating element in the academic literature, but the current study found empirical evidence of a significant difference.

Policy makers and funders are expected to be able to use the results to develop the operating circumstances for CCI organizations. In uncertain environmental conditions, such as those we are experiencing today, OPE might be key to achieving stability and/or prosperity. Therefore, not only should the managers of CCI organizations understand the need and potential offered by OPE but also the whole staff. The current study indicates clearly that organizations that practice OPE do not struggle for survival. Understanding how a specific CCI organization could benefit from OPE and which tools to choose might increase stability, competitiveness, and certainty in CCI organizations. The current study provides arguments in favour of OPE tools that CCI organizations could use to manage in a more strategic way.

The study also mapped the skills gaps (in strategic planning, analysis and reporting, and financial management) – this could help policy makers plan the content for capacity building training. As the needs and characteristics of CCI organizations in Estonia differ from those of our neighbours, developing an OPE tool for Estonian CCI organizations should also be considered.

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Strategically fostering the transition to an audience-centered approach in cultural organizations[1]

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Abstract

In the last few years, audience development has emerged as a strategic management approach in cultural organizations. Indeed, it has been fostered through cultural policies. However, even though cultural organizations feel more and more convinced about adopting this strategic approach, the transition to becoming an audience-centered organization does not seem to be straightforward.

This article examines how cultural organizations manage strategic audience development and proposes guidance to those institutions wishing to become audience-centered. To achieve this objective, an extensive questionnaire was developed, and 222 responses from Italy, Spain, Poland, Denmark, and the UK were obtained between April and May 2017.

Analyzing existing audience data is a first step on the road to an audience-focused approach, whereas researching potential audiences can be approached

at a more advanced stage. Concerning the activities to implement audience strategies, it seems reasonable to start with those that are widely extended, such as communication and education, and continue with those related to price and facilitating access both to the venues and to the purchasing process. In a third phase, organizations could focus on enriching their artistic program and improving their collateral offer. Finally, the last stage would be related to innovations with artistic impact. As the phases progress, interdepartmental coordination becomes more necessary, and this requirement might entail a barrier to change. This coordination will occur organically and naturally in small organizations, while in larger, more bureaucratic organizations, this may require planned change management.

Introduction

In the last few years, audience development has emerged as a strategic management approach in cultural organizations. Indeed, it has been fostered through cultural policies. At a European level, the European Commission has considered audience development as a priority in the Creative Europe Programme 2014–2020 (European Parliament and the Council of the European Union 2013). In this context, many European projects have created a strong awareness, exploring and testing this issue from different perspectives. In 2017, the project Engage Audiences published the report "Audience Development. How to place audiences at the center of cultural organizations", which collects best practices across Europe and provides successful approaches and methods in this field (Bollo et al. 2017). At a national level, some countries, such as the UK, ask for an audience development plan to support applications for public funding in the arts sector (Arts Council of England 2018).

Even though cultural organizations feel more and more convinced about adopting this strategic approach, the transition to becoming an audience-centered organization does not seem to be straightforward (Samis and Michaelson 2017). This has led us to focus our research on the activities that cultural organizations undertake to develop audiences. Is there a natural path that could be divided into phases in order to become an audience-focused organization? Which of the activities could easily be a successful starting point?

And which activities seem more complex and find more barriers within cultural organizations? These were the questions that we wanted to research to support cultural managers in their strategic management process.

This research contributes to the academic debate in the field of strategic audience development and, at the same time, it is a practical tool for cultural practitioners that would like to foster a transition to an audience-centered approach in their organizations.

Literature review

According to Johnson et al. (2019), adopting a strategic approach requires understanding the strategic position, assessing the strategic choices for the future, and managing the strategy in action. These three steps will be considered from an audience development perspective in the following lines.

Audience development and strategic position

Understanding the strategic position entails first considering the organization's strategic purpose, the generic statements of mission, vision, and values (Montgomery 2008) and what is more specific and more linked to the daily tasks, goals, and objectives (Freije and Freije 2019). Becoming audience-centered means that audiences are a fundamental part of the organization and therefore should be in some way reflected in these strategic statements.

McCarthy and Jinnett (2001) identified that organizations could build participation in three ways: (1) by deepening participation by increasing their current participants' levels of involvement; (2) by broadening participation by attracting more people, and (3) by diversifying participation by attracting different kinds of people than they already attract. These three ways of building participation have been accepted as the classic audience development goals, and they have even been incorporated into the European Commission's definition of audience development.

> *Audience development can be understood in various ways, depending on its objectives and target groups:*
> * *increasing audiences (attracting audiences with the same socio-demographic profile as the current audience);*
> * *deepening relationship with the audiences (enhancing the experience of the current audiences in relation to a cultural event and/or encouraging them to discover related or even non-related, more complex art forms, thus fostering loyalty and return visits);*

- *diversifying audiences (attracting people with a different socio-demographic profile to the current audiences, including people with no previous contact with the arts). (Creative Europe Programme 2015: 5)*

The strategic position involves looking inside and outside the organization, identifying the stakeholders and assessing aspects, such as the strategic capability or the environment (Johnson et al. 2019). The identification of stakeholders is related to the strategic purpose, as there should be particular objectives defined for each stakeholder (Freeman 2010). In an audience-centered organization, the different kinds of audiences should be recognized as stakeholders.

When it comes to strategic capability, the analysis takes an internal perspective, and the following question should be tackled. What are the distinctive resources and capabilities that underpin the organization's competitive advantage? (Barney 1991) Or in other words, what resources and capabilities make the organization unique and distinguish it from other cultural organizations?

Concerning the external perspective, analyzing the different environments (macro-environment, the cultural sector, direct competitors) can detect opportunities and threats that might impact the organization. Tools such as PESTEL (Poisson-de Haro and Menot 2014) or the five forces framework (Porter 2008) can help undertake this type of assessment. However, a fundamental input for an audience-centered organization is audience research, both considering current and potential audiences (Baxter, O'Reilly, and Carnegie 2013; Johanson 2013). Nowadays, in addition to traditional research methodologies, information systems emerge as an essential source of data (Tomlinson and Roberts 2011), and Web 2.0 and social media create new possibilities in terms of data production and collection (Patriarche et al. 2014).

Audience development and strategic choices

Once the strategic position is clear, organizations need to make strategic choices to be able to fulfil the defined objectives. The classic management literature recognizes two relevant types of decisions to be made: the corporate-level strategy (Ansoff 1965) and the business-level strategy (Porter 1985).

The corporate-level strategy decides the strategic direction – which products and markets to pursue. In this sense, the Ansoff matrix (Ansoff 1965) has become a valuable tool to help managers identify different growth opportunities through either expansion (market penetration, product development, and market development) or diversification. The Ansoff matrix has been adapted

to the audience development context by cultural practitioners (Cashman 2010; The Audience Agency 2020), as reflected in Figure 1. Concretely, the adaptations are related to the names of the two dimensions: instead of referring to products and/or services, the adapted matrix labels this first dimension as "program", and instead of referring to market, it labels this second dimension as "audiences". As a consequence, the names of strategies have also changed as follows: (1) maximize current audiences (instead of market penetration); (2) product development stays the same; (3) increase similar audiences (instead of market development); and (4) diversify offer which is very similar to the original (diversification).

NEW AUDIENCES	**Increase similar audiences** *Same program, new people.* Aim: attract new audiences for the first time. Strategies: e.g. free or low-cost taster events 'Test Drive', additional information and reassurance, incentives. Medium risk	**Diversify Offer** *New people, new program.* Aim: completely new program to attract a completely new audience. Strategies: e.g. consultation and qualitative research, outreach and participation projects, co-created events, local ambassador approaches. High risk, high cost
EXISTING AUDIENCES	**Maximize current audiences** *Same people, same program.* Aim: increase frequency of attendance from the current audience and bring back lapsed ones. Strategies: well-managed CRM, Improve availability and quality of product – added value, personalization, rewards, donor development, advocacy development. Low risk, low cost	**Product Development** *Same people, new program.* Aim: extend the range of program/offer to existing audiences, and introduce risk. Strategies: sampling/previews, program development in line with audience feedback/research, cross and upsell of promotions, exploratory content, digital/content offer. Low – medium risk
	EXISTING PROGRAMME	NEW PROGRAMME

Figure 1: **Adaptation of the Ansoff Matrix to Audience Development by The Audience Agency**
Source: The Audience Agency (2020: 41)

The business-level strategy is related to competitive advantage and how to position the organization in relation to competitors (Porter 1985). Managers should consider how to achieve a unique position in the cultural sector (Porter 1996). In turn, this is connected to the strategic capability, as without the resource-based view, the competitive advantage would not be sustainable (Barney 1991).

Audience development and strategy in action

As Johnson et al. (2019) introduce, strategy in action is related to how a strategy takes shape in an organization, and it covers a vast range of topics, such as assessing the performance of strategic options, managing strategy, considering the relationship between strategy and organizational structures and systems or managing change, among others. This section will focus on the implementation of an audience development strategy through a series of activities that might emerge from different departments of the cultural organization.

Cuenca and Makua (2017) acknowledge that audience development is a complex concept that has been understood in diverse ways depending on different contexts. Some countries, such as the UK, have been closer to a cultural marketing approach (Colbert and Ravanas 2019; Hill et al. 2018; Kotler, Kotler and Kotler 2016; Scheff Bernstein 2014) and Hadley (2021) even recognize difficulties with the term "audience development" in the attempt to differentiate it from "arts marketing." Other countries, such as Italy or Spain, have a tradition more linked to mediation and the social dimension (Cuenca and Makua 2017). For instance, in the museum sector, the new museology theories have supported educational departments as one of the most important functions of cultural heritage organizations (Álvarez, Dávila, and Naya 2017; Sardá and Roncero 2015). In addition, programming constitutes the essence of the cultural organization, without which it would lose its meaning. As Simon (2016) points out, powerful programming plays a key role in the process of becoming relevant for audiences. Rogers (1998) has already highlighted that audience development results from a collaboration between programming, education, and marketing. Considering these three fundamental areas, the following lines present a variety of activities and considerations that might serve to implement an audience development strategy. Depending on the audience development goals selected, some activities will be more appropriate to pursue a certain strategy than others, as exemplified in Figure 1.

In terms of education, cultural organizations have a long tradition of serving school audiences through formal learning (Stein and Bathurst 2008), but they

also commit to informal lifelong learning (Black 2012), as educational activities might deepen and widen participation by maximizing the impact of the artistic experience on the participant. As Brown and Ratzkin (2011) point out, pre-event contextualization, interpretive assistance, or post-event discussions, among others, can assist visitors and audiences in having more profound and meaningful arts experiences. They refer to these activities as educational or enrichment programs. In contrast, in the museum field, Kotler, Kotler, and Kotler (2016) call them museum-expanded programming and distinguish them from the collections and exhibitions that constitute the core programming and from the museum services that enhance the visitor experience but without a connection to the content. Considering this distinction but moving beyond the museum sector and referring to the cultural industry in general, we will use the terms core product, enriched offer, and collateral offer.

The traditional cultural marketing mix was based on the 4P's (product, price, place, and promotion) and had a product orientation instead of a market orientation (Colbert and Cuadrado 2012). However, arts marketing is "slowly shifting away from this supply-side marketing assumption" (Colbert and St-James 2014: 569), and new versions of the marketing mix are emerging. For instance, the Audience Agency (2020) adopts the 4P's, but adds to it the 3C's (Community Involvement, Content, and Co-creation) that highlight the need to consider participation and establishing relationships between audiences, artists, and cultural organizations. Walmsley (2019: 18) even refers to the death of arts marketing and proposes a 4E model "based on aspects of experience, exchange, environment, and engagement."

Although cultural participation can be traced back very far in history (Rancière 2021), it is now offered as a tool, an emblem of today's cultural policies (Bonnet and Negrier 2018). Indeed, participation and co-creation have been identified as one of the eight main strategic areas of intervention in Audience Development, together with programming, place, digital, use of data, collaboration and partnership, organizational change, and building capacity (Bollo et al. 2017). However, Walmsley (2013) warns that co-creation is not so much an instrument to broaden audiences but rather to increase the engagement of the few. In addition, not all organizations are prepared to become a participatory institution (Jancovich 2015; Simon 2010).

Having laid the foundations of the theoretical framework, we now turn to the methodology that will enable us to answer the research questions.

Methodology

Research goal and specific objectives

Our goal was to examine how cultural organizations manage strategic audience development, i.e., studying the activities they undertake to develop audiences. We wanted to do this considering their level of experience in the field to understand which activities would be an easy starting point and which ones could be considered more challenging to implement from the very beginning. We intended to propose a path to guide cultural organizations wishing to become audience-centered.

To achieve this objective, a quantitative method was chosen, as it was intended to capture the opinion of a widespread and varied sample of cultural organizations in Europe. The sections that follow describe the assessment instrument, the sample, and the process of collecting and analyzing data.

Measure and sample

For this research, an extensive questionnaire was developed using ad-hoc scales (Carpenter 2018). It covered a broad range of aspects related to audience development, and it was divided into two parts. The first part, related to socio-demographic variables and questions about training and competencies in audience development, was mandatory. In contrast, the second part, related to audience development practices in cultural organizations, was optional. This paper focuses on the analysis of the latter. The following lines present only the questions that are the subject of study in this article.

First of all, respondents were asked to position their organization in one of the following items: (1) The ideas of Audience Development are completely new for us (6%); (2) We have heard about Audience Development but aren't really sure what it involves (19%); (3) We know the concept and are putting the ideas into practice, but not as an ongoing strategy (43%) and (4) We know the concept and are putting the ideas into practice as an ongoing strategy (33%). This gave us an insight into the level of experience in audience development of the organizations. We considered the most experienced those adopting a strategic approach and the less experienced those for whom audience development was completely new.

Two questions captured if the organization was gathering and analyzing information about its current and potential audience as a second step. As Table 1 shows, the former is a much more extended practice than the latter.

Table 1: **Audience research about current and potential audiences**

Answer	As far as you know, does the organization you work for gather and analyze information about…?	
	Its current audience (%)	**Its potential audience (%)**
Yes	72.1	30.2
No	21.6	56.8
I don't know	2.3	8.6
Blanks	4.1	4.5
Total	**100.0**	**100.0**

Table 2: **Audience development strategies undertaken by respondents (in descendent order of the column "Always")**

Audience development strategy	How frequently does your organization use the following audience development strategies? (In %)				
	Never	**Some-times**	**Often**	**Always**	**Total**
v10. Using digital promotion	5.6	14.1	25.8	54.5	100
v11. Using traditional promotional tools	1.4	15.5	38	45.1	100
v7. Offering discounts/subscriptions/memberships	16.8	22.1	22.1	38.9	100
v5. Running educational programs for schools	14.2	17.4	31.1	37.4	100
v9. Making the ticket purchasing process easier	15.1	27.6	27.6	29.6	100
v8. Improving physical accessibility to the venue/event	15.9	29.5	27.5	27.1	100
v16. Opening the facility up to other uses	11.9	31.3	31.3	25.4	100
v15. Training staff to be more responsive to the public	18.8	35.6	24	21.6	100

v13. Produce materials to enhance the audience experience (in your local language/other languages)	21	33.3	25.2	20.5	100
v6. Running educational programs for other target groups	16.7	31	31.9	20.4	100
v14. Improving the collateral offer (cafeteria, parking, wardrobe etc.)	25.4	35.6	22	17.1	100
v4. Encouraging artists/curators to interact with participants by offering discussions, workshops etc.	14.6	34.2	35.6	15.5	100
v12. Doing presentations to community groups	15.6	40.3	33.2	10.9	100
v3. Running community projects	18.6	43.7	29.8	7.9	100
v1. Changes in programming formats, schedule, place, creating new programs etc.	12.1	49.1	31.3	7.5	100
v2. Involving audiences in general planning and in designing programming	43.6	41.7	11.9	2.8	100

* Note: The subsequent number that appears in each of the rows of the column "Audience development strategy" corresponds with the number of the item as it appeared originally in the questionnaire and as it was coded in the database.

Table 3: **Organizational positions held by the respondents**

Organizational position	%
General / Artistic Director	16.7
Senior Manager	10.8
Chief executive / Head of Department	28.8
Junior Manager	8.1
Member of staff	18.5
Consultant / Adviser	5.0
Other	12.2
Total	**100.0**

Finally, respondents needed to assess how frequently (never, sometimes, often, always, or I don't know) their organization carried out sixteen different audience development strategies. These strategies were defined after various design meetings among the project partners (audience development experts), considering the perspectives of the countries involved in the research (Denmark, UK, Poland, Italy, and Spain). Table 2 shows the responses to this question in descending order according to the column "Always." The Cronbach's α for this scale was 0.88.

The total number of responses to the questionnaire was 628, of which only 35% are the object of study in this research, given the optional nature of the questions analyzed here. Thus, the sample consisted of 222 cultural professionals working mainly at one cultural organization regularly (no matter if as an employee or external collaborator) in Spain (27%), Italy (23.9%), Poland (22.5%), Denmark and North Europe (19.4%), and the UK (7.2%). The respondents worked for various cultural organizations (museums, libraries, performing arts, cultural centers, etc.) and were highly experienced. 33.5% of the sample had more than 15 years of experience, 46.6% had between 5 and 10 years, and only 19.9% had less than 5 years of professional experience. Table 3 elaborates further on this aspect and shows a list of the organizational positions held by the respondents. Concerning gender, two-thirds were women, and one-third were men.

Data collection and analysis

Between April and May 2017, the questionnaire was administered as an online survey to cultural professionals of the five countries that were participating in the CONNECT project, and 222 responses were obtained. Since the research objective was not to describe the degree of progress of European cultural organizations in terms of audience development but to examine how cultural organizations manage audience development according to their level of experience, it was decided to use convenience sampling (Shipway, Jago and Deery 2012). The project partners used their national networks to disseminate the survey, thus reaching out to a relevant and very committed pool of respondents. It is clear that the respondents had a baseline interest in the topic. The sample captures a sufficient variety of organizations with a low degree of progress in audience development ("The ideas of Audience Development are completely new for us" and "We have heard about Audience Development but aren't really sure what it involves"), as well as organizations that are applying

a long-term strategic approach and, therefore, considered to be at an advance stage. This diverse sample enables us to compare what the different types of organizations do in terms of audience research and audience development strategies.

Concerning the countries of origin, the responses were distributed as follows: UK (16), Denmark (43), Italy (43), Spain (60), and Poland (50). As the sample per country was not balanced and not big enough, the analysis was done considering the entire sample without drawing conclusions by country. The Chi-Square test of independence has been used to determine whether there is a significant relationship between the organizational level of experience in audience development and their practices in relation to audience research and audience development strategies (Malhotra 2019). A factorial analysis was used to reduce the 16 activities to five dimensions to analyze the latter (Malhotra 2019).

Results and discussion

This section details the interrelationship of the organizational level of experience in audience development of the selected organizations with their practices in relation to audience research and audience development strategies. The former distinguishes the research of current and potential audiences, whereas the latter differentiates five groups of activities: communication activities, educational activities, activities related to pricing and access, activities linked with the enriched and collateral offer, and, finally, activities that directly affect programming. This last group has been labeled "Innovation with Artistic Impact."

Audience research

Research of current audiences is a very established practice as all types of organizations undertake it. However, a significant association between the organizational level of experience in audience development and this activity is clearly observed (chi-square 0.000). Looking at the segment "yes" in Figure 2, we can notice that the percentage rises with the level of experience. Indeed, whereas 95% of organizations with a long-term approach gather and analyze information about their audience, only 33% of the organizations for whom audience development is something completely new do so.
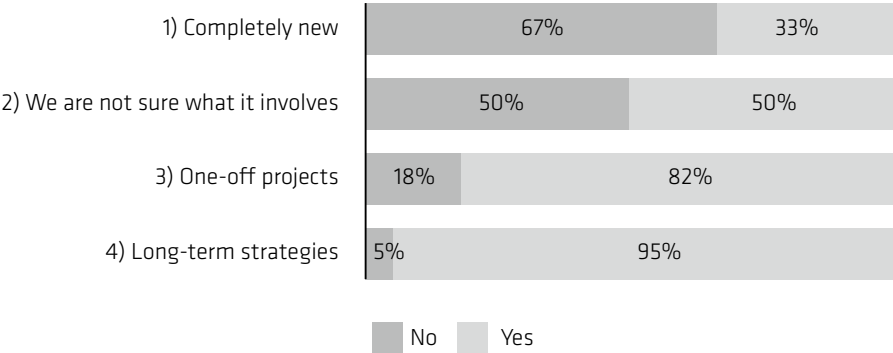
Figure 2: **Organizational level of experience in audience development and research of current audiences**

When it comes to researching potential audiences, the situation is quite different. However, there is a significant association between the organizational level of experience in audience development and this activity (chi-square 0.000). The numbers are much lower than in the previous case. For instance, whereas 62% of organizations with a long-term approach gather and analyze information about their audience, only 17% of the organizations for whom audience development is something completely new do so. Moreover, a more significant difference between the organizations considering a long-term scenario and those with a one-off projects approach can be noticed.

The numbers show that it is more common to research current audiences than potential audiences. This makes sense, as working with non-audiences that need to be identified and contacted is much more complicated and expensive.
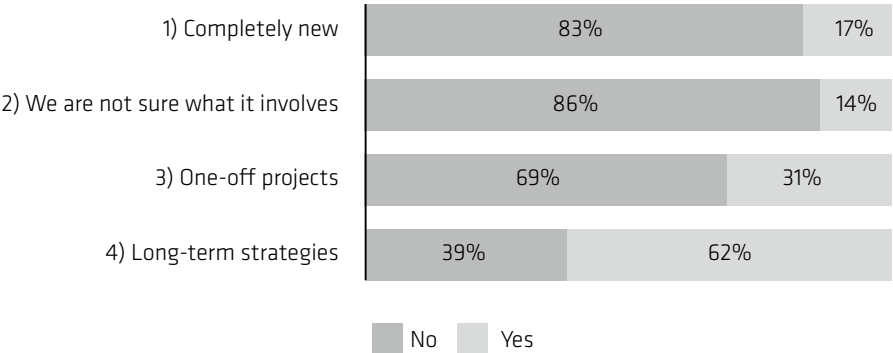
Figure 3: **Organizational level of experience in audience development and research of potential audiences**

Table 4: **Factor analysis of the question on audience development strategies**

Original items	Rotated Components					Analysis Factor
	1	**2**	**3**	**4**	**5**	
v16. Opening the facility up to other uses	.783					Enriched and Collateral Offer
v13. Produce materials to enhance the audience experience (in your local language/other languages)	.723					
v14. Improving the collateral offer (cafeteria, parking, wardrobe, etc.)	.674	.330				
v15. Training staff to be more responsive to the public	.553	.316	.474			
v9. Making the ticket purchasing process easier		.838				Pricing and Access
v7. Offering discounts/ subscriptions/ memberships		.787				
v8. Improving physical accessibility to the venue/event	.381	.689				
v2. Involving audiences in general planning and in designing programming			.847			Innovation with Artistic Impact
v3. Running community projects			.723			
v1. Changes in programming formats, schedule, place, creating new programs, etc.	.502		.541			
v5. Running educational programs for schools				.864		Educational Activities
v6. Running educational programs for other target groups				.810		
v10. Using digital promotion					.826	Communication Activities
v11. Using traditional promotional tools					.783	
Extraction method: principal component analysis. Rotation method: Varimax with Kaiser normalization. Rotation has converged in 6 iterations. Kaiser-Meyer-Olkin measure of sampling adequacy: .850 Bartlett's test for sphericity. Sig. .000						

Audience strategies

The five groups presented below have been created from the factor analysis applied to the 16 audience development strategies shown in Table 2. The items were initially grouped into five factors, accounting for 67.4% of the variance. After analyzing the communalities, two variables (see v4 and v12 in Table 2) were detected to be poorly explained. The factor analysis was repeated after eliminating both variables, and the percentage of variance explained rose to 71.1%. Table 4 shows the results of this second-factor analysis.

The following subsections present the analysis of each of the factors ("Communication Activities"; "Educational Activities"; "Pricing and Access"; "Enriched and Collateral Offer"; "Innovation with Artistic Impact") in the light of the level of expertise in audience development ("1 Completely new"; "2 We are not sure what it involves"; "3 One-off projects"; "4 Long-term strategies") of the organizations participating in the research. To simplify data interpretation, the scale used in Table 2 (Never, Sometimes, Often, and Always) has been grouped into the following three levels: Never; Not on a regular basis; Always.

A chi-square test of independence has been applied to each factor and the level of experience in audience development. In all the cases, findings have pointed out a significant association between both categorical variables. The figures below summarize the results of the contingency tables of the chi-square test of independence applied to each factor. The reader should focus on what happens with the segment "Always" in each of the upcoming figures.

Communication activities

As shown in Figure 4, communication is a strategy commonly used for audience development purposes. This sounds logical as audience development is strongly linked from its origin to marketing and communication (Hadley 2021). Even organizations for whom audience development is completely new carry out communication activities using digital and conventional communication tools. No clear differences can be found between the organizational levels of experience 1, 2, and 3. However, focusing on the segment "Always," we can appreciate that those undertaking a long-term approach account for a higher percentage than the rest. This is coherent with the chi-square test results (0.028).

Educational activities

When it comes to education strategies, we can notice how the percentage of the segment "Always" raises with the organizational level of experience of the organization. Again, there is a significant association between variables (chi-square 0.024). However, if we analyze the variables that form this factor

1) Completely new	54%		46%
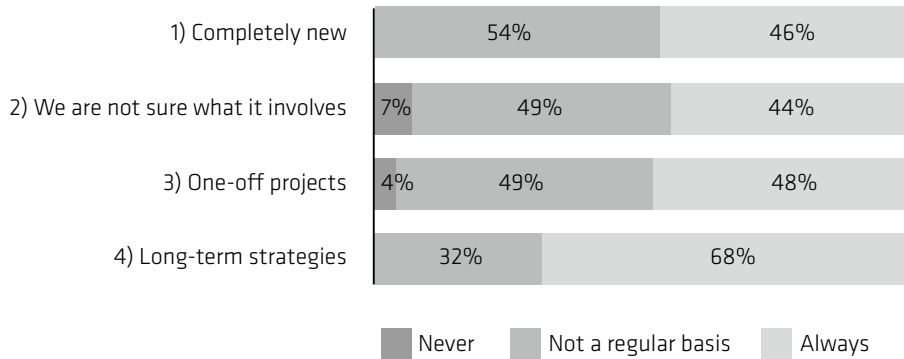
Figure 4: **Organizational level of experience in audience development and "Communication Activities"**
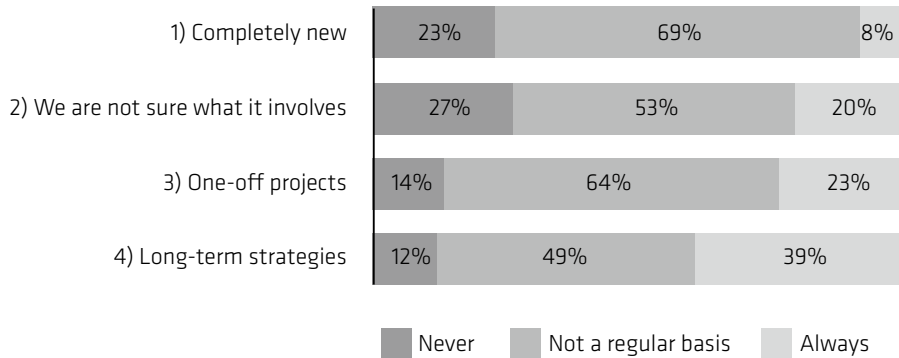
Figure 5: **Organizational level of experience in audience development and "Educational Activities"**

further (v5 and v6), we can see that the variable making the difference is "v6. Running educational programs for other target groups". All organizations, independently of their level of experience in audience development, run educational programs for schools (v5), but the same does not happen with other types of audiences (Diggle 1994). Organizations pursuing long-term audience development strategies also set up educational programs for audiences other than schoolchildren.

Pricing and access

The analysis of pricing and access strategies shows that the differences between the groups of organizations start to become bigger. Focusing on the segment

1) Completely new	23%	69%	8%
2) We are not sure what it involves	25%	55%	21%
3) One-off projects	11%	60%	30%
4) Long-term strategies	6%	35%	59%

■ Never ■ Not a regular basis ■ Always
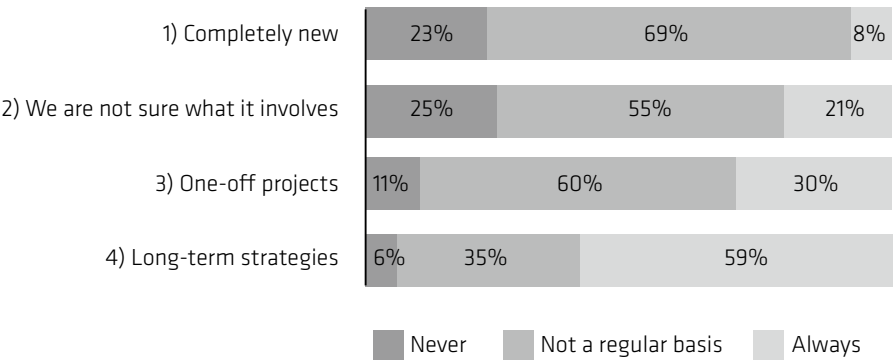
Figure 6: **Organizational level of experience in audience development and "Pricing and Access"**

"Always" and considering the organizational level of experience from the lowest to the highest, we can appreciate the following numbers in Figure 6: 8% (1 Completely new); 21% (2 We are not sure what it involves); 30% (3 One-off projects); 59% (4 Long-term strategies). This is also reflected in the chi-square test, which shows an even stronger association than in the previous strategies (chi-square 0.000).

In this case, if we analyze the different variables that form this factor further (v7, v8, and v9), we can realize that the main difference lies in the offering of discounts and season tickets (Hill et al., 2018). Having different prices for different audiences triggers complex administration processes and is something that organizations will find easier to deal with if they have suitable information systems.

Enriched and collateral offer

The strategies related to the enriched and collateral offer also show an association with the organizational level of experience in audience development (chi-square 0.002). As shown in Figure 7, those organizations for whom audience development is something completely new do not always carry out these activities. In fact, 23% never undertake them, and 77% do so but not regularly. On the contrary, 34% of the organizations with a long-term approach always consider this factor.

In this case, the variables where we can find the most significant differences among the different groups of organizations are "v15. Training staff to be more responsive to the public" and "v13. Produce materials to enhance the audience experience (in your local language/other languages)". In both cases, those

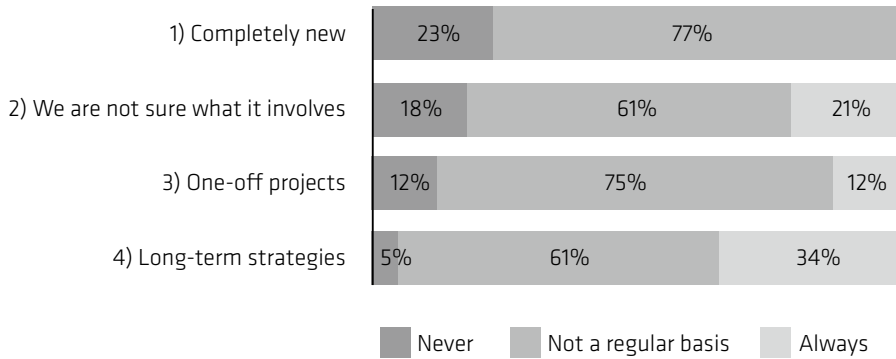|	Never	Not a regular basis	Always
1) Completely new	23%	77%	
2) We are not sure what it involves	18%	61%	21%
3) One-off projects	12%	75%	12%
4) Long-term strategies	5%	61%	34%

Figure 7: **Organizational level of experience in audience development and "Enriched and Collateral Offer"**

organizations pursuing a long-term approach make the difference. On the one hand, they are more committed than the rest to in-house training, enabling them to continue developing their capabilities (Bollo et al. 2017). On the other hand, they also consider producing materials to enhance the audience experience part of their daily work. Why is this not the case in the other groups of less experienced organizations? From our perspective, this activity is not as easy as it might seem because it implies a high coordination effort between different departments, such as artistic, education, and communication. And, sometimes, the organizational dynamics make internal collaboration and communication difficult. Therefore, being audience-centered also implies organizational changes that could be promoted through the implementation of organic coordinating mechanisms, such as creating task forces within the organization (Samis and Michaelson 2017).

Innovation with artistic impact

Finally, the strategies related to programming that we have been labeled as "Innovation with Artistic Impact" are the less extended ones. As we can observe from Figure 8, if we focus on the segment "Always," we can see, first, that the percentages are smaller than in the previous figures. Second, we can appreciate a big leap between the organizations pursuing a long-term approach and the rest (chi-square 0.000). Whereas 15% of this type of organization always undertake innovation with artistic impact, this percentage is only 2% for organizations that are unsure what audience development involves and for those with a one-off projects approach. Those for whom audience development is something completely new do not carry out these activities (0%).
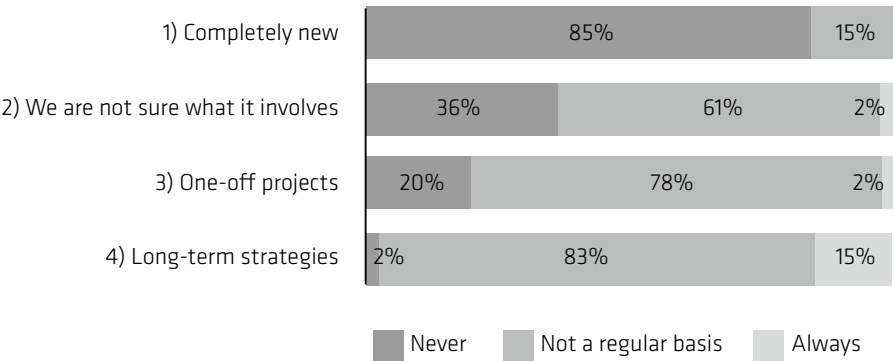
Figure 8: **Organizational level of experience in audience development and "Innovation with Artistic Impact"**

When looking at the details of the variables that form this factor, we can conclude that "v2. Involving audiences in general planning and in designing programming" is the less extended practice. This makes sense as it is linked to high audience participation (Simon 2010). On the one hand, this might imply a loss of control from an organizational perspective. It might be perceived as risky or not easy to open the organization and implement co-creation or co-programming (Jancovich 2015). On the other hand, not all audience segments might be willing to engage so intensively with the organization (Walmsley 2013). Running community projects and introducing changes in programming formats, schedule, place or creating new programs seem to be more established initiatives, especially among more experienced organizations.

Managerial implications and concluding remarks

After having analyzed what type of audience research cultural organizations conduct and what they do to develop audiences, considering in both cases the organizational level of experience in the field of audience development, we are now in a position to make a proposal that could help organizations to foster a transition to an audience-centered approach. It identifies those activities that could be an easy starting point and which would require a higher degree of experience. Thus, the organization could establish a strategic roadmap with different stages that could guide its efforts over time towards becoming audience-centered.

Starting with audience research, analyzing existing audience data is a first step on the road to an audience-centered approach. Increasingly advanced and affordable information systems allow organizations to analyze, with relative ease, ticket sales data and cross-reference it with different variables (e.g., place and time of purchase, etc.) to understand the behaviors of different audience segments (Tomlinson and Roberts 2011). On the other hand, research relating to those not registered in the organization's databases is much more complex. It would be advisable to address it at a more advanced stage. Researching potential audiences requires qualitative and quantitative research techniques (Baxter, O'Reilly and Carnegie 2013; Johanson 2013; Patriarche et al. 2014) that require specific expertise to implement, as well as a longer time horizon for obtaining results and subsequent decision-making. Although cultural organizations need both types of research to develop audiences, it seems reasonable to start building an audience research culture by exploiting the existing data. This would mean looking at the current data from different perspectives, creating various reports to help managers make decisions based on evidence. After integrating this habit into the organizational routines, an additional step would be to start gathering new data, either from existing or potential audiences.

In relation to audience strategies, the analysis of the activities has led us to suggest a possible path that could guide cultural organizations to consolidate a strategic audience development approach. The results show that those organizations that embrace it undertake a more varied range of activities than the rest. Considering this, we propose focusing first on those activities that seem more familiar to the organization and slowly working on new activities over time, adding them subsequently once the previous ones have been integrated into the organizational processes. The starting point would be those activities related to communication and education, which seem to be easier to implement, as they are more frequent. As a second step, activities associated with price and facilitating access to the venues and the purchasing process arise. In a third phase, organizations could focus on those activities related to enriching their artistic program and improving their collateral offer. Finally, the last stage would be related to innovations with artistic impact. As the phases progress, interdepartmental coordination becomes more necessary, and this requirement might entail a barrier to change. This coordination will occur organically and naturally in small organizations, while in larger, more bureaucratic organizations, this may require planned change management.

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Bridging creatives and tech: co-creation enablers in dyadic problem-solving processes during software development projects

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Abstract

This article contributes to filling a gap in value co-creation literature with its focus on interactions and horizontal co-creation between stakeholders. It provides a framework depicting value co-creation enablers (based on Scrum and Design Thinking) contributing to the dyadic problem-solving process when a network of actors among suppliers (designers and software developers) engage in software development (SD) projects. These problem-solving processes are also regularly occurring in arts and cultural sectors, where these competencies are needed for cultural managers. The framework serves as a managerial tool for cultural and other managers working with SD projects, helping them facilitate the co-creation process with designers and software developers that then further facilitates co-creational processes with customers, enabling joint ways of working for customer co-creation.

Keywords: co-creation, Design Thinking, Scrum, software development project management

Introduction

A current need has been identified for multidisciplinary and interdisciplinary development and innovation. These new approaches are required to solve wicked global challenges, such as climate change or poverty (Weber and Khademian 2008), in addition to everyday challenges and problems faced, for example, by cultural managers. Multidisciplinarity and interdisciplinarity need new ways of working, where co-creational practices can play a role (see e.g. Äyväri, Jyrämä and Hirvikoski 2018), and where networked means of fulfilling needs are sought (see e.g. Möller et al. 2007). Co-creation allows companies and customers to create value through interaction (Galvagno and Dalli 2014). However, there are several challenges inherent in interdisciplinarity and employing co-creation, such as the inclusion of multiple stakeholders (e.g. Kushida and Zysman 2009), differing cultures and organisational structures (e.g. Lee et al. 2009), including the various interests of multiple stakeholders (see e.g. Buchanan 1992, Mattelmäki 2006, Jyrämä et al. 2011) and enabling co-creation in terms of facilitating or mediation (Äyväri et al. 2018). Co-creation in services and innovation has been discussed widely (see e.g. Calvagno and Dalli 2014 for an overview; see also section 2.2 in this article), but the above-mentioned challenges have hardly been solved. Yet Luonila and Jyrämä (2020) emphasise that co-creation and co-production as a phenomenon in the cultural sector are less examined. Hence, these phenomena merit more study.

A co-creation process is a potential source of competitive advantage for businesses (Prahalad and Ramaswamy 2004, Eldor 2020). Moreover, the recent increasing emergence of the digitalisation of services and new business models (Industry 4.0) enhances the need for co-creation. Digitalisation can be seen as a platform for customer co-creation. Hence, digitalisation capabilities have been identified as a requisite for customer co-creation (Lenka et al. 2017). In addition, the use of service design as an approach to capturing customers as co-creators is widely acknowledged (Sanders and Stappers 2007, Wetter-Edman et al. 2014). Kowalsky (2015) further elaborates on the importance of software development projects where combining both digitalisation competencies and co-creation processes are often required in order to deliver contemporary value propositions, as the well-known examples of Airbnb in accommodation and tourism and Uber in transportation point out. Therefore, co-creation processes demand collaborative relationships between designers and engineers, as well as with customers (Lucena et al. 2016). While the customer as co-creator has gained much attention, the collaborative process between technological teams and designers has received less. We therefore contribute to the gap in

the value co-creation literature with our focus on this particular relationship, namely design and technological teams. Understanding the challenges within this relationship and providing tools to overcome them further contributes to enhancing co-creation with customers. When designers and technological teams achieve mutual understanding and ways of co-working, it facilitates co-creation with customers providing a common language and message for them. These facilitation skills and understanding are also needed in the contemporary work of cultural managers.

In practice, there are models and approaches for facilitating these interactions; for example, Design Thinking is usually used by design teams, and Scrum is used primarily by technological teams. Design thinking is a term used to describe how designers typically approach problem-solving (Holloway 2009); it includes inspiration, ideation, and implementation phases. Software development teams often use agile approaches like Scrum. Scrum is a framework used for developing, delivering, and sustaining complex software products (Schwaber and Sutherland 2017). These models reflect the language and mindset of their primary users and therefore create an excellent context for analysing and focusing on the underpinnings of the interaction between design and technological teams. This article investigates the following research question: How can Scrum and Design Thinking facilitate value co-creation processes during the software development (SD) project?

Our article aims to identify and analyse some of the key enablers related to Scrum and Design Thinking by focusing on the dyadic value co-creation process in the supplier's network of actors (designers and software developers) in the co-creation process of complex offerings (SD projects). The article provides a framework depicting value co-creation enablers related to Scrum and Design Thinking, contributing to the dyadic problem-solving process when the supplier's network of actors (designers and software developers) engage in SD projects. The framework serves as a managerial tool for SD project managers, helping them facilitate co-creation processes with designers and software developers that then further facilitate co-creational processes with customers, enabling joint ways of working for customer co-creation.

The article is divided into the following parts. After the introduction, the second section analyses the literature related to the management of value co-creation. Subsequently, the research design is presented, followed by the section presenting the findings of the empirical analysis, which is supported by the discussion of the research findings. The last part provides concluding remarks related to the research question.

Theoretical framework

Co-creation has received extensive scholarly attention from various perspectives. Galvagno and Dalli (2014) identified three primary theoretical perspectives: (1) service science, (2) innovation and technology management, and (3) marketing and consumer research. The role of co-creation has been tackled in these perspectives somewhat differently. In service science, interdisciplinarity is at the core of its emergence and therefore acknowledges the need for co-creation to innovate new services that simultaneously combine client needs, technology, as well as business and social demands (e.g. Spohrer and Maglio 2008). Innovation and technology management is one of the forerunners in co-creation discussions building firmly on the work of von Hippel (e.g. 1986, 2009) on innovation and co-creation. The user's role in innovation processes is emphasised both by looking at individuals as well as organisations as users and their role in innovation. Moreover, practical toolkits to enable co-creation with users are noted (von Hippel 2009).

Co-creation in marketing and customer research explores several avenues; for example, in the context of the network approach in marketing (see e.g. Möller et al. 2007) or focusing on the role of the consumer as co-creator (Caru and Cove 2007). The discussion of customers as co-creators brings forth customer communities (see e.g. Cova and Pace 2006) and the increasing role of their contribution via online toolkits (von Hippel 2009), even co-creating collective identities (see e.g. Cherrer 2007). The role of the customer as co-creating value entered as a central phenomenon early on in marketing (see e.g. Vargo and Lusch 2008, 2014). The perspective on (value) co-creation soon enlarged to encompass a multitude of stakeholders gaining insights from the network (e.g. Möller and Halinen 2017) and institutional perspective (see e.g. Vargo and Lusch 2014) and on its relationship and service marketing foundations (Grönroos 2011).

Galvagno and Dalli (2014) propose six common themes in the co-creation literature: (1) co-creating value through customer experience and competence, (2) Service-Dominant Logic, (3) service innovation, (4) the development of service science, (5) online and digital customer involvement, as well as (6) individual consumers and communities collaborating with companies (see Table 1).

Customer experience as a central phenomenon in co-creation is a focus in cultural consumer literature (see e.g. Akaka et al. 2013) and is clearly highlighted by, for example, Prahalad and Ramsey (2004). Aarikka-Stenroos and Jaakkola (2012) focus on supplier and customer roles in the dyadic value

co-creation process, and they define value co-creation as joint problem-solving, which involves supplier and customer resources integrated into a collaborative interaction process, the process of value co-creation occurs during and after the problem-solving process.

In service-dominant logic, service as a core value in any good or service becomes the centre of attention (e.g. Vargo and Lusch 2004, 2008). The service becomes the mutual benefit of the co-creation process (Barile and Polese 2010); hence, no value is created on its own: other actors and service systems are required for value creation (Mele et al. 2010). The significance of interaction as a foundation of value co-creation (e.g. Vargo and Lusch 2004) is well established. Interaction has been acknowledged as a critical premise for value co-creation already in the relationship (Grönroos 2011) and network approaches (e.g. Möller and Halinen 2017) in marketing.

"Co-creation is the joint, collaborative, concurrent, peer-like process of producing new value, both materially and symbolically" (Galvagno and Dalli 2014). Galvagno and Dalli (2014) conclude that the distinction that Vargo and Lusch (2008) made between co-creation and co-production is "seldom acknowledged and many authors actually consider – often implicitly – these elements as overlapping or coinciding." Luonila and Jyrämä (2020) elaborate on the relationship between co-creation and co-production, and indeed see them as intertwined elements, not as synonyms but as interrelated. Therefore, we consider co-creation as a more general concept encompassing all theoretical and empirical occurrences in which customers and companies generate value through interaction.

This article is positioned in quadrant I (QI), which focuses on collaborative innovation in new product development and service innovation (see Table 1). Literature in this quadrant is oriented towards (1) the analysis of customer-company interaction through technology, and their implications are geared towards managerial relevance, and (2) service innovation and its management. Business-to-business co-creation is usually represented vertically between providers and customers, but there is a gap in the literature when it comes to considering horizontal co-creation between customers and other stakeholders and how this should also be considered (Galvagno and Dalli 2014).

This article contributes to the gap in the value co-creation literature with its focus on interactions and horizontal co-creation between other stakeholders (Galvagno and Dalli 2014). Hence, we focus on interactions within the network of actors in the value co-creation processes during software development (SD) projects, namely interactions between the project manager, designers, and software developers in the value co-creation process that then further engage

Table 1: **Theoretical perspectives, research streams, and common themes in the value co-creation field**
Source: Based on Galvagno and Dalli (2014)

	Level of analysis: customer-experience centred		
The object of analysis: product-oriented	**QII** Collaborative innovation in new product development: online and digital customer involvement. Co-creating value through customer experience and competence.	**QIII** Service-Dominant Logic. Development of service science.	The object of analysis: service-oriented
	QI Collaborative innovation in new product development: individual consumers and communities collaborating with companies. Service innovation	**QIV** Relationships with service science theory	
	Level of analysis: company-centred (management)		

customers. Yet the focus in this article is on the dyad of designers and IT personnel, as enabling further co-creation with customers.

Therefore, in this paper, we consider co-creation as a more general concept encompassing all theoretical and empirical occurrences in which customers and companies generate value through interaction.

Value co-creation process during software development projects

When working on SD projects, organisations need to combine the expertise of an IT specialist with a knowledge of design to ensure that the final product is functional as well as aesthetic and easy to use for the consumers as end-users. Therefore, without creative and technological teams co-creating value during SD projects, organisations can seriously hinder the potential uptake of the consumers. Hence, SD projects demand collaborative relationships between designers and software developers (Lucena et al. 2016), and SD project
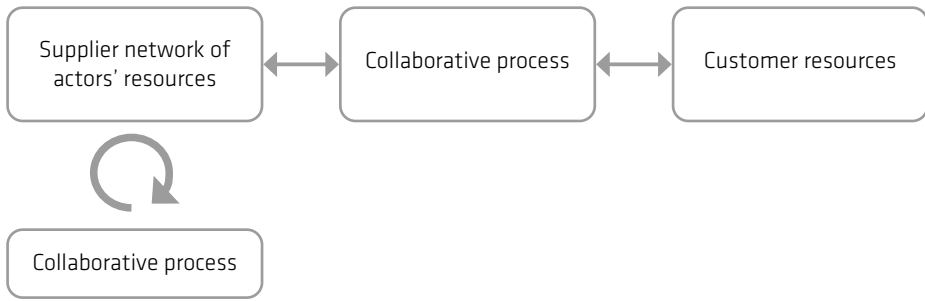
Figure 1. **Framework for value co-creation as a joint problem-solving process**
Source: Authors' elaboration from Aarikka-Stenroos and Jaakkola, 2012

managers need to facilitate this value co-creation process because a well-managed co-creation process is a potential source of competitive advantage for the business (Prahalad and Ramaswamy 2004, Eldor 2020).

In the value co-creation process, on the one hand, the network of actors functioning as suppliers (designers and software developers) need to apply their specialist professional skills, methods, and judgement, while on the other hand, the customers must contribute their resources (e.g. knowledge about the market and project objectives) to create an optimal product (Aarikka-Stenroos and Jaakkola 2012). In addition, we believe it is important to emphasise that besides supplier and customer collaborative interaction, we also need to focus on the collaborative interaction of actors in the supplier network (designers and software developers) during the value co-creation process (Figure 1). Namely, SD project managers need to facilitate the collaborative interaction of designers and software developers during the SD project value co-creation process in order to create optimal value-in-use.

According to Prahalad and Ramaswamy (2004), the building blocks of interactions for the co-creation of value are (1) dialogue between the customer and the firm as equals, (2) access to information, and (3) transparency of information, which should lead to a (4) clear assessment of the risk-benefit. Therefore, the necessary dialogue embodies interactivity, deep engagement, and the ability and willingness to act on both sides; the dialogue must also centre around issues of interest. Furthermore, the members of the co-creation network of actors need to have the same access to information and information transparency, which contributes to the individual understanding of risk-benefits (Prahalad and Ramaswamy 2004).

The above requisites for co-creation focus on supplier-customer interaction (Prahalad and Ramaways 2004, Aarikka-Stenroos and Jaakkola 2012);

however, we propose that similar enablers are needed in any stakeholder interaction. Yet, in addition, it is argued that besides supplier and customer collaborative interaction, we also need to focus on the collaborative interaction of actors in the supplier network during the value co-creation process. This is so that enablers are similarly applicable during interactions between the project manager, designers, and software developers in the value co-creation process during software development projects. More specifically, in the framework of this article, we believe that the building blocks of interactions for the co-creation of value can be applied when SD project managers are facilitating interactions between designers and software developers in the value co-creation process. Therefore, we propose a model (Figure 2) based on the building blocks of interactions for the co-creation of value (Prahalad and Ramaswamy 2004) and value co-creation as a joint problem-solving process framework (Aarikka-Stenroos and Jaakkola 2012). Here, the building blocks of interactions for the co-creation of value are (1) dialogue between creative and technological teams as equals, (2) access to information, and (3) transparency of information to avoid information asymmetry between creative and technological teams, which
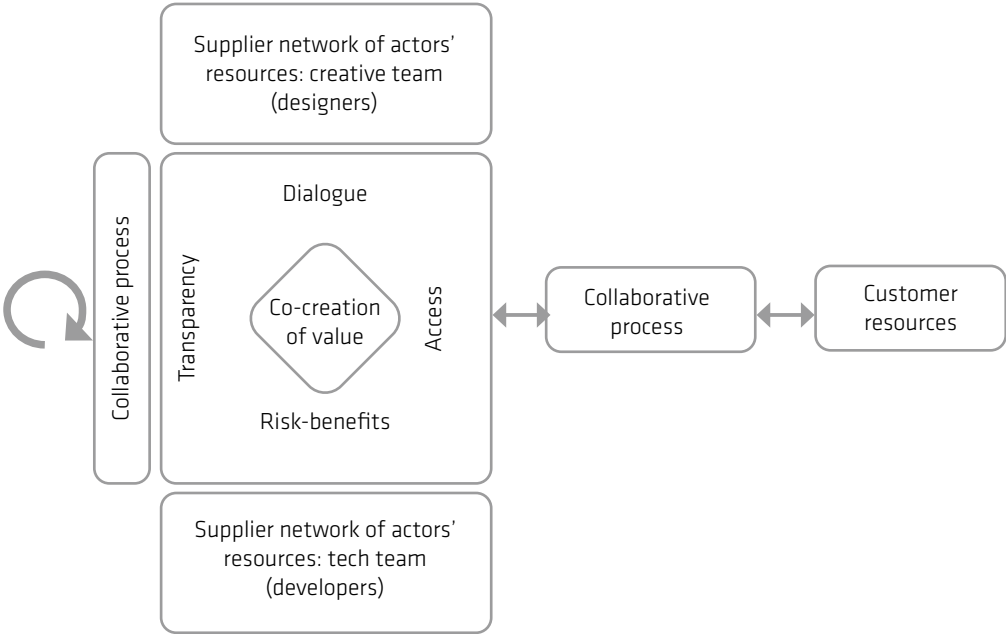

Figure 2. **A model for the supplier network of actors' collaborative interaction during the value co-creation process in SD projects**
Source: Elaborated from Aarikka-Stenroos and Jaakkola (2012) and Prahalad and Ramaswamy (2004)

all should lead to (4) the ability of creative and technological teams to assess the risk-benefits clearly. We believe that developing the framework of value co-creation enablers contributing to the dyadic problem-solving process when (the network of) suppliers engage in SD projects should stem from this same proposed model. Furthermore, we suggest that these enablers could be related to Design Thinking and Scrum.

Next, we will take a closer look at the two models that are used in practice: Design Thinking by the designers and Scrum by IT teams to enable customer co-creation processes in software development projects.

Design Thinking and Scrum as potential enablers in the value co-creation process during SD projects

Research in recent years has discussed the existence of many similarities between agile development methods like Scrum and iterative user-centred methods like Design Thinking. For example, they both have an emphasis on collaboration with customers, and they employ iterative processes (Glen et al. 2014).

Carlgren et al. (2016) argue that the term "design thinking" can be quite ambiguous, and hence a source of misunderstanding. Johansson-Sköldberg et al. (2013) propose that when discussing Design Thinking, research on this approach can be separated into two major streams: (1) "designerly thinking", which links theory and practice from a design perspective and is rooted in the academic field of design tracing back to the 1960s, and (2) "design thinking", which refers to the concept that has emerged from managerial debates (Johansson-Sköldberg et al. 2013, Carlgren et al. 2016). These two discourses are disconnected, and there are almost no cross-references between the two fields (Carlgren et al. 2016). We conform to this distinction and mean the managerial discourse when using the term "design thinking". We see Design Thinking as a human-centred approach that designers typically use for problem-solving (Brown 2008, Holloway 2009) and as an abstraction of the mental process designers employ to create new ideas (Lucena et al. 2016).

According to Doorley et al. (2018), the Design Thinking process is composed of five different phases: (1) empathise, (2) define, (3) ideate, (4) prototype, and (5) test (Figure 3). The first phase, "empathise," means building empathy for the users by learning their values. The second "define" phase is based on the findings and outcomes from the first phase, and its primary goal is to form an actionable problem statement – the problem the project will strive to address. The purpose of the "ideation" phase is to come up with and explore a wide array
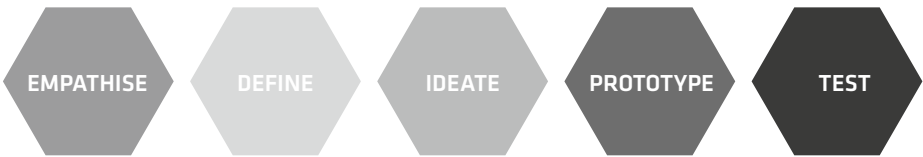
Figure 3. **The Design Thinking process**
Source: Based on Doorley et al. (2018)

of potential solutions to the problem, which is followed by the "prototype" phase, which aims to build simple mock-ups of the solution. In the "test" phase, these prototypes are tested with end-users to understand whether the problem and proposed solution are the right ones. The outcome from the testing phase will determine the need for a further iteration – returning to the ideation phase.

The term Scrum comes from a Harvard Business Review article (Takeuchi and Nonaka 1986) in which authors Takeuchi and Nonaka compare high-performing and cross-functional teams to the Scrum formation used by rugby teams. According to Scrum co-creators, Ken Schwaber and Jeff Sutherland, Scrum is a framework that allows for developing, delivering, and sustaining complex products (Schwaber and Sutherland, 2017). Today, Scrum is among the most dominant approaches in the field of software development.

According to Schwaber and Sutherland (2017), the Scrum framework consists of Scrum Teams and their associated roles, events, artefacts, and rules, and each component within the framework serves a specific purpose and is
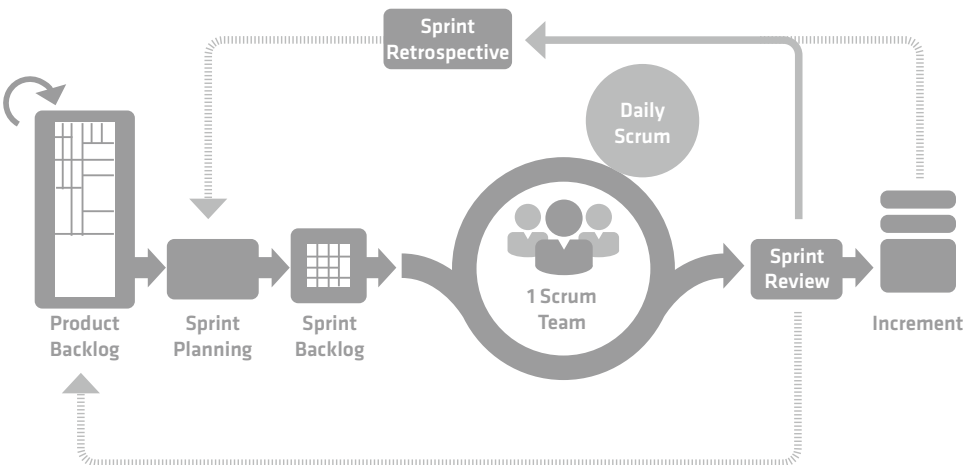
Figure 4. **The Scrum framework**
Source: Based on www.scrum.org
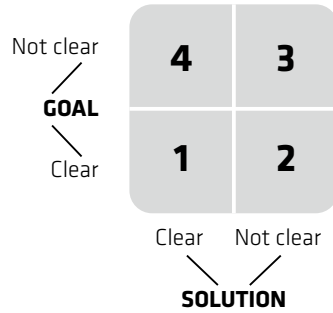
Figure 5. **The software development (SD) project quadrant**
Source: Author's elaboration based on Wysocki (2010)

essential to Scrum's success and usage. The rules bind together the roles, events, and artefacts, governing the relationships and interaction between them. In addition, the Scrum framework prescribes four formal events for inspection and adaptation: (1) Sprint Planning, (2) Daily Scrum, (3) Sprint Review, and (4) Sprint Retrospective. An overview of the Scrum framework is seen in Figure 4.

When it comes to SD project management, Wysocki (2010) identifies project characteristics in quadrants according to how clear or unclear the project goal and solutions are (Figure 5).

He also classifies SD project management into five different strategies and matches them to different project characteristics in a particular quadrant: Linear – quadrant 1, Incremental – quadrant 1; Iterative – quadrant 1 and 2, Adaptive – quadrant 2 and 3, and Extreme – quadrant 3. Of these five, the Iterative, Adaptive, and Extreme fall under agile SD project management strategies; the Linear and Incremental strategies follow the waterfall project management approach, meaning they employ a traditional strategy that consists of dependent, sequential phases that are executed with no feedback loops (Fernandez and Fernandez 2008).

Scrum is an iterative SD project management strategy (Figure 6) that also might border on being an Adaptive SD project management strategy and consists of several phases that are repeated in groups with a feedback loop after each group is completed (Wysocki 2010). Even though Design Thinking is primarily used by designers and was not initially developed as an SD project management strategy, we propose that, in fact, Design Thinking has iterative SD project management characteristics and building on this similarity, Scrum and Design Thinking can be regarded as co-creation enablers in SD project management.
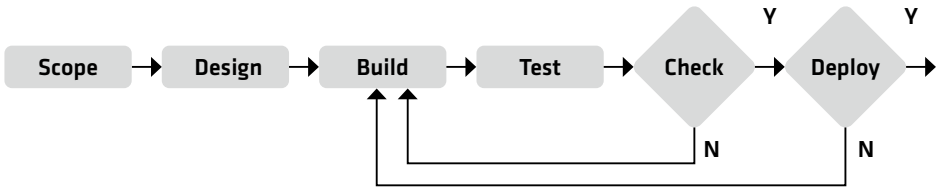
Figure 6. **The Iterative SD project management strategy**
Source: Based on Wysocki (2010)

An iterative SD project management strategy is used when the goal is clearly defined, but the solution for how to reach the goal is not (Wysocki 2010). According to the State of Scrum 2017–2018 report (2018), the goal for Scrum projects is to fulfil user needs and deliver value to the customer. According to Brown (2008), Design Thinking similarly aims to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity. Therefore, at the beginning of the process, both Scrum and Design Thinking methods start by collecting information about the needs of the customer and respectively form either a product backlog or a challenge brief including a problem statement (IDEO et al. 2017, Schwaber and Sutherland 2017).

In addition, similar to Design Thinking, an iterative SD project management strategy includes several types of iterations that can focus on requirements, functionality, features, design, development, solutions, and others (Wysocki 2010). Iterative SD project management strategies use a learn-by-doing approach, which is similar to Design Thinking and employs a test-and-learn approach (IDEO et al. 2017, Wysocki 2010). Design thinking and Scrum both focus on increasing the ability to adapt and respond to emerging user requirements, which means maximising opportunities for feedback, which is also one of the characteristics of iterative SD project management (Glen et al. 2014, Wysocki 2010).

Furthermore, in recent years, researchers have tried to combine Scrum and Design Thinking into one process (e.g. see Lean UX (Liikkanen et al. 2014), Design Sprints (Knapp 2016), IBM Design Thinking (Lucena et al. 2016), and DT@scrum (Vetterli et al. 2013)). One of the latest attempts to combine Scrum and Design Thinking is InnoDev proposed by Dobrigkeit, de Paula, and Uflacker (2019). The InnoDev approach combines Design Thinking, Lean Startup, and Scrum with the aim of creating an agile software development process for delivering innovative customer-oriented products and services (Dobrigkeit et al. 2019).

Based on the above, it is viable to propose that the framework depicting value co-creation enablers contributing to the dyadic problem-solving process, when (the network of) suppliers engage in SD projects, could be based on the similarities between Design Thinking and Scrum.

Methodology

To understand if the framework depicting value co-creation enablers contributing to the dyadic problem-solving process when the network of suppliers (designers and software developers) engage in SD projects could be related to Design Thinking and Scrum, we use a qualitative research methodology and analyse multiple-source secondary data about Design Thinking and Scrum. The aim is to understand whether, even though Design Thinking was not initially developed as an SD project management strategy, it has iterative SD project management characteristics like Scrum, and therefore can be regarded as a co-creation enabler in SD project management.

The study uses purposive sampling with the aim of selecting specific instances that will yield the most relevant and plentiful data, that is, information-rich data (Yin 2016). The purpose of selecting the sample in this study was to choose the most typical cases introducing the Scrum and Design Thinking methods. In addition, there is no formula for defining the desired sample size in a qualitative study, but the sample should maximise information (Yin 2016), and the aim of learning about Scrum and Design Thinking as methods was used to guide the sample selection process. Therefore, the multiple-source secondary data analysed in this study includes available studies, guides, handbooks, and toolkits about Scrum and Design Thinking (n=13) published between 2006 and 2019. These provide an overview and understanding of Scrum and Design Thinking as methods. This selection helped us analyse in depth how Design Thinking and Scrum may serve as enablers in the value co-creation process during SD projects (see the list in Appendix 1).

To understand the two methods in more depth, the first step in this process was to analyse them according to the following categories: definition (what is it), aim (why is it used), teams (who uses it), process (how is it used), usage (when is it used) and values (what values are upheld). To this end, we collected meaningful units of data from the sample (total n=40) to maximise information about each of these categories. Next, we analysed each category to determine how similar or different Scrum and Design Thinking are on the conceptual level, for example, comparing the goals for which Scrum or Design Thinking are

used and whether there are similarities. The objective is to determine whether Design Thinking has similarities to the iterative SD project management characteristics as in Scrum, in which case the development of the framework depicting value co-creation enablers could at least to some extent be based on Scrum and Design Thinking.

Therefore, the second step used to identify the similarities between Scrum and Design Thinking involved composing a conceptual model based on the analysis that shows the similarities between Scrum and Design Thinking. Finally, building on the conceptual model developed here and linking our findings from this study to previous literature, we developed a framework depicting value co-creation enablers contributing to the dyadic problem-solving process when a network of suppliers (designers and software developers) engage in SD projects.

The quality of the study was enhanced by data triangulation using various types of data on the analysed models (Patton 2020). Linking the analysis to previous studies and the theoretical frame improved the reliability and validity of the study (Wallendorf and Belk 1989) as well as its external validity.

Findings

Similarities between Scrum and Design Thinking

The present study was designed to determine what the similarities and differences are between Scrum and Design Thinking and how they can facilitate value co-creation processes during software development (SD) projects.

Interestingly, our findings show that methods used for projects characterised by software development (SD) project quadrant 2, where the goal is clearly defined, but the solution for how to reach the goal is not, is similar to Scrum the Design Thinking. Hence, they both use an iterative strategy (Wysocki 2010). The study shows that Scrum and Design Thinking have similarities in terms of the processes that both methods implement, and on a conceptual level, they both consist of three phases: (1) input from the customer, (2) creating and building, and (3) try-out and learn. These three phases can also be aligned with iterative SD project phases. A model of the breakdown of these phases in Scrum and Design Thinking can be seen in Figure 7, which also shows how the iterative SD project corresponds to them.

The "Input from the Customer" phase includes steps from Design Thinking and Scrum that deal with acquiring input from the customer for developing a product that meets customer needs and therefore assures that the final product is functional as well as aesthetic and easy to use for consumers, which supports
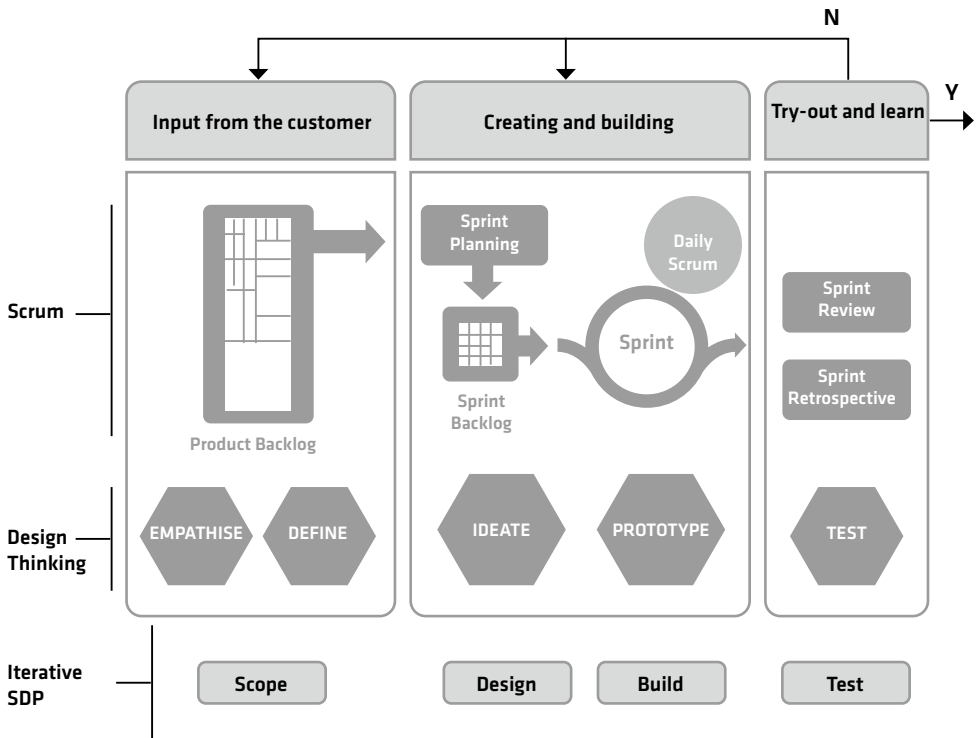
Figure 7. **The conceptual model showing similarities between Scrum and Design Thinking via three overarching phases**
Source: Authors' contribution

the potential uptake by consumers. The "Input from the Customer" phase also aligns with the Scope phase in the iterative SD project, where the manager establishes the parameters for the project and prepares a high-level plan for how the manager is going to approach the project.

The next phase, "Creating and Building", includes steps from Scrum and Design Thinking that deal with creating and building the product. Regarding Design Thinking, it includes the *ideation* and *prototype* phases – coming up with and exploring a wide array of potential solutions to the problem – which is then followed by the phase aiming to build simple mock-ups of the solution that can be used to test the product with potential end-users in the upcoming phase. Regarding Scrum, parts of the Sprint event are used. Sprint is one of the core elements of Scrum; it is a time-box of one month or less during which a usable and potentially releasable product (or part of one) is created. Parts of the Sprint event that fall under this phase are Sprint Planning (the plan of the work to be

performed in the Sprint), Daily Scrums (a 15-minute time-boxed event for the development team), and the development work. The "Creating and Building" phase also aligns with the *design* and *build* phases in an iterative SD project.

The last "Try-out and Learn" phase includes steps from Design Thinking (Test phase) and Scrum (Sprint Review, Sprint Retrospective) that deal with getting feedback about the developed product from the potential customer, learning from this feedback, and when necessary returning to previous phases to improve the product. The "Try-out and Learn" phase also aligns with the *test* phase in an iterative SD project. The outcomes from the "Try-out and Learn" phase will determine the need for iteration; for example, returning either to the "Input from the Customer" or "Creating and Building" phases to make improvements in the product. Hence, the different stages in Design Thinking and Scrum follow a similar mindset and can be seen as complementary rather than conflicting tools. This strengthens our argument that they could be used to build shared understanding and joint ways of working, in other words, enablers of co-creation.

Discussion: a framework depicting value co-creation enablers contributing to the dyadic problem-solving process during SD projects

The main contributions of our study build on providing new insights into the gap in the value co-creation literature with a special focus on interactions and horizontal co-creation between other stakeholders. It offers a framework depicting value co-creation enablers, elaborating and critically deepening our understanding of the previous models of Scrum and Design Thinking. This study contributes to the dyadic problem-solving process when a network of suppliers, in this case, designers and software developers, engage in software development (SD) projects. Although the findings could be generalised to other contexts, confirming the proposition requires further research. It is important to emphasise that besides supplier and customer collaborative interaction, we also need to focus on the full network of actors on the supply side, not only designers and software developers, as selected in this study, but the collaborative interaction during the whole value co-creation process (Galvagno and Dalli 2014).

Based on the literature (Aarikka-Stenroos and Jaakkola 2012, Prahalad and Ramaswamy 2004), we elaborated a model emphasising the need to focus on collaborative interaction in a network of suppliers (designers and software developers) during the value co-creation process. We conceptualised the building

blocks for the model to be: (1) dialogue between creative and technological teams as equals, (2) access to information, and (3) transparency of information to avoid information asymmetry between creative and technological teams, which should all lead to (4) the ability of creative and technological teams to assess the risk-benefits clearly. We argue that the framework depicting value co-creation enablers contributing to the dyadic problem-solving process during SD projects should stem from this model and incorporate enablers related to Design Thinking and Scrum (Glen et al. 2014).

The most interesting finding to emerge from the analysis is that Scrum and Design Thinking have similarities regarding the processes that both methods implement. On a conceptual level, they both consist of three overarching phases: (1) input from the customer, (2) creating and building, and (3) try-out and learning (Figure 7). This finding has important implications for developing a framework depicting value co-creation enablers contributing to the dyadic problem-solving process between creative and technological teams during SD projects. In particular, this finding, while preliminary, suggests that similarities between the methods that creative and technological teams use enable collaborative interaction during the value co-creation process to have: (1) initial common ground at the start of the process, which leads to (2) greater common understanding between the teams that initiates, (3) the common language, and eventually (4) shared mental models for creative and technological teams; in other words, team mental models. Team mental models are "cognitive representations of key aspects of a team's environment that are shared among team members", and well-developed team mental models enable team members to have a common view of: (1) what is happening – interpreting information in the same way, (2) what is likely to happen next – sharing expectations about upcoming events, and (3) why it is happening – sharing causal accounts of events (Miles 2012, Mohammed et al. 2010). Furthermore, numerous previous studies show positive support for the influence of shared mental models on team performance variables (e.g. Mathieu 2008).

Hence, this combination of findings provides some support for the conceptual premise that developing shared mental models for creative and technological teams can contribute to a better value co-creation process. First, it helps them interpret information in the same way (Miles 2012, Mohammed et al. 2010), which contributes to the dialogue between creative and technological teams as equals (Prahalad and Ramaswamy 2004). Second, it contributes to shared expectations about the next steps (Miles 2012, Mohammed et al. 2010), which helps better access information and avoid information asymmetry between creative and technological teams – an essential building block of interactions
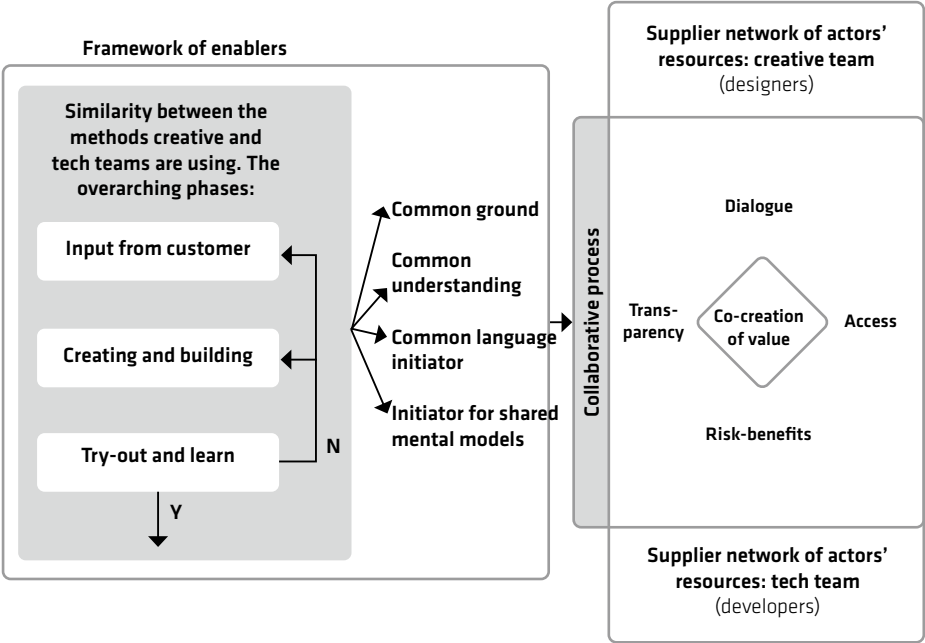
Figure 8. **A framework depicting value co-creation enablers contributing to the dyadic problem-solving process between creative and technological teams during SD projects**
Source: Authors' contribution

for the co-creation of value (Prahalad and Ramaswamy 2004). Third, it creates a common understanding of causal accounts for events (Miles 2012, Mohammed et al. 2010), which supports the ability of creative and technological teams to clearly assess the risk-benefits that support better value co-creation (Prahalad and Ramaswamy 2004). Building on this, we developed a framework depicting value co-creation enablers contributing to the dyadic problem-solving process during SD projects (Figure 8).

The findings from this article seem to be in agreement with other research. For example, Aarikka-Stenroos and Jaakkola (2012) organised their findings into five identified collaborative activities constituting the process of value co-creation in complex offerings: (1) diagnosing needs, (2) designing and producing the solution, (3) organising the process and resources, (4) managing value conflicts, and (5) implementing the solution. These five activities are somewhat similar to those three overarching phases (input from the customer; creating and building; try-out and learn) depicted in the framework of value co-creation enablers during SD projects.

A framework depicting value co-creation enablers contributing to the dyadic problem-solving process during SD projects may also support managers when fostering and supporting collaboration between creative and technological teams during SD projects. The framework may serve as a managerial tool for SD project managers when they need to determine critical roles for designers and software developers, facilitate joint activities, and optimise resource utilisation.

Conclusion

Due to Industry 4.0's immense focus on digitalisation, the need for successful new business models to employ software development (SD) projects to deliver contemporary value propositions has increased (Kowalsky 2015). Therefore, organisations in almost all industries, cultural industries included, need to increase their software development competencies, including the management of co-creation processes during SD projects.

This article contributes to a gap in the value co-creation literature with its focus on interactions and horizontal co-creation between stakeholders (Galvagno and Dalli 2014). The study was designed to determine the similarities and differences between Scrum and Design Thinking and how they can facilitate value co-creation processes during software development (SD) projects. The article provides a framework depicting value co-creation enablers related to Scrum and Design Thinking, contributing to the dyadic problem-solving process when a network of suppliers (designers and software developers) engage in SD projects. These insights contribute to the competencies needed by today's cultural managers.

Based on the literature, we elaborated a model that emphasises the need to focus on collaborative interaction in the network of suppliers during the value co-creation process and proposed the following building blocks to that end: (1) dialogue between creative and technological teams as equals, (2) access to information, and (3) transparency of information to avoid information asymmetry between creative and technological teams, which should all lead to (4) the ability of creative and technological teams to assess the risk-benefits clearly. The identified building blocks provide the means to cope with previously identified value co-creation challenges (see e.g. Kushida and Zysman 2009, Lee et al. 2009, Äyväri et al. 2018).

The findings of this article demonstrate that Scrum and Design Thinking have similarities regarding the processes these methods implement, and on a conceptual level, they both consist of three overarching phases: (1) input from the customer, (2) creating and building, and (3) try-out and learn. The

similarities between the methods that creative and technological teams employ, enable the collaborative process to have: (1) common ground, which leads to (2) greater common understanding between the teams, that initiates (3) a common language, and (4) shared mental models for creative and technological teams. Previous discussions had identified the importance of practical or online tools for co-creation (e.g. von Hippel 2009). In addition, we argue that providing a tool is not enough. The tools need to inherently enable co-creation involving people with different mindsets and knowledge bases. Building on this, we developed a framework depicting value co-creation enablers contributing to the dyadic problem-solving process during SD projects.

The study provided interesting avenues for further work, as several questions remain unanswered. Further research should be undertaken to explore in more depth and detail how team mental models contribute to value co-creation during SD projects. A further study could also assess the proposed models in a cultural industry scenario to understand how the given approach could be enhanced and developed further, as there is an identified lack of knowledge on co-creation processes, especially within the cultural sector (Luonila and Jyrämä 2020).

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Appendix 1

The analysed secondary data includes available studies, guides, handbooks, and toolkits about scrum and design thinking (n=13) published during the period between 2006 and 2019.

1	Bason, C.; Austin, R. D. 2019. The Right way to lead design thinking. – *Harvard Business Review*, *97*(2), pp. 82–91.
2	Brown, T. 2008. Design thinking. – *Harvard Business Review*, 86(6).
3	Brown, T.; Wyatt, J. 2010. Design thinking for social innovation. – *Development Outreach*, *12*(1), pp. 29–43.
4	Doorley, S.; Holcom, S.; Klebahn, P.; Segovia, K.; Utley, J. 2018. *Design Thinking Bootleg*. Stanford, CA: Stanford d.school.
5	Dunne, D.; Martin, R. 2006. Design thinking and how it will change management education: An interview and discussion. – *Academy of Management Learning & Education*, *5*(4), pp. 512–523.
6	Glen, R.; Suciu, C.; Baughn, C. 2014. The need for design thinking in business schools. – *Academy of Management Learning & Education*, 13(4), pp. 653–667.
7	Holloway, M. 2009. How tangible is your strategy? How design thinking can turn your strategy into reality. – *Journal of Business Strategy*, 30(2/3), pp. 50–56.
8	IDEO, Nesta, Design for Europe 2017. Designing for Public Services.
9	Riverdale Country School and IDEO 2012. Design Thinking for Educators Toolkit.
10	Schiele, K.; Chen, S. 2018. Design thinking and digital marketing skills in marketing education: a module on building mobile applications. – *Marketing Education Review*, *28*(3), pp. 150–154.
11	Schwaber, K.; Sutherland, J. (2017). *The Scrum Guide. The Definitive Guide to Scrum: The Rules of the Game*.
12	Scrum Alliance 2018. The State of Scrum 2017–2018 Report.
13	Scrum.org 2020. Glossary of Scrum Terms.

Part 3

Cultural management – transforming education

Interview with Annick Schramme

Annick Schramme, University of Antwerp
Kaari Kiitsak-Prikk, Estonian Academy of Music and Theatre

Annick Schramme is a professor at the University of Antwerp (Faculty of Business and Economics), responsible for the Master's Programme in Cultural Management, and Academic Director for the Creative Industries at the Antwerp Management School. In 2018 she started a new international master's degree in fashion management and an executive programme in leadership in culture (LinC LL) with the University of Utrecht for the Low Countries. Her recent research focuses on the challenges facing the cultural and creative sectors at local, national and international levels; cultural governance, leadership and entrepreneurship, and sustainable business models. She has been an expert adviser for the Vice-Mayor for Culture in the city of Antwerp (2004–2012); an expert adviser for the EC on the cultural and creative industries and an evaluator for the European Programme Horizon 2020. Member of the "Council for Culture" in the Netherlands and president of ENCATC (2013–2017); Flemish UNESCO Commission; chair of the Strategic Advisory Board on Culture, Youth, Sports and Media (SARC) for the Flemish Government and chair of the Fund of Cultural Management of the University of Antwerp.

Kaari Kiitsak-Prikk (PhD) is head of studies at the cultural management MA programme, lecturer, and career counsellor at the Estonian Academy of Music and Theatre. Graduate of the EAMT Cultural Management MA programme and has 15+ years of experience working for this programme, managing international projects for curricular development, training, publications and events. She is a lecturer in project management, career planning, cultural legislation, creative entrepreneurship, and leadership. Her research focuses on the public cultural sector and its institutional setting, the societal impact of the arts, and the societal engagement of HEIs. Her research interests include entrepreneurial training in arts education, career planning, and mentorship in the cultural sector.

Kaari Kiitsak-Prikk: From your perspective as an educator, how has the role of cultural manager emerged and changed over time? How would you describe the flow throughout history until today in the role of the cultural manager?

Annick Schramme: The changing role of the cultural manager is indeed an interesting evolution. Education in "Arts management" started in the United States in the 1960s with the need for a more business-oriented approach to the Arts. Initially, one of the most important courses was marketing, or how cultural organisations could identify their audiences, and also make the arts organisations stronger. In Europe the situation was different: arts and culture

were seen as part of well-being. It was part of the welfare state, which was established after World War II certainly in Western Europe. Culture was seen as part of social existence. From the 1970s, cultural management programmes were launched in some universities in Europe as well. I think the first ones were in St. Petersburg and in Vienna. In my opinion, the first really important milestone for cultural management education, which was also a symptomatic moment, was the publishing of the first arts management book written by John Pick from the United Kingdom. It coincided with the early rise of neoliberalism in the 1980s. This period saw art develop in economic ways – towards notions of greater income, return on investment, sponsorship. Whereas before, in the 1960s, culture was part of the "welfare state", and the goverment should take care of it. But we see the shift to neoliberalism accelerated from the 1980s on. So, in different European countries, we observe the start of Master's programmes in cultural management. By the end of the eighties/beginning of the nineties, we see that networks were also arising around the topic of cultural management and policy – for example, the academic network for Cultural Policy Research (ICCPR) or the network on Arts Management (AIMAC). Also ENCATC, a European network on cultural management and policy education was set up in 1992. This network was different because it was not really starting from universities, but from independent researchers who wanted, after the fall of the Berlin wall, to give support to the cultural institutions and managers in Eastern Europe. So, it started from social engagement in order to share knowledge and to provide training, not only in university programmes, to people from the cultural sector in Eastern European countries.

We see over the years that the discipline has evolved. First, it was really about education and contributing to the professionalisation of the cultural sector. From the end of the nineties, research in cultural management has become much stronger. This was also the case in Flanders. By the end of the 1990s, we started our master's programme at the University of Antwerp. We wanted to provide support to the cultural sector to make them stronger and more professional. But in the last 15 years, research became increasingly more important. As an academic field it is a rather young research discipline. But it has become much stronger as a discipline on its own and also in relation to education. And now it has a foundation in research as well and it is still expanding.

So, I gave you a short historical overview of cultural management programmes in Europe and we can see that it's still growing. Today, we can see how the programme is also starting in other non-European continents as well. When I was president of ENCATC (2013–2017), my main goal was the

internationalisation of the network: creating a network of networks. Cultural policy as an autonomous ministry started in Europe after World War II in the 1950s, but it is often forgotten that on other continents it is only very recently that cultural policy has been developed. Furthermore we should also note that the establishment of cultural policy goes hand in hand with the development of cultural management. Although I must say that since 2000, cultural policy is much more framed as policy for the creative industries. In China, for example, they see museums as part of the creative industries. For us this seems weird, as in our countries arts and culture are typically included in cultural policy. However, since New Labour came to power in the UK, the discourse changed towards applying the economic-driven approach for the creative industries (the "New economy"). This evolution was also reflected in the education programmes of cultural management. If we talk about creative industries, it's much more related to the notion of cultural entrepreneurship. Therefore, we can see that in parallel with cultural management, the discipline of cultural entrepreneurship is growing. We also introduced a course on entrepreneurship in our programme. Now you see that a variety of programmes have been developed, going from "entrepreneurship" to "creative industries" and then to "cultural management" or "heritage management". There is now much more diversity in the names of the programmes. One of our master's students (Nikita van der Veen, 2020) wrote her thesis about this evolution.

Kaari: You gave a very good overview of how the discipline has emerged and changed. We see that it has changed from an administrative discipline to entrepreneurship, and it's part of creative industries as well. What have been the major changes in the personalities of cultural managers? What kind of people are doing cultural management and how has their identity as managers changed along with the change in the discipline?

Annick: Yes, that is a very interesting question. Certainly, if you think about the cultural managers in the field, you can distinguish the different kinds of roles that they are taking on.

Kaari: And it's changing from year to year?

Annick: I think it has to do with the changing role of cultural management within society. In the beginning, it was mainly to take care of the business side of a cultural organisation – with an important emphasis on marketing. How to find your audience and how to develop further your audience was an important task for the cultural manager. Another interesting observation is that the model of leadership in cultural organisations is changing as well. The traditional division between the artistic director and the cultural manager (historically

a dual leadership model) is not that strict anymore – this relationship is changing more and more. Sometimes there is only one leader who is combining artistic and business skills, whereas some other organisations possess a whole management team with more division of tasks. As a consequence, we see that the roles and expectations of cultural managers are changing.

Therefore, for a number of years now, we have been organising at the beginning of the academic year an exercise with our students (that was inspired by Birgit Mandel from the University of Hildesheim), and we ask them: "Why did you choose this programme? and What are your expectations? It is very interesting to see their different expectations. They can choose different roles: Strategic manager (rational, efficient and effective management), Cultural entrepreneur (risk-taking, visionary, realising new ideas; for example, those who want to start their own music ensemble or ballet company), Cultural educator and mediator (Culture for all/Audience Development), Artist (mindset of artist, managing as artistic creative act), Agent of social change (democracy building, wide understanding of culture; for example, managing community projects or building international connections).

Kaari: The agent for social change is motivated by diplomacy?

Annick: Yes, but not only that. When we think about diplomacy in the traditional sense, it is a formal position within an embassy. While this agent for social change can be informal and transnational: making connections between different cultural organisations in different countries. And then we conclude this exercise by asking the students in which role(s) they see themselves in the future.

They have to express how they see their role in the future. As I said, we do this exercise at the beginning of the academic year, but we also conduct it again at the end. Sometimes (but not all) their expectations, thoughts and experiences, are changing throughout the year.

Kaari: Because the education broadens their viewpoint?

Annick: Yes, exactly. Of course, we are not fully preparing them for all these roles. Our programme in cultural management is, for example, not an art education programme in the strict sense. If we had enough time (our master's programme is only 1 year), I would set up different majors, also one in arts education, so that the students would have more choice. But anyway, this is not the case. So I think also for cultural managers it is important to look at the social dimension of the entrepreneurial dimension and its importance as well, and how you can include that in the mission of a cultural organisation.

Kaari: You have already started talking about the role of education – how people come to study with different motivations and different kinds of roles, what they think cultural managers should be capable of. You already hinted that education might change their expectations, which we can also see when the students come with different expectations.

But in your experience, how in general is the education changing who cultural managers are? For example, the discipline has now shaped more the entrepreneurial and international scope of cultural managers, but what are the other ways education shapes the role of the cultural manager? Is there something else, some kind of other mechanisms through which education changes the role and identity of the cultural manager?

Annick: Yes! I think it always starts from the needs within society. Society is always changing and expecting different things. Therefore, as cultural management is an applied science, the evolutions within society impacts our education programme as well. Cultural policy research, for example, which is much more rooted in "cultural studies", is considerably more theoretical. Of course, cultural management research is also based on theory, but at the same time our research is mainly empirical, so we apply theories immediately to practice. Therefore, we have in our research much more interaction with practitioners. That makes it very exciting and motivating for the students because they realise that they contribute to practice as well. The most important part of our programme is the Practical Project. It is the combination of a master's thesis and an internship within a cultural organisation. Therefore, this makes our programme unique and different from other university programmes, in that this internship is always linked to the analysis of a cultural management problem. The students have to identify and analyse a management problem that is relevant for their cultural organisation and as a result develop some conclusions and recommendations. So the master's thesis is practice-based, which is really important.

The new tendencies as you said – the age of creative industries, entrepreneurship – have had an impact on our programme. We see entrepreneurship not only as starting their own business; it is also about developing an entrepreneurial attitude. Even in museums or big theatres you have to have an entrepreneurial attitude, even as a cultural manager. According to the research of Sarasvathy (2001), you can make a distinction between causation and effectuation. The effectuation logic is typical for entrepreneurs. Entrepreneurship and leadership is also about self-awareness, self-knowledge, which has become more and more important in our programme. That means, asking yourself questions like "What am I good at? What do I like? and What

are my own strengths?". Some students are really entrepreneurial by nature, and much more comfortable with this effectuation logic. While others have a more causation logic, they like to manage processes in a systematic way, and be much more focused on controlling, monitoring and strategic in their thinking. It is too crude to suggest that it is neither one or the other, but it's about students finding out what they are good at and what they like to do. I think that's important. Thus, when they graduate they have a sense of their direction for the future.

Of course, there are also other challenges for cultural management education: the important issue of participation in art and culture, and audience development, together with the growing importance of digitalisation. In the last 10 years, digitalisation has changed the cultural sector completely, not only the creation but also the production, distribution and the way in which we participate in culture. This trend has been reinforced by the recent pandemic and certainly it will not diminish. Another challenge is sustainability. Our programme covers that as well. It is a red thread through the whole programme. During the summer we also organise every year a summer school in fashion management. In this programme sustainability and circularity is such an important and urgent topic.

To conclude: as educators in cultural management it is our responsibility to respond to these societal challenges. So we need to be agile, and also need to adapt and improve our programme all the time. Of course, we also face bureaucracy and administration in our university. That is one of the reasons why we can't change the name of our programme to cultural entrepreneurship for example. But we always try to be pragmatic and creative by making small adaptations to the programme almost every year. In this way, we try to stay abreast of things.

Kaari: Education in cultural management is reacting to the needs of society and the trends within society. But there is a gap. The need exists first, and then we respond. Therefore, my question would be, have there been any crucial or critical gaps that education should or could actually proactively offer, without waiting for the need? Has there been anything that education could provide even before the need is really there? What have been the major gaps in the education we provide, and the expectations of society that cultural managers should be able to do? What are your experiences in this regard, or what discussions are there around this?

Annick: Yes, that's a good question. But there are two things: I think that it's the reason why it is so important to use research-based education because

then you are starting much more from in-depth insights – and you are not just following societal needs. Second, if you only follow society that could also adopt a very market-driven approach – we certainly strive to deliver what the market is demanding, but I think we shouldn't fall into that trap. For me it is important to build flexibility into the programme and also to teach students to be agile. I think that we need to stimulate the self-awareness of the students. It is also about their personality and attitude, not only about the transfer of knowledge. For cultural managers also, it is not only about competences and knowledge. Only then will they be capable of finding their own way after they graduate. The arts and culture sector is very broad and diverse. There are a lot of job opportunities but the students have to find out what they really like to do.

What is important when they graduate as a cultural manager? Besides management skills, they need to have insight into the context of the arts and culture; therefore, knowing the ecosystem and cultural policy system are also important. A cultural manager also needs to possess a kind of intuition, I mean a feeling and understanding of what arts and culture are about. What makes it different from other sectors? It is not just a product and the economic value of that product but also the symbolic value. That is also the reason why our programme exists. Otherwise students could follow a generic management course. As a cultural manager, you also need to understand the artist and have psychological insight. As a cultural manager, it's important to be able to use different languages/registers, not only business language. Some people think that cultural management is just applying management theories to the cultural sector. For me it's much more than that. Therefore, we have included in our programme a project in which we match our management students with young artists. The creatives have to pitch their idea and/or project for our students and then we divide them into small mixed groups in which our students have to develop a business model for the creative. The critical success factor is that our students have to listen to and have a conversation with the artist because in order to find the right business model, they need to really understand and appreciate the needs of the artist and his/her project.

Kaari: So, education has changed and also the roles of cultural managers have changed. What do you think the future will hold for cultural managers? How will the role of cultural managers change and how might education change according to the needs of and dialogue with society?

Annick: I don't think that necessarily the discipline has to change. I think we need to prepare the students for a society that is very unpredictable and volatile (VUCA world as we say). As a result of the pandemic this is even more important.

Maybe we should go back to the roots of arts and cultural policy, when they were seen as part of wellbeing, and move a bit away from neoliberalism and to revalorise arts as contributing to the 'cognitive' well-being of people. I would like that a lot because I think arts and culture are in a really good place for that.

Finally, I want to emphasise the importance of lifelong learning. We started in 2018 a programme in cultural leadership in collaboration with the University of Utrecht. It is an executive programme, which arose from realising that many of our graduates from 10 years and 20 years ago have now reached a new stage/phase in their career and in their personal growth. They are again at a significant point of reflection, they are often facing different challenges, and this results in them reflecting upon what they really want and need to do for the future and what the different challenges are that they are facing. I really believe that this cultural leadership programme responds to this need. Leadership is very complex nowadays and within this programme, they also learn a lot from each other (peer-to-peer learning). We make a difference between three levels of leadership within the programme: the personal level, organisational level, and contextual level. The duration of this coaching programme is one year. So it's really interesting to be responsible for a master's programme in cultural management that is intended for young students and to be responsible at the same time for an executive programme in cultural leadership that is developed explicitly for more mature cultural leaders. The fact that we organise and offer both gives a lifelong learning perspective. In this way, you keep in touch with the practice in a different way. I like the inter-generational dimension that we have developed. I think the new generations have different expectations and deal with different artistic and business challenges. The young generation is much more worried about sustainability for example, certainly in fashion. It is unbelievable. It is such an important and urgent issue in the art and cultural sector. The sustainable development goals are much broader than only an ecological dimension (the Planet), but also the People (fair pay for the artist, diversity, #metoo, black lives matter, and so on) and the Profit dimension. Sustainability is a holistic concept. So that's interesting to see as well, this inter-generational dimension and what the issues are that the new generation is dealing with. The new generations are much more aware that they are faced with limitations (because of the climate crisis) that have also an impact on international collaboration. For the millennials, the sky was the limit and the world was open. They were travelling as much as possible. Now we will have a generation (generation Z and Alpha) who face these limitations, and the question of how to deal with the limitations. It's also very interesting from a research point of view and from a practical point of view.

Kaari: We could reflect on the arts manager as a tool for an artist and the arts field; or the cultural manager as an instrument in cultural policy-making, for example. And we could think, in contrast, of an arts manager as power itself, the one who is making the changes. What are your thoughts on that, what role has a cultural manager today or what role should the cultural manager have today? From the perspective of being a servant in the artistic field, being an instrument in political games, or having the power itself?

Annick: I think by nature this discipline is to be a servant to others. So I will never say to students that they are more important than the artist, they have to support the artist and make him or her stronger, so in that sense you can say it is instrumental. I think that we see more and more how younger cultural managers who have a hybrid profile: they have artistic and management skills and they are familiar with both sides of the coin. Because in the beginning, in Flanders, for example, the artistic director of a museum was a doctor in Art History. So the manager came afterwards and supported the artistic director. It was really divided into two functions. Governments are now looking more and more for managers to become directors and become even more important than the artistic director. I do understand why, but for me, I think it is a risky evolution, because even if the cultural manager is becoming the director of the museum, he/she needs to also have a sound knowledge of the artistic content, and have this expertise. Otherwise the leadership will not be accepted either by the collaborators or by the network. This is also confirmed by research that we have undertaken. So simply putting a manager at the top of a cultural organisation could be a disaster. So we need to have these people with a double profile, who understand the context, certainly the essence and who can combine it with managerial skills. I think the younger generation is more aware that being only an artistic person is not enough anymore. We can see in art schools – not all of them, but still, that they are more aware of the importance of some business knowledge as well. So you see an evolution in two directions – on the one hand, the managers who realise it is important to know more about the content and on the other hand, the artists who also want to know more about the business side.

I think we will have in the future more of this kind of hybrid profile that will become more accepted, and it's happening already. It will improve the practice as well, but there's still a lot to do. In Flanders, we still have a division between art schools and management programmes. You can see in different countries of Europe that entrepreneurship and business courses are becoming part of the programmes at art schools. I think that's a good evolution, but it needs to be taken seriously. If you do it, you can't have just one course in entrepreneurship

because they will not like the course and it will have no impact. Many art students start their programme with a dream of becoming a famous artist, but after a year some of them find that they might not be sufficiently talented but still want to work in the cultural sector. We conducted a research project that looked at the profiles of the business people who are working in the design sector, and in design companies. The majority of them first wanted to become a designer but failed and then moved away from the creative part to the business side. Some art schools offer the opportunity for these students to follow a management programme in their school but that is still not the case in Flanders.

Another interesting evolution is the relationship between cultural policy and cultural management. I think both are strongly related to each other. Since the introduction of New Public Management, cultural policymakers are increasingly applying management theories that they learned from the business sector in their administration. The relationship between the two disciplines is also overlapping more and more. A lot of our students are also getting positions in cultural policy departments. That also proves that cultural policymakers are using management theories in an instrumental way. Therefore, management is a more instrumental discipline for me, but therefore, it is also complementary to other disciplines. That is an advantage because otherwise they would overlap too much and therefore compete with each other.

Kaari: So is this a hint that in the future there might be a risk for cultural management as a profession? Could it be like an additional layer of other professions, whether it is a politician or an artist, and then you could have an additional or a side job as a manager?

Annick: On the one hand, I say yes, but I think we are far, far away from that. There is still so much to do, so I think it will not happen in the near future. Therefore, as I said in the beginning, it is important that research continues to develop and establish a strong knowledge base. In this way, it will grow as an autonomous discipline which has its own foundations and this is why I think research is so important. Cultural management is not just about practical application, but we have to establish our own foundations. Then it has a reason to exist as a separate field of research. I think there are good reasons for this because cultural management is more and more needed in the creative economy, so I think we still have a future. But first, there's still so much to do in cultural practice and education.

Kaari: Is there anything else you would like to add, your thoughts on changing the role, changing identity of cultural managers?

Annick: I think our future is also to give support to creative people and cultural managers on other continents, there is still so much to do across the world. I did a tour for a research project about cultural governance in different locations, and then you become even more aware of the historical perspective and the dominance of European culture in the past. But we also saw that in different locations they are looking for their own cultural policy (supported by UNESCO) and their own way of working. And that is a good evolution. It is part of their development and in this way, we can make the cultural sector stronger in other locations as well by sharing our knowledge and experience in a collaborative way. So for me, that's a really big challenge as well as the impact of globalisation, digitalisation and sustainability on the cultural sector. These are the real challenges.

Supporting cultural managers facing the future

Kaari Kiitsak-Prikk, Estonian Academy of Music and Theatre

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Abstract

This article considers the development of the understanding of different perceptions of the role of cultural managers and the development of their professional identity, which contributes to the overall development of the profession. Taking a brief look back at the development of cultural management as a discipline reveals the ever-changing yet essentially mediating role of professional cultural managers. We have witnessed the evolution of the "professional cultural manager" with its variety of roles and different aspects highlighted over the decades. In the context of worldwide crises (e.g. Covid-19 pandemic, war in Ukraine, global energy crisis, climate crisis), we need to take a leap forward in perceiving and interpreting what the future holds for the role of the cultural manager. Furthermore, educators and cultural management community leaders must seek sustainable solutions on how cultural management professionals can cope with the rapidly changing demands on their role. What could be the key to facilitating the development of the professional identity of future cultural managers who may face completely new circumstances than their colleagues in the past? How could professionals in the field adjust to the needs of the future scene, and maintain constant professional development?

This article aims to connect the development of the professional identity and perception of the role of cultural managers with the new approaches to educating cultural managers. It proposes a perspective built on a holistic view of personal and professional development, and draws attention to combining formal education with mentorship and peer-to-peer learning.

Keywords: cultural management, professional identity, higher education, mentorship

Ever-changing cultural management

As any other emerging discipline, cultural management[1] requires a community of professionals circulating the know-how and establishing the practices, education in all its forms from informal to degree programmes, researchers, analysts and reflectors, and some sort of stable structure with the help of institutions (infrastructure, organizations, regulations, norms etc). We have been contentedly witnessing the smooth development of all these components in Estonia since 2002, starting from opening degree programmes till today's blooming community of cultural managers. The emergence and development of the cultural management discipline in general, mainly in the North American and European context, has been described in several overviews (see e.g. Evrard and Colbert 2000; Bendixen 2000; Dewey 2003; Hagoort 2004; DeVereaux 2009; Heidelberg 2019; Mandel and Lambert 2020). The "renewal" of or "changes" to the role or perception of cultural managers has been outlined in these as a subsequent thread. This is, on one hand, because the "object" of the discipline is dynamic and ever-changing:

> The core challenge for us as arts managers is to deal with change: changing external environmental conditions, evolving styles and approaches to the arts by our artists, the advancements in how we present and distribute the art to our ever-changing audiences, and the shifting competition for resources and attention. (Martin, 2014, p. ix).

On the other hand, while the discipline develops in the context of rapid changes in society, the dynamics of the profession as such is changing – the perception of what is and what should be the role of a professional cultural manager is shifting while we face contextual changes, such as institutional reforms, organisational or funding changes, restrictions and several crises. The main role and function of a cultural manager varies a lot, and can be seen as being mainly as a preserver of cultural heritage, while sustaining and keeping alive all tangible and intangible cultural goods, but also as a proactive agent

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[1] Arts management and cultural management are used as synonyms in this paper, even though there is a distinction between these notions. In the Estonian context "arts management" is perceived as a narrower concept than "cultural management", referring more to conventional visual / fine art. Due to usage in the Estonian language, the discipline is referred to here as the broader "cultural management" (kultuurikorraldus in Estonian).

of change, and more (see Mandel and Lambert 2020). The perception of the primary role and the key functions also vary across continents and countries and has developed significantly in recent decades.

The slogan that has guided cultural management as a professional discipline, as pointed out by Johannsson, is that the task of arts and cultural management professionals is to bring the artist, audience and society together in a meaningful way that enriches people's lives (Johansson 2017: 8). Cultural management has been seen as a microcosm of the art field on the borders of the artistic, economic, administrative and social aspects that unites and mediates these elements (Kleppe 2017). On the other hand, it has been seen as a (sometimes not even yet fully independent) branch of regular business management with some specific distinctions such as managing a particular "object" – the arts, managing a sector prone to market failure and a dualistic approach to leadership (to balance artistic and administrative leadership). The essential role of mediator and facilitator has always been an integral part of cultural management and has existed for over 2,000 years (Dewey 2004). We have seen the transformation of the role of cultural manager as a specialist academic field and the profession has developed from the second half of the twentieth century in Europe and North America, and from the late 90s and early 2000s in Estonia. The professionalization and rapid changes in redefining the field have been strongly related to the emergence of specialist training programmes, academic education, professional networks, scientific journals and conferences. These actors in a developing discipline have helped to raise awareness, reflect, understand and conceptualise the changing role of the cultural manager. The evolution of this role has ranged from arts administrator to manager of instrumental functions (e.g. planning, organizing, managing, controlling etc.); and further to include sensemaker – referring to knowing, thinking, seeing and saying in social contexts – with an ability to continuously redefine the self (Johansson 2017). We have witnessed the main roles defined in the 1980s as practical organizer, problem solver, initiator, risk taker or risk owner and idealist (Pick and Anderton 1989). Until about 1995, cultural organizations were claimed to have weak managerial functions with underdeveloped strategic processes, oriented towards traditions and following a reactive approach to management (Hagoort 2003). Two decades later, functions were added to cultural managers, such as leader of international interactions, representer of cultural identity, innovative audience developer, practitioner of effective strategic leadership (Dewey 2003). The shift towards an entrepreneurial approach in cultural management was rather comprehensive and said to be carried by the need to cope with globalisation and digitalisation, and the desire

to innovate cultural organizations (Hagoort 2003). Therefore, the shift from the reactive to the proactive cultural manager has been remarkably vigorous for the development of the field. With the rising acknowledgement of the creative industries and the expansion of the cultural sector's spheres of activity (Dewey 2003), the role of cultural manager transformed significantly.

Around the beginning of the 2000s, the role of cultural managers shifted towards becoming a facilitator of creativity, connectivity, communication and coordination (Hagoort 2003). The shift can, on one hand, be related to internationalisation, globalisation, and digital developments in society but especially in culture and the arts. On the other hand, this kind of process in the self-determination of an emerging discipline is a natural part of its evolution. The challenges cultural managers had to face towards the 2000s were "the next level" compared to their traditional functions. Cultural managers were expected to be creators of synergy between the public and private sector, founders of new flexible ways of arts production and distribution, connectors to virtual worlds, facilitators of cross-sectoral collaborations and international exchanges, moderators of change processes, among others (Mandel 2016). In the changed paradigm, cultural managers were supposed to acquire the competence to manage international cultural interactions, to promote innovative methods of audience development, to exercise effective strategic leadership and to foster sustainable funding schemes (Dewey 2003). Among the previously recognised roles, Dewey also pointed out a cultural manager's role as representative of cultural identity (2003), referring to managing culture as part of diplomacy or a crucial element of national or local identities. Therefore, the 2000s marked a phase in the transition from the "old" to the "new" in cultural management and a transformation towards creative activity itself within the "arts" of establishing and maintaining networks and milieus (Bendixen 2000). Yet, at the beginning of the 2020s, we are still experiencing and discussing rapid changes in the field and the need for a new skill set for cultural managers.

Future trends and new skillsets

The cultural sector is known for its receptivity to change mainly because of the unique characteristics of the cultural and creative sector (CCS). For example, as the sector is "dominated by micro-businesses, informal work practices and few tangible assets" (Buchoud et al. 2021), the worldwide crisis and subsequent coping mechanisms can be more influential in this sector than others. Like many other sectors, the arena of cultural management has

been given a survival challenge in recent years. We have faced turbulence due to the pandemic and restrictions, global environmental issues leading us to seek sustainable and green solutions, rapid integration of digital solutions in every aspect of our lives, and many other impactful societal processes. Various sources praise the flexibility and consequently persistence of the sector due to its particular features (e.g. being based on knowledge and intellectual property, driven by mission and passion, its creativity, and its balanced dual artistic and administrative leadership, and more). On the other hand, there is also a special fragility to the sector in turbulent times; for example, stemming from venue and site dependency, lack of social security for freelance workers, economic dependency on public support, and more (see e.g. KEA report 2020, DeVoldere et al. 2021, UNESCO 2021 report). There have been various predictions about where the effects of worldwide trends would lead the sector in the future (e.g. KEA and PPMI 2019), and there have been forecasts based on more general societal trends emerging from the recent Covid crisis (see e.g. Dufva 2020). In any case, the world continues to change, and the role of cultural management will inevitably change accordingly. The future and the changes that come with it only confirm the essential features of cultural management – while uniting several fields and a variety of different practices, cultural management is about inducing change, coping with it and persisting through change. Our focus here is on how future trends could affect professional development and learning in cultural management as a discipline, and the development of the identity of these professionals.

One change we have been witnessing and will continue to have to adapt to is the development of digital solutions. All fields of life are affected by the growing use of digital tools, and cultural managers will have to manage the intensification of the consumption and production of digital cultural content (UNESCO 2021). Digital development emerges in all spheres of cultural management: from practices increasing income from digital art forms to using digital solutions for audience research and development. Furthermore, new technologies are becoming more common in artistic production through augmented and virtual reality. Surrounded by the rising importance of voice and gesture control, the Internet of Things, blockchain services and quantum computing (Dufva 2020), digital skillsets and technological literacy are becoming an integral part of professional cultural management. According to recent reports (KEA and PPMI 2019, European Commission 2021), live streaming productions in online environments, 3D laser scanning, and immersive theatre in collaboration with museums and the gaming industry are offering many new perspectives and useful options for cultural management.

As digital content is created effortlessly everywhere by everyone, cultural managers may easily find themselves in the role of curator of digital contributions. For example, curating the selection of digital artistic productions or curating the content of influencers on social media working as collaborators for marketing. In addition, their role could involve curating the digitised knowledge jointly created by the administrative team or even automated flows of data, information, processes and people. Digital marketing, audience development and building digital brands are also considered crucial future skills (VVA 2021). Managers are expected to integrate the most recent technology solutions to increase equal access for the audience, such as the inclusion of blind people in experiencing artistic productions (Dufva 2020), and therefore the cultural manager has to constantly update their professional skills in this field. At the same time, cultural managers should also be aware of the misuse of technology and have an ethical compass about incorporating digital technologies; for example, being aware of the risks when decision-making power is assigned to algorithms (Dufva 2020). While streaming and online distribution has almost been accepted as being as important a solution as traditional live production, the future of digitally competent managers will hold an inevitable dual impact of dividing our attention between online and offline ways of working. Professional cultural managers might easily identify themselves as digital content curators and developers that require skills we might not even have a name for yet.

Furthermore, cultural management, never a one-man show, has already adopted new ways of working – leading virtual teams, using digital tools to carry out basic managerial functions and adding new tools to carry out new emerging tasks. Along with the increased awareness of digital solutions, cultural managers may find themselves leading teams of software developers, IT specialists, video gamers, data analysts, and so on, even though the content might be deeply rooted in the arts or heritage. Sometimes, the connection with artists might diminish, and managers find themselves communicating with many other professionals more often than with musicians, actors, or other creatives. Therefore, the traditional identity of the cultural manager as mediator between art and audience remains, yet the "language" they would use in this role might be completely new.

These cross-sectoral competencies are becoming increasingly important. The ability to collaborate and co-create with other sectors is a definite requirement of the professional cultural manager of tomorrow. Cross-fertilisation of disciplines has proven to enrich society, and cultural management has much to contribute to this. The cultural sector is ready and expected to contribute to

innovations aiming to solve social issues (KEA and PPMI 2019). The arts and culture in symbiosis with research and development, in synergy with medicine or engineering, cultural heritage with manufacturing or cloud computing, creativity combined with natural sciences, financial services or hospitality or social entrepreneurship are just a few of the opportunities for broadening cultural management as a discipline. Therefore, expert reports stress the need for special attention to those skills that allow cross-sectoral collaborations (VVA et al. 2021). In the arts, this is strongly related to the knowledge of international arts funding (both public and private sources) and the large scope of fundraising-related skills. Adding here the tendency for the hybridization of organizations creates even more complexity. We will probably witness more organizations adopting spin-off types of structures – there is a trend towards flatter organizational structures to cope with a volatile, uncertain, complex and ambiguous world (StartXExL 2021). Governing or managing the arts in the context of hybrid organisations (see more in Kiitsak-Prikk 2017: 99–100) – where boundaries are blurred between the public and private arts, non-profit and for-profit organizations, public and private institutional logic – is already the reality. However, engagement and balancing the needs and expectations of various stakeholders in this hybrid context is a skill set yet to be improved. Managing the versatile societal interactions within the cultural field and in a cross-sector manner, sets high demands for leaders and decision-makers in the cultural sector. Securing a functional work environment and stable income for artists and other people while maintaining oneself as a professional requires a specific approach. Such leaders need to be collaborative, agile, well-networked and cross-functional and able to adjust to complex situations (StartXExL 2021).

The ability to build and maintain communities could easily become one of the most valued skills in the field. According to Dufva (2020), these days, people want prospects, security and opportunities to move ahead, and the lack of these might cause frustration and withdrawal, and identification with extreme attitudes. There lies a responsibility on the shoulders of the cultural manager to engage members of the organization, artists, audience members and community stakeholders, while being prepared for the challenges involved. On top of hybrid organizational forms, the leaders of today need to cope with organizations practicing hybrid forms of work as a new normal. This emphasizes the need to pay extra attention to the quality of interactions while together (StartXExL 2021). We are still in the paradoxical "era of increased interconnectedness and interdependence, loneliness and isolation" (Dufva 2020), while also being digitally connected to everything and everyone 24/7. Therefore, engaging people who are now more used to changing lifestyles and

networked ways of socialising requires a new style of leading. Cultural managers need to accommodate higher levels of flexibility, autonomy and multiple ways of connectivity (Pijl 2018). Cultural managers have to be able to align with a new generation of team members, from the youngest generations who are more individualistic, focusing on private life, with smaller scale communities relying on digital and virtual networks (KEA 2020) but who are also in some respects more advanced and role models for their older peers. Furthermore, it requires adaptability and a large skillset to engage with audience communities consisting of various generations both virtual and offline, keeping in mind their preferences, differences in ability to concentrate, learning paths and practices. The ability to communicate with generations who are environmentally and socially more alert and pay attention to ethical and sustainable solutions, equality and equity, goes in line with the emerging "green" and socially responsible ways of managing the arts. Audience development, service design and customer relationship management with the more demanding generations and communities require the constant upgrading of skills from professional managers. The ability to listen to team members, audience, and stakeholders and understand what is driving them, in order to encourage growth and coach them as necessary (StartXExL 2021) are trending skills we would probably value in cultural managers as leaders.

We know that these skill requirements for coping with the complexity and chaos of cultural management are not limited to the above scenarios. In addition to practical field-specific skills, such as digital marketing, and cross-disciplinary and cross-cultural communication, it is clear that innovative financial management, crisis management, rapid change management or audience engagement skills are definitely not enough to serve us in the future. Entrepreneurial skills for success as a self-employed agent and the ability to create frameworks to lead teams consisting of self-employed contributors are crucial for managers of the sector (VVA et al. 2021). To be able to manage the chaos, lead others and, most importantly, lead oneself, several transferable skills are crucial in this profession. Complex problem solving, critical and analytical thinking, creativity and innovative mindset, leadership and social influence, emotional intelligence, service orientation, resilience, stress tolerance and flexibility have always been part of the cultural manager's skillset, yet these emerging skills will become even more important in the years to come (World Economic Forum 2020). Although skills such as negotiation, decision-making, coordinating others and people management have always been basic and necessary for cultural managers, these are still increasingly important in the field. Even more, the ability to use the skills in changing contexts and within the

rapid turbulences that the cultural management sector experiences requires a different kind of effort. The tools we had and used to negotiate three decades ago might no longer be sufficient anymore – we have to be able to negotiate in a digital setting, without being able to read the partner's body language fully; nor can we use the same arguments without considering the ecological impact of sustainable development and, for example, the use of recycled items for cultural events. Depending on expectations, we might integrate gamification, or apply design thinking methods to any of the regular functions cultural managers previously carried out. The core skills need to have an upgrade, and this need might change overnight in an unpredictable direction, as we witnessed during the Covid pandemic. Therefore, one of the most important skills of the future cultural manager is the ability to maintain a learner mindset. "Upskilling and reskilling the self and others with continuous learning in the workplace" (StartXExL 2021) is the way to adapt to changes. Being self-aware and able to develop, creating an environment of encouraging growth as individuals and professionals is key to corresponding to rapid changes, resilience and survival.

We are witnessing rapidly increasing demands and expectations of the role of cultural manager. Professionals no longer identify themselves only as "organizers and planners" or "mediators between artist and audience" but their professional identity embraces a far wider scope. In the coming decades, the role of cultural managers will probably continue to be modified. Future professionals will need to adopt a professional identity that builds on (but still is more complex than) the professional identity of their predecessors.

Professional identity and career development

As described above, cultural management has constructed its own professional philosophy, which distinguishes it from other similar professions, such as nursing, teaching or counselling. As with other such professions, these foundations are created by clearly established professional expectations through streamlined educational programming, professional organizations, and ethical standards (Remley and Herlihy 2007). In Estonia, cultural management also has its own occupational qualification standard and optional certification system (see Estonian Qualifications Authority 2022). The standardised system is just one part of forming the professional identity of specialists engaged in cultural management.

Professional identity is not considered here as "a brand" but the skills, competencies, experiences, personality and unique values that make it possible

to perceive oneself as a professional cultural manager. The development of professional identity is your ability to realise yourself as a professional in this field and identify with the title of 'professional arts/cultural manager'. Professional identity is about identifying with a specific social role, which has a set of features that individuals use, but also members of the professional community and those outside that community use to characterise those individuals as professionals (Sarv 2013: 14). This self-conceptualisation, serving as a frame of reference, builds on a process of growing to understand yourself in the specific field and an increasing ability to understand and explain your role within and beyond the discipline (Brott and Myers 1999). In addition to self-conceptualising, the modern understanding of professional identity also stresses the importance of integrating your skills and mindset with the specific professional community (Murdock et al. 2013: 488). Professional identity is said to be accompanied by a specific role or profession related to attitudes, values, norms, beliefs, goals, the need to change and constantly develop, and forms a part of the person's general self-concept (Laprik 2021). There are three dimensions through which professional identity is constructed, and which are intertwined and occur simultaneously: the learning and knowledge gained from curricular studies; the sense of shared identity gained by learning through experience; and the process of individual development or your learning path (Wiles 2013, Jyrämä and Känd forthcoming). Consequently, even though there is no unified theoretical framework for professional identity formation, it is a highly complex and manifold process, incorporating domains such as professionalism, psychosocial identity development, and the formation of core knowledge, skills, and behaviours (Holden et al. 2012). According to Holden et al. (2012), these three interrelated domains engage guided reflection and are built on relationships, role models, exploration and commitment. Professional identity development is an internal process of self-development adopting a specific mindset, adjusting to role expectations and blending one's values with the values of the profession. In addition, the development of professional identity is based on curricular learning, external feedback, community and peers, but also reflections from society for the profession or discipline. Cultural managers are expected to acquire a professional role "capable of building a reputation and a place of distinction for the artist in public", but also as mediator sensitive to both the internal world of the sector and the external, overall public world in which the cultural sector or organization is functioning (Bendixen 2000). As these internal and external contexts are constantly changing, the identity of a professional cultural manager is tightly bound to constant learning, adaptation and development. These are easily considered some of the most important parts

of the identity of the professional cultural manager. Ongoing improvement, curiosity, and the internal need to be and to remain professional in the field refer to 'owning' the career choice and approaching it from an entrepreneurial perspective.

Professional identity is very tightly connected to the specific role at the workplace. At the same time, as stated, there are a variety of positions that cultural managers can have. While being a professional cultural manager, one is engaged in many roles and, for self-determination as a specialist in one or several aspects, an awareness of various practices and the variability of choices or options (Sarv 2013) plays an important part. In cultural management, professionalisation is built on the integration of different disciplines and boundary crossings (Johannson 2017), and there is always a multitude of options to interpret along the professional path. There are several 'branches' of the profession, and every individual combines a suitable interdisciplinary professional identity (marketing in the arts, audience developer, researcher, producer in all its various forms). Due to the interdisciplinary essence of cultural management, there are few very clearly set and unified job profiles. Therefore, the understanding of one's role and the development of a cultural manager often depends on the (self-defined) specialised and focused career paths within the broader discipline of cultural management. We can understand and develop our professional identity through interactions with reflections and by belonging to the specific focused community, which supports and defines the ideal actions, behaviours, norms and meanings of the profession – in other words, through our selection and practice of a focused career path. These specialist career paths are often developed in correspondence with one's natural characteristics, preferences and abilities; yet, at the same time, specialists in sub-sections belong to the broader community of cultural managers.

Cultural managers are often referred to as multi-professionals and they can face multiple career transitions as they often manage their portfolio of roles while trying to sustain atypical careers that balance cooperative (as project-oriented activity requires cooperative efforts) and competitive traits (European Parliament 2021, Plaza, forthcoming). Their career development goes hand in hand with identity development. Professionalisation is often cultivated by a proactive and entrepreneurial approach towards career development. Building on the ideas of Michael E. Gerber, similarly to an entrepreneur, every person chooses to approach their career from three levels: as technician, manager or entrepreneur (Gerber 2021). Their career path can be considered as their 'own business' to develop. Some professionals in cultural management prefer to identify themselves as 'technicians' – mastering the craft within the

discipline, perfecting their skills, be it in marketing for the arts, analysing the economic impact of the arts, or coordinating artistic productions. Some identify themselves as 'managers' pragmatically creating order and routines out of chaos. From the 'entrepreneur' perspective, they can develop their career as an inner visionary, turning all possible conditions into opportunities, having a future orientation and being catalysts for change.

A professional can develop the identity of these mindsets in any of the career paths in the cultural management field – from national or local governor and decision-making professional to leader of an organisation, from part-time employee to micro-entrepreneur, etc. A professional cultural manager of any specialist field can identify themselves as an owner, reformer and leader from the perspective of entrepreneur; or as an technician at any stage in their career. Career development is about constantly re-identifying yourself in the work-life context and from the professional development perspective. The future needs professionals who practice professional self-identification consciously, continuously and creatively.

The key to excelling in this kind of career development and professional identity development could be the ability to transform your mindset and adopt an entrepreneurial mindset. The entrepreneurial attitude is considered here one of the core elements of the professional identity of a cultural manager: taking responsibility for designing and developing your own 'business' or career. Building on Gerber's ideas, the highly professional cultural manager is expected to cultivate the entrepreneurial spirit because it enables them to move from 'doing' the great work as an arts manager to learning, developing and crafting the systems and careers in cultural management that would enable other people to do the great work and 'create' new professional solutions themselves in return. The future expects a professional in this field to adopt a professional identity that builds on education, experience and community practices; furthermore, building on the 'vision' that we have about the role of the cultural manager for tomorrow.

How can we support the new identity of professional cultural managers for tomorrow?

Some ideas will now be proposed that could be helpful in supporting the identity development of future cultural managers so that adapting to constant change becomes part of their bloodstream and professional identity.

A good professional cultural manager embodies the right mix of task-related and people-related skills, and we can see that the importance of this balance is rising along with the hybrid quality and complexity of the field. Finding your identity as a professional cultural manager can be achieved by 'doing' – practicing the skills, knowledge, attitudes, values and ideas. The input for 'doing' can come through independent learning from practice, or from others in the field or from training or schooling at any level or form. Thinking from the perspective of future needs, professional education needs to take a central role in meeting the needs and gaps in the skills needed: "Professional educational institutions are central building blocks for future-proof training offered in the CCSI" (VVA et al. 2021: 5). Higher education has well-established systems for supporting the development of the identity of a cultural manager in students – in most universities, there are orientation weeks, informal gatherings to create a common sense of studentship, various visual and tangible items such as hats or hoodies from the university, or celebrations to foster the sense of belonging. More importantly, most of the cultural management masters programmes in Europe support the metacognition of the identity as a learner, researcher, team member, presenter, peer adviser etc. Educational programmes are increasingly designed to include a variety of roles the students could assume, which eventually supports constant development, maintaining and re-creating one's identity as a student of cultural management. This cultivation of the student identity could be seen as a preparatory phase for the development of professional identity. At the same time, many of the students are professionals already and adding a student identity on top of an existing professional one supports the development of their identity as learners.

The understanding of what it means to be a cultural manager and who could identify oneself as a professional in the field has shifted very quickly throughout the professionalisation of the field. The programmes for preparing these professionals have adjusted to these ever-changing circumstances, and simultaneously, contributed to them. Cultural management degree programmes have always adopted the interdisciplinary essence of the field. Since their emergence, both 'economic' and 'artistic' aspects have been covered, which usually also carefully balance practice and theory. The students, graduates, teachers, and practitioners related to cultural management training programmes have identified themselves as aligning with the needs of the arts and culture sector. Being part of the community, defining and perceiving themselves as professional cultural managers has been an integral part of the development of the discipline. European cultural management training programmes usually try to balance practical managerial, business and entrepreneurial skills with

leadership competencies, blending academic sensemaking, critical thinking and research-based reflection. The study programmes for cultural management are constantly upgraded and modernised, adding new modules and varying methods, changing the balances of practice and academic work, including experts and internationalisation. This fine-tuning is necessary and inevitable, the education for future cultural managers can never be totally up to date. Still, there is perhaps one additional possibility which is not yet fully recognised and applied.

Proceeding from the position that the new skills and roles of cultural managers emerging over time do not replace the old (Bendixen 2000), we need to add elements to the education programmes to support the development of professional identity and facilitate the skills and attitudes necessary for the future. At the same time, the training programmes are limited, bound by academic requirements. Furthermore, the tendency to question "the connection between "seat time" and education" (Chaktsiris et al. 2021), to spend less time on education, preferring flexible smaller chunks of training modules, micro-degrees and short intensive courses is rising in general. Many novices in the field of cultural management prefer a faster way to gain the necessary knowledge, network and development boost in smaller flexible chunks rather than years of hard work and investment. This requires a solution where all the existing elements that serve the needs of professional development remain while new additions would still be acceptable. We have recognised that the necessary education may no longer be limited to information, facts, skills and an understanding of the field, but might also be about the need to redefine ourselves as professionals and adopt a new professional identity.

Governance of the field, the structures created, and the measures implemented are equally important: "Systematic involvement of different governance levels for CCSI skills strategies, including the city and local levels in strategic planning and to reach out to creative professionals outside the countries' capitals" (VVA et al. 2021: 6). There is a need for new frameworks for developing cultural management as a discipline. We have the framework of the institutional setting – academic research and education, the specific cultural management discourse, networks and communities of practitioners, legislation, our own values, norms and regulations. In order to survive in the future, additional elements are required in this chaotic environment. We as representatives of the community and educators need a systematic and strategic approach that builds sufficiently stable structures, processes, mindsets and knowledge to support the cumulative growth and development of the field. In addition to existing networks, education and community communication,

we could benefit from a better functional flow of knowledge, experience and support for professional growth. The regular involvement of professional organisations and networks in the field of culture and the arts in order to have a systematic sector-related intelligence (VVA et al. 2021) is said to be one way of securing professional development in terms of skills in the cultural and creative sector. Cultural management as a profession could be strengthened through the synergistic collective identity of practitioners and educators, which is still developing within the profession (Gale and Austin 2003). Therefore, we need interactions between educational institutions and practitioners to be more secure, less dependent on unexpected interruptions and structurally embedded. These new frameworks should support an understanding of the changing role of future cultural managers, and therefore able to support the development of a new professional identity. There is an emerging need to develop new capacities making use of training, coaching and peer-to-peer learning programmes for all actors involved in CCIs (European Parliament 2021). Once the governance and systemic frameworks are in place and secured, the community of cultural professionals can step in to support its development as a professional field, and enable professional growth to the next level.

As noted above, the role of the professional community in the development of professional identity cannot be overestimated. Along with formal education and individual learning paths, the sense of a shared identity built with peers is a crucial element of understanding what a cultural manager's role includes at this very moment. Shared experience in the form of mentoring, coaching or peer support has also been shown to be an effective key to unlock potential in the future and to enhance the talent and capacities of the creative workforce (EU Commission 2010).

Mentorship twofold

Mentorship can be a very powerful tool to support the development of the professional identity of future cultural managers in many contexts as part of formal education, informal community networking or sector organizations. Mentorship as an integrated part of degree education in cultural management is a rather new and emerging topic; for example, a model and practical tool are being developed by a consortium led by the Estonian Academy of Music and Theatre (see more in REMAM 2022). Mentorship is a method of development that passes on experience, skills and competencies and expands the network of relationships. It is a collaboration between two people, the mentor and

the mentee, in the process of which the experienced mentor supports the development and career of the mentee. A mentoring relationship can serve a wide range of purposes, from specific mentoring and training support to being a broader thinking or development partner (Kibar et al. 2021). Learning from each other and gaining new knowledge from previous experiences in the community has enormous power to shape our understanding of our role in the professional field. Mentoring can be influential in the formation of our professional identity, as our beliefs and attitudes are greatly affected by mentors and colleagues in any profession (see e.g. Quinn et al. 2020). The importance of mentorship in all contexts also relies on a two-direction process: it involves two or more individuals working together to develop the careers and abilities of all participants (Bryant-Shanklin and Brumage 2011) and benefits mentor and mentee equally. In the mentorship process, identity building and learning are mutual for the mentor and mentee as it builds a mutual understanding of the professional identity of the cultural manager, and facilitates discovering potential future avenues for both (Jyrämä and Känd forthcoming).

The more experienced professional supporting the novice in the form of mentorship contributes not only to understanding the role of the profession and sharing experience, but also enables the co-creation of a visionary identity for the manager to be prepared for future challenges. Mentoring helps find new approaches, tactics and strategies, and helps develop self-awareness, build self-confidence and discover one's potential (Kibar et al. 2021). In the case of cultural management, it could be that reflection, the selection of behaviours, professional socialisation, and the perception of the role (Quinn et al. 2020) are not the only core elements of the process of professional development. The crucial component here is, as noted above, the ever-changing role of the cultural manager and sensemaking of what is perceived as the professional actions of the cultural manager can only take place in contrast with other practicing professionals. Therefore, the successful adoption of the professional identity of a cultural manager could be secured with mentorship. Another quality of mentorship, compared to, for example, having practitioners involved in education is the interpersonal interaction involved: as mentorship is about storytelling, this narrative learning, aside from scientific approaches, supports the development of professional identity through both scientific and narrative learning (Waugh 2016).

On the other hand, professionals who are mentors have an opportunity to redefine their identity and add the layer of mentor to their portfolio of roles. Being a mentor is a recognised skill for future leaders. The role of mentor is particularly relevant for artist managers, as it embraces the aspects of mentorship – the

artist manager is considered "an agent having a guiding influence on the artist's career and general wellbeing" (Cartwright, Küssner and Williamon 2021) – similar to the role as mentor. As noted above, cultural managers are more often expected to be a development partner for artists and other team members, and they need to bear in mind the holistic development of multiple dimensions of the artist identity (Cartwright, Küssner and Williamon 2021). There are high expectations for the role of mentor, and it is necessary to consciously create offspring as mentors (Kibar et al. 2021). Therefore, mentorship skills should be integrated into the education of cultural managers. A further step after becoming a mentor is becoming a coaching leader: "applying coaching tools can also support personal development and achievement of organisational goals. In the context of an organization, the mentoring/coaching leader may be a direct manager, or an external co-operator may be used" (Kibar et al. 2021). There is great potential for cultural managers to identify themselves as mentors but further research is needed on coaching and mentorship practices in arts management and cultural leadership.

Concluding remarks

Cultural management is a dynamic, interdisciplinary and ever-changing profession. Transformation has been embedded in the discipline from its early stages and change is an essential part of this field of practice. It requires professionals with a clear professional identity to cope with increasing demands on the profession. Cultural managers must develop their professional identity to include administrator and beyond to cope with several crises and adjust to rising expectations. The future requires a new type of cultural manager with a strong desire for self-development and a skillset to support the constant development of others, and who are tuned into the changing identity of the profession. The field needs professionals whose career and professional development stand on a strong habit of constant learning, metacognition and (re)defining the professional identity. Yet the core functions and role of the cultural manager will not vanish and also need to be maintained. Therefore, the discipline cannot build on the past alone but should be open to a shift in its core concepts, and change in roles, functions, skills and identity. The key to responding to the volatile expectations on the role of professional cultural managers is professionals armed with the ability to adjust their identity and constantly reflect on their professional development. The development of the profession along with the identity of practitioners, students, educators and

academics in the field could happen via the smart application of mentorship. Mentorship as sharing and building on co-created knowledge and shared experiences could be key to successfully navigating crises, instability and ever-changing contexts. We need reflective, sensemaking cultural managers who can shift their role from (classical instrumental) manager to mentor and transform from the role of administrator, leader or entrepreneur to mentee once again, to embrace a new professional identity and build a cultural management discipline that corresponds to the needs of the field. Furthermore, in this way we can continuously build the professional discipline of cultural management.

To be able to acquire new skills and remain viable in the future, mentorship could be embedded in cultural management degree education and beyond. Mentorship within formal education prepares future professionals for a changing environment, and as a mutually beneficial process, offers the community of cultural management the ability to develop through reflection and redefining their professional identity. Due to the specificities of the rapid changes in the field, reverse mentoring in the field (newcomers mentoring established professionals) could become part of the mindset and career development process. Cultural management is a viable discipline and especially for this reason, there is a need for a new framework – sustainable mentorship embedded in education, and mentorship within the community, coordinated, for example, by networks and supported by decision-makers and funders.

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Hidden Curriculum in Arts Management – Perspectives on the learner's identity, community building and the activist mindset

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Abstract

This paper considers the purpose, values, and principles underpinning the development of arts management education within a context of turbulent global change. Based on recent changes in the Cultural Management MA programme, I examine paradigms used in the redesigning of the curriculum, applying the theory of the hidden curriculum, which refers to the unwritten, unofficial, and often unintended lessons, values, and perspectives that students acquire during the learning process. In addition, I explore their connections to the concepts of student agency and learner identity, learning through relationships, community building, transformative learning and the activist mindset, which due to the plethora of different understandings, I explore within the context of arts management and our curriculum. I argue that the creative tensions between the explicit knowledge in the official curriculum and the tacit knowledge of the hidden curriculum – often perceived as opposing concepts or competing priorities – need to be embraced within the more holistic development of arts management professionals.

Through this exploration, the purpose of this study is to offer an alternate look at designing a curriculum that could transform student engagement in the challenges of today's society through relating their learning journey to the reality around them. I suggest adjustments to the present praxis that go beyond the learning of individual survival skills toward an education that fosters an attitude encouraging students to become agents of change in the societies around them.

Keywords: hidden curriculum, activist mindset, student self-agency, transformative pedagogy, community building

Understanding the need

With *career readiness* and employment as the ultimate market and student demand, the language of today's education, including that of study programmes, appears to be driven by the ideal of the human as a competitive economic creature (homo economicus). Unfortunately, this leaves out other important functions, such as *homo biologicus*, understood in terms of its neurological, biological and behavioural evolution, or *homo rationalis*, the human as a rational being, and finally, *homo socialis.* By focusing its educational efforts primarily on strengthening the competitive qualities of students, the injection of neoliberalism into the curriculum of higher education institutions perpetuates the ongoing tragedy of the commons (Shore 2010). Students who are encouraged and taught to value and privilege the pursuit of personal gain over the well-being of society, facilitate the rampant over-consumption that depletes the wealth of common resources, ultimately to the detriment of everyone (Hardin 1968). In other words, nourishing the idea that higher education primarily serves the success of an individual based on the principle of being competitive on the market re-creates the tragedy of the commons.

There is a clear need for alternative education programmes that give students the necessary tools, networks, and experience to thrive in today's complex world (Shore 2010). Programmes that are able to empower students, cultivate their self-confidence, and build their faith in the future. As highlighted in the most recent UNESCO Report "Re|shaping policies for creativity: addressing culture as a global public good" (2022), we need programmes for a new generation of graduates that will take ownership of processes within the art field and have the initiative to serve as changemakers to transform the field of the arts, and to make it more sustainable, relevant, and ensure that it actively contributes to the wellbeing of society. We no longer need managers, but we need change agents, advocates, communicators, lobbyists, and leaders to point a new path for the entire cultural and creative industry to redesign its position in the market and society.

For this to become a reality, theoretical knowledge is simply not enough. Action too must be built into the curriculum (Freire 1970). The problem, however, is that action, or the activist mindset, does not carry academic credit, hence, there is no formal space for the development of that mindset in the scope

of the curriculum. As the history of implementing entrepreneurial education in arts universities shows, it took years for the entrepreneurial mindset to be implemented formally in the curriculum of arts, humanities and social science degrees (Kiitsak-Prikk, Ranczakowska 2017). Therefore, I see the need to undertake different study programmes to enable positive change in society towards positive practical examples and the advocacy of the integration of an activist mindset into the curriculum.

Amidst the upheaval of the pandemic and following the growing challenge to define the identity of arts managers (Pekkinen 2010, see also Kiitsak-Prikk in this volume) and the role of arts management as a whole (see Conversation with Ellen Loots in this volume, also Johansson 2017: 8), our faculty felt that it was necessary to critically reflect on the role of our programme and our graduates in society. As such, we took on the challenge of redesigning the programme with the aim of better addressing the current needs of students, the cultural field, and society at large. The redesigning of the curriculum lasted two years. The process was conducted by the core staff of the faculty but included a variety of stakeholders of the programme like visiting teachers, the community of practice and graduates, potential employers and other members of the cultural ecosystem.

In brief, the renewed curriculum is built on challenge-based learning, whereby students are encouraged to use a personal challenge or project as the practical basis of their studies. Some students choose challenges related in their workplaces (i.e. working with being more inclusive as an organisation, crisis management). Some choose those that are relevant to their home countries (equality in the arts field, work with cultural heritage and memory). Some are very case-specific, tackling broader societal challenges (inequality, discrimination, human rights, access to culture). Challenge-based learning offers many benefits that facilitate active learning in step with real work environments (Rådberg and Lundqvist 2020). Students with a project or a challenge, for example, from their current workplace, can use this as a focal point in their studies with support from teachers, mentors, visiting experts, and fellow students. Learning experiences allow them to explore, discuss, and build connections towards solutions to real-life challenges. Students may also connect their own project directly to their final thesis, further increasing the connection between theory and practice. The programme builds on a strong academic base to provide students with the skills to engage with projects and situations in a balanced and holistic manner.

Even though not explicitly pointed out, the faculty has created a set of paradigms that we collectively agree were important issues that we wanted

to be addressed with the new curriculum. Based on our discussions and notes from the process, I have summarised the principles as follows:

1. Integration of theory and practice

A combination of practical and theoretical studies is necessary for an effective learning experience (Andreola 1993). Our aim was to bridge the gap between the knowledge gained by the students during their studies and the field of practice not only after deployment but already during their time at the university. This was planned to be achieved by applying a *challenge-based method* where students commence their learning journey with a *challenge* that they recognise in the world around them and with which in practice they would correlate most of the knowledge gained during their studies.

2. Developing an activist mindset

By encouraging students to actively engage with real-life situations, we enhance the students' awareness of challenges that the arts management field faces, as well as those arts management as a domain participates in or even (re)creates. At the same time, the programme creates opportunities for students to explore how to actively engage with these challenges.

3. A high degree of reality

Stemming from the point above, a student's experience is relevant to the reality they operate in, the theoretical information is to be practised and understood in connection to its practical application. Integrating a high degree of reality into the learning experiences of students can help them understand their studies at a deeper level (Jarvis 1987).

4. Synthesis and integration

To achieve deeper learning, it is necessary for the students to be able to draw connections between the topics of their studies and to seek an overview. Connections should be drawn between different spheres of society, not just cultural participation. Students are encouraged to ponder the political, economic, social and cultural implications of what they study, while reflecting upon their own experience and impact. This is achieved through a high integration of themes during intensive sessions where the topics are related and discussed in relation to what is happening in other classes.

5. Student self-agency and identity development

This facilitates students taking more responsibility for the learning processes they participate in. Through the increased impact of the students on their learning journey, constant feedback loops and regular *check-ins* with faculty members, the students have a greater influence on their learning process. This in turn creates an environment that promotes their ownership of those processes.

6. Community

We found it paramount to allow students to co-create close relations with each other and facilitate team-based learning in which, besides collaboration, other, more intimate relations can be developed, such as being exposed to vulnerability, building trust, and developing empathy. The community can constitute students from the same intake, the community of graduates, the community of practitioners. These in turn create a general community of arts managers around our programme.

7. Flexibility and space for student initiatives

Because the programme is student-based and flexible, students have the space to bring their own initiatives to the team and start up new projects together. For example, students are encouraged to include new and relevant topics in their studies by suggesting new courses, meetings, and study visits.

8. Academic excellence

Even though highly practical, our programme puts a strong emphasis on the development of arts management as a domain, contributions to the *knowledge* ecology and scientific exploration, bridging the gap between academia and the community of practice. The entire second year of studies is dedicated to mastering academic writing and *broadening* the knowledge of students in a variety of domains related to arts management.

9. The role of teacher/facilitator/mentor

We have assumed that the role of the teacher in our programme is dynamic and manifold, covering instructor, pedagogue, lecturer, tutor, mentor, counsellor, etc. This role also reaches beyond the regular faculty members and includes those people with whom our students interact during their learning journey. In addition, every student has a tutor (who follows the student's academic progress) and a mentor (a member of the community of practice who acts as

a sparring partner during the challenge-solving processes in the student's first year of study).

Many of the principles listed above are reflected in the learning outcomes of our curriculum. However, some, like the activist mindset, do not carry academic value; hence what we propose is that they need to be developed using the *hidden* curriculum, and can be implemented in a less tangible way than those elements that carry credit value. In this brief study of the impressions of students' experiences, I focus on those principles implemented during the curriculum (re)designing process that were not explicitly mentioned and integrated into the formal learning outcomes, such as *community, student self-agency and identity development, and the activist mindset.*

Hidden curriculum

The hidden curriculum is concerned with unintended messages, underlying norms, values, and assumptions that are frequently so unquestioned that they become invisible. This is because educational institutions operate under policies, guidelines, and expectations that reflect widely held beliefs about what a higher education institution represents, what it means to be a learner, what constitutes knowledge, and so on. According to Semper and Blasco (2018), "hidden is relative to who is looking" (484). The hidden curriculum may not be deliberately obscured, and its hidden assumptions only become visible when they come into conflict with a deliberate and exposing challenge (e.g., the Rhodes must fall campaign, Chaudhuri 2016) or when students from specific backgrounds encounter a clash between their home culture and the institution's culture – a topic that has frequently been investigated through Bordieu's notion of habitus [1](Jin and Ball 2019; Reay, Crozier, and Clayton 2009). According to Portelli (1993), the hidden curriculum is about a relationship, often an unequal one, in which one party has the power to *hide* something from another party; however, both the process of hiding and what is being hidden may well be hidden from the hider as well (and one could argue that there is rarely an intention to hide). In turn, Semper and Blasco (2018) claim that it is possible to expose the hidden curriculum to the point where there is nothing hidden. However, the concept of the hidden curriculum has been gradually expanded

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[1] A subjective but not individual system of internalised structures, schemes of perception, conception, and action common to all members of the same group or class. In this case the hidden curriculum expresses itself within the process of clash of values between student and higher education institution.

to encompass any type of often unintentional learning that is not prescribed by the formal curriculum.

For example, it has been referred to as *informal learning* (Elliot et al. 2016), *informal curriculum* (Joynt et al. 2018), the *climate* of the classroom (Cengel and Türkoglu 2016), where "societal, institutional, or lecturers' values are transmitted unconsciously to students" (Cotton, Winter, and Bailey 2013: 192), and "the divergence between what is taught in the educational institution and what students actually learn" (Winter and Cotton 2012: 785). The hidden curriculum has also been compared to a *hidden agenda*, which can be visualised as the underwater and invisible portion of an iceberg (Sharpe and Curwen 2012), which is often much larger than what is visible above water (see image 1 below).

The hidden curriculum has also been discussed in terms of the continuum between explicit knowledge, knowledge that has been or can be measured by exams and assignments, and articulated in official documents, reports, policies, etc., and tacit knowledge, experiential knowledge that resists articulation (Semper and Blasco 2018). Tacit and explicit knowledge are known to be linked and mutually beneficial (e.g., Nonaka and Von Krogh 2009).

While applying the principle of the hidden curriculum, maybe even not so conscientiously, we assumed a perspective of the *unhidden* hidden curriculum, where the students experience the hidden curriculum as a result of the blend of a variety of pedagogical forms rather than something that was deliberately hidden from them. This is seen as an added value of the programme, a dynamic set of competences that go well beyond the tangible explicit knowledge and experience during a student's learning journey. "[L]earning is not only a psychological activity that unfolds in beautiful isolation from the reality in which the learner lives, but it is closely tied to that environment and impacted by it," argues Peter Jarvis (1987), regarding the social context of adult learning. Hence, we assume that the impact of the learning journey of students extends well beyond the university and professional contexts, and it is equally influenced by the background of students, and is therefore constantly dynamic. Ergo, the curriculum goes beyond the set and written outcomes. In the simple visualisation below you can see the allegory of an iceberg of the curriculum – the explicit knowledge at the top and the tacit knowledge as a result of blended methodology and principles at the bottom. A good example of such processes is the subject Cultural Theories, where students explore the theories that drive dynamic changes in the cultural landscape of the 20th century. The subject fulfils a number of learning outcomes in the curriculum, at the same time allowing students to critically engage with issues and discussions related to the

HIDDEN CURRICULUM ICEBERG

Marketing   Future design   Audience development

Strategic management   Research   Market research

Leadership   Design thinking   Cultural policies

Social media and PR

Cross cultural communication   Intellectual propert rights

Identity(ies)   Diversity, inclusion, social awarness

Self awareness, conscientiousness   Trust in the process and own abilities

Mentoring and being mentored   Emotional literacy and support

Physical space   Activist mindset

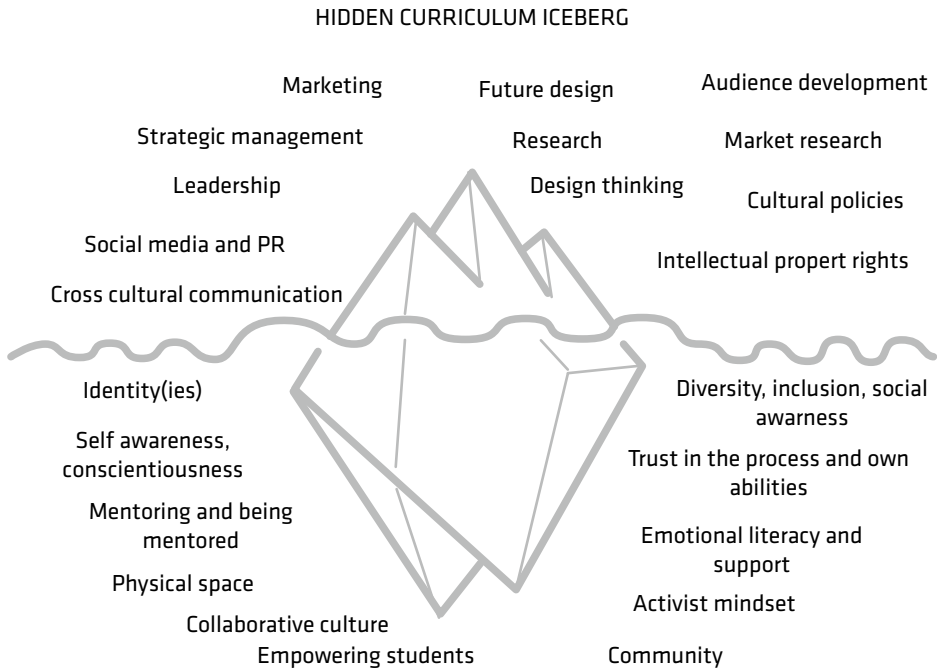Collaborative culture

Empowering students   Community

Figure 1: **Sample visualisation of the hidden curriculum of the EAMT Cultural Management programme**

current challenges in the cultural field (and beyond) by participating in debates and contextualising their challenges within the theories discussed.

Activist mindset

The first principle according to which our curriculum was redesigned and is not explicitly named in the learning outcomes of the new curriculum is the activist mindset. This has been an ambitious endeavour, since even defining the activist mindset in academic literature has been a challenge. In our understanding, the activist mindset is the ability to see the interrelation between one's field of engagement with local or global challenges and being able to use one's own skills, knowledge, attitudes and values for the betterment of the surrounding reality.

There are a number of ways in which the learning process could support the development of an activist mindset. Phyllis Cunningham (1993), a social critical

theorist and educator, contends that personal development cannot occur apart from social reform, and that there is a dialectic dynamic between thinking and action. This social reform has been referred to by the students of our programme, for example, as an increase in their awareness of the complexity of the cultural management field, as well as its place within a broader societal context. As interviews conducted with current students of the curriculum (May 2022) have shown, a number of students have directly linked their research of societal challenges related to their particular interests, with the underlying conditions and context of challenges they themselves face. Another popular approach nourishing the activist mindset is transformative learning theory. Transformative learning, according to Mezirow (1991), takes place when adults face situations that question their present meaning orientations and worldviews, which alludes to the influence of disparities. This particular occurrence has been observed during the first, more exploratory period in the first semester, as mentioned before, when students explore the underlying conditions of the challenges they engage with as a part of their learning journey. At this point, I find the allegory of the iceberg suitable again to express the process of revealing the broad connections between the students' professional development, engagement with their challenges, and the greater context of their work and its impact on society at large.

Daloz, Keen, Keen and Parks (1996) showed that engaging constructively with the *other* helped people perceive cultures as systems and, as a result, the interconnectedness between them. This is particularly visible within the current group of students who, compared to previous groups, are highly diverse. This diversity is often appreciated and pointed out as a source of exploration, new ideas and change in perspectives. Kegan (1994) believes that when we learn to create a relationship within a transformative learning environment, we can resist our propensity to insist that what is well known to us is right or true, and that to which we are unaccustomed is wrong or invalid. We can re-evaluate the belief systems imposed upon us by our cultural systems rather than be held captive by them as we develop our own meaning systems and worldviews.

As a result of participating in an inclusive learning environment, the learners gain an appreciation of their own uniqueness. By participating in various learning-within-relationships events, the students develop a desire to incorporate this notion into their work environments and communities.[2]

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[2] Academy facilitates a number of events and experiences for students that enable them participation in thought provoking and inspiring situations. For example recent event by ActinArt Network "Sustainable well-being: Re-discovering the place for artistic practices in times of biggest challenges". See more www.actinart.org

Students' abilities to include the whole personhood of individuals, both their own and those they encounter, within their school, professional and social interactions, improve when they have the opportunity to engage in holistic learning experiences. This includes those learning experiences involving non-cognitive functions, imagination, somatic sensation, emotional response, and intellectual exploration. A growing body of research backs up the idea that inclusive and whole-person learning settings are conducive to deep, lifelong learning (Saavedra 1996). Face-to-face interaction with their peers helps our students better appreciate the connection between context and learning, so they have a chance to see themselves as socially and discursively developing. Those courses which support critical thinking and argumentation for the students' chosen methodology were especially evaluated as influencing this notion.

In the first activities related to the challenge-based learning process, students are asked to research, or more loosely dig into the underlying conditions of the challenge they have chosen to engage with. Engage is an important word here, as the challenge is not intended to be tackled, addressed, or even answered. It is profoundly engaged with, wherein a student enters into a relationship with it, gains knowledge through constant interaction with that challenge (and its stakeholders), and explores its relationship to course material and classroom discussions.

Therefore, while engaging in their everyday lives beyond the university context (private life, hobby, social circles), students realised that critical reflection on their own long-held frames of reference helped them to become more aware of how social, economic and political interests, and power structures restrict the emancipatory possibilities of human connection. At first glance, the challenges of each student appear highly diverse. But when looked at more closely, a commonality emerges. At the heart of almost all of these challenges lies a disconnection. Disconnection between artists and the audience, policies and the cultural context, managers and artists, policymakers and those for whom the policies are created, etc. Students may use that dynamic context and process of learning-within-relationships to generate social change by actively engaging with their social surroundings.

Community

One of the fundamental paradigms that we looked into while redesigning our programme is the close-knit community. This is about creating a learning space that is intimate and personal. This, in turn, helps students understand

that they rely on each other and inspire commitment to their studies, and that accountability spills over to their peers. One needs to have a stake in their teammates and in the community. Creating an intense, rigorous training space, however, is difficult to do at scale and must be done based on the needs of each specific group.

This close-knit community is not something you can create in a day, as it requires the constant development and commitment of the people involved. Students spend a lot of time with their own team. The team consists of students that begin their studies together and over time, build a close-knit community and a sense of belonging. This is one of the fundamentals in our programme. We have found that it provides a good grounding for creativity and for the courage to experiment. In the first days of their studies, students and their newly formed teams go out to the countryside and spend a couple of days there, where the cornerstones for the two-year cooperation programme are set in place. In this way each class becomes their own microcosm.

This approach, however, expands beyond just supporting the learning processes for the students. In our programme, learners play a key part in supporting one another's emotional state, and the facilitator/teacher must recognise the importance of their effect in learning processes. This "learning-within-relationships" may be a stimulus for introspective and transformational learning and action.

As an alternative to the more emotional approach described above, Brookfield (1986) and Mezirow (1991), while describing critical incidents as one type of catalyst to transformative learning, focus on rational critical reflection and only lightly touch on emotional states and how they affect impacts critical reflection and learning. However, there are an increasing number of studies on the practice and theory of transformative learning that confirm the importance of discussing and processing emotions and feelings, both as a precursor to critical reflection and as a stimulus for critical reflection and perspective transformation (Barlas 2000, Coffman 1989, Neuman 1996, Sveinunggaard 1993). Building a learning environment that supports a culture of caring, trust, and safety creates a space to which learners can bring their unique life experiences. Through processes of disclosure, they can develop care and empathy for each other that fosters emotional as well as curricular support. This empathy and caring in turn facilitates learning-within-relationships through deepening the appreciation of multiple perspectives and differences (Saavedra 1996). In our programme, this process of disclosure is supported by implementing a monthly process of check-ins, a space where all participants are invited to express their current emotional, mental, physical and intellectual achievements, challenges and concerns.

By participating in the processes of disclosure, teachers and students of our programme form a unique relationship, which allows them to provide fertile ground for learners to take greater risks. In our programme, the interpersonal interactions between learners and teachers create transformational learning experiences that contribute to the learners' transformed sense of identity and changes in their behaviour. For example, Daloz et al. (1996), Brookfield (1986), and Tisdell (1995) all found that facilitation had a significant influence on how learners developed and learned. Most students expressed their awareness of belonging to particular communities of professionals within a particular professional field (musicians, educators, actors, managers). There is a clear multitude of communities, mostly related to professional fields. However, not all interviewed students expressed their understanding of belonging to the community in the same way. Many of them verbalised belonging to a specific community of learners but only in a broader understanding than in our programme. This could hint that maybe the community has not formed in a way we would have expected it to. But after closer inspection of the answers, it became evident that the students seem to be treating the community of this particular learner group as something unique, something that does not necessarily fit the description of a community, but has become a trusted support group, a group of peers in *the same boat*.

The community can also be looked at as a system. Systems thinker Fritjof Capra (1996) stresses the need for diversity in learning to cope with change. A more diverse and complicated network, he argues, opens the door to a wider range of interactions and methods for problem resolution and knowledge acquisition. In which case, both the individual and the entire community benefit from the experience. This diversity expresses itself within the curriculum on many layers. Beginning with the diverse community of students and faculties, diversity of the challenges students engage with, diversity of pedagogical methodologies being applied in the programme, diversity of approaches and solutions to challenges, and finally the quality and the diversity of the interactions that students enter during the learning journey. This also seems to interact with the community-building efforts, where students co-create and find themselves in an environment that allows or even welcomes risk-taking and failure, learning from each other and emotional support.

Students' self-agency and identity development

In Europe, higher education is conventionally thought of as having four equally important, overlapping, and concurrent objectives (Council of Europe 2007):

- to prepare students for sustainable employment;
- to prepare students for life as active citizens in democratic societies;
- to cultivate students' personal development;
- to develop and maintain – through teaching, learning and research – a broad, advanced knowledge base.

Accordingly, the roles students adopt while studying are multiple and overlapping. Students are learners in coursework and often also in extracurricular activities. By acting as teachers (by acquiring highly specific knowledge related to their challenges and further sharing their findings with other students), mentors and tutors (to each other), students also contribute to the learning and personal development of their peers. Individually and collectively, students seek to influence their higher education environment and conditions of study at all levels of higher education governance: in the classroom, department committees, university senates, etc. They act as stakeholders, as members of an academic community, and a community of practice. Students are citizens, local community members, and part of the workforce. All these roles presume student agency as something students can develop – individually and collectively – through self-reflective and intentional action and through interaction with the environment in which they are embedded. By exercising their agency, students exert influence on their educational trajectories, their future lives and their immediate and larger social surroundings. As suggested by Marginson, higher education can be understood as "a process of student self-formation" (Marginson 2014). The activities students engage in are all in some way or another geared towards changing themselves and their conditions of life; that is, they are self-formative (ibid.). Yet, through their agency they also contribute to the development of others, the environment around them, relationships and interactions.

For the purpose of this study, I am looking at student agency as a process of student self-reflective and intentional actions and interactions during studentship. Rather than anything students possess, student agency relates to the character of those actions and interactions (cf. Biesta 2008). Agentic possibility and direction are temporally intertwined, suggesting that they are shaped by considerations about previous habits of thinking and action, current evaluations of choices for action, and future projections of what might happen. In addition to being relational and social in their core, the agentic

possibilities for students are embedded in a variety of structural, cultural, and socioeconomic-political circumstances.

With regard to student identity, Semper and Blasco (2018) argue that the hidden curriculum "can only become explicit, if educators acknowledge the interpersonal dimension of learning, both as it pertains to themselves and to their students" (482). This suggests that it is not a static element but a complex and contextual set of processes that come about through social interactions between students and tutors – and in a way that is both about *being* as well as *doing*. In the space of this interaction, different writers suggest that different lessons are learned: for Mossop et al. (2013), it is the way professional identity is developed; an issue also explored by Joynt et al. (2018) and Watts (2015), who particularly notes that "the education process into the profession acts as socialisation of the student presenting a kind of moral order unique to each discipline or profession" – this comes to occupy the space for the hidden curriculum.

The principle of development self-agency and professional identity (or identities) is also related to the previously mentioned community-building process and teamwork-based pedagogy. According to Freire (1998), raising students' self-awareness and allowing them to consciously take responsibility for their learning journey creates greater motivation and a conscientious approach to their own effort and investment in the learning journey. Experiences with the help of instructors should create relationships wherein learners should participate as active agents in their learning and develop critical awareness. As stressed by one of the students:

> The work itself requires an active, self-directed approach and readiness to learn new skills all the time, which can be overwhelming and tiring. I truly think that one needs a community of professionals to survive in the industry. I knew this already before, but of course, the study group at EAMT has added new important people to my life which I know I can rely on and seek support.

As pointed out by one of our faculty:

> At times, however, increased responsibility for one's own decision-making regarding studies can become overwhelming and create a notion of submitting assignments for the sake of having them done.

As expressed by the students, there is a clear need for gaining more knowledge and skill in time management in order to be able to manage increased learning responsibility.

Our primary concept of how we educate is to assist students in teaching themselves. There are certain things that can be taught, theories, principles,

concepts, but only so much. We essentially design the learning path for each person on an individual basis with a strong emphasis on the reciprocity of interaction within the community. Our students, it is assumed, are already creative, so it is not our task to teach creativity, which perhaps cannot be done in the first place, but to facilitate this creativity in action. Students carry their skills and ideas with them. We feel that the students who attend our programme are self-motivated and self-driven, qualities that they must, in fact, possess in order to achieve their objectives and ideals in the "outside world" too. You must be your own teacher if you want to be a successful student in this programme. What's most important is that students enrolled in this programme are not empty vessels into which we pour specific items and concepts and our task is simply to create a community based on co-creation, collaboration and emotional support, a community filled with empathy, clear communication, and trust where students can develop to their best potential.

This nevertheless does not mean easing up the processes for students. As mentioned by one of the curriculum designers:

You have to be demanding enough so that the students reach their potential, but there is a fine line in making the students break down with over-pressure.

However, as I already pointed out before, this approach expands beyond just support in the learning processes for the students. In our programme, learners play a key part in supporting one another's emotional states. Learning-within-relationships may be a stimulus for introspective and transformational learning and action. Emotional literacy and competence are essential, and building student capacities in these matters is crucial in helping them deal with potentially stressful and disconcerting learning situations that will inevitably arise. It also prepares them for real life in a profession that involves working with other humans on a regular basis.

Conclusions

Examining the recent changes in the Cultural Management MA programme and the paradigms used in the redesigning of the curriculum, applying the theory of the hidden curriculum, this study offers an alternative look at a curriculum that has the potential to transform student engagement in the challenges of today's society through relating their learning journey to the reality around them.

Study programmes for the over-engaged students of the 21st century are full of explicit knowledge that brings tangible results expressed in the curriculum as a sum of credits. This has been a subject of neoliberal educational reforms

since the early 80's all over the world. Simplifying assessment and achievement is an integral part of the audit culture that is swiftly infiltrating every academic institution around the globe. The hidden curriculum holds the potential to develop mindset, attitudes and values that are clearly needed in the 21st-century reality but lack practical space within conventional study programmes.

At this point in time, we do not know exactly how the Cultural Management MA programme of the Estonian Academy of Music and Theatre will turn out after the completion of the 2nd year. But we know that there are elements that need to change if we want to better prepare our professionals for the reality that is changing before our eyes. In my idealistic view, the future of education is this: the pursuit of knowledge remains central but is applied within a safe and experimental educational setting which bridges the gap between theory and practice. This setting supports risk-taking and innovation. It encourages partnership between student professionals and facilitators (teachers) across faculties, who offer their experience and knowledge together with live community input and influence. It allows for identity development and swift change in this identity with time, skills and realities development. Engaging in real-life challenges and situations allows students to be better prepared for the reality awaiting them after graduation. It is my hope that the community of the programme remains a resource to return to and re-generate the motivation and potential created during their time at the university. I remain positive that this will be the finding one year from now.

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Perspectives on knowledge management change in arts universities: between individual and organizational practices

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Abstract

As someone working for an arts university, one of the questions that I get asked most by different people – creative industry practitioners, students, arts audiences – is "When will arts universities/music academies change?" or "Will they ever change?" The questions come from different perspectives with different motivations, and while I try to offer meaningful answers, they rarely leave those asking satisfied. At the same time, a lot of these questions can be brought to a common emotion of deep frustration with the difficulties of cooperating and co-creating with(in) the academic world. For me, one of the central elements in aiming to answer these questions is to explore how arts universities can change and learn as organizations and what role knowledge management plays in this process.

Keywords: arts university, knowledge management, individual, experiential learning, SECI model

Introduction

This article will elaborate on potential answers to the above questions within the framework of change in knowledge management: the knowledge owned, the knowledge missing, learning processes, socialization and co-construction. The context of an arts university – as an individual identity and talent-based

organization with a multitude of communities of practice (e.g. Wenger 1998) – is a complex endeavour for examining knowledge management, knowledge sharing and creating practices. I approach this from the perspective of an individual within a university organization – mainly but not solely as a student – and discuss how I can navigate the collective knowledge pool and context meaningfully. I will present a discussion on change in individual practices and how they contribute to change in the university as a whole. For the discussion, I imply the SECI model of knowledge management by Nonaka et al. (1996), which focuses on the knowledge sharing and co-creation elements of a learning organization (e.g. Maden 2012), while pairing it with Kolb's experiential learning cycle (e.g. 1984). This is a conceptually discursive paper with illustrations from practices in education and the day-to-day life of academia in general, building on my experience as an entrepreneurial educator, researcher, and educational developer. It offers one answer to the above questions.

This paper is structured so that it first presents a theoretical framework of arts universities as organizations, specifically focusing on the concepts of communities of practice, knowledge and learning. This is followed by exploring the SECI model of knowledge management. The third section focuses on the organizational and individual aspects of learning and knowledge, as well as the learning organization concept. The fourth theoretical section looks at the concept of change and its manifestations in the higher education institutional environment, synthesizing the discussion from the previous three sections. These more theoretical sections are followed by a discussion of more empirical examples of changes in the individual and changes in the organization, implying elements of the SECI model – socialization, externalization, combination and internalization – and the experiential learning cycle. The paper ends with a conclusion.

Communities of practice as an important environment for experiencing socialization in arts universities

We start with the assumption that the art university as an organization consists of communities of practice, where a community of practice is a group of people who share a concern or a passion for something they do and, through regular interaction, learn how to do it better (e.g. Wenger 1998). In the arts university setting, a community of practice can represent both a collective organizational sub-entity (and culture) as well as a more specific pedagogical approach (e.g. Kolb 1984). If communities of practice (Wenger 1998) are the

main element of identification and learning in the arts university context, it can prove problematic for the development of the organization as a whole because an individual is only open to sharing knowledge and trusting that particular community (Prelicpean and Bejinaru 2016). Therefore, the organization might not be aware of all it "knows" (O'Dell and Grayson 1998: 154) because the knowledge gets "trapped" in the small collectives. Even though communities of practice are very supportive environments for the sharing and co-construction of diverse and rich tacit and explicit knowledge (see e.g. Polanyi 1962 for tacit and explicit knowledge), knowledge might reside inside the communities, or the individuals can decide to hoard knowledge entirely, which is in a way a natural instinct (e.g. Davenport 1996).

As an example, I have often experienced students saying they cannot share their project ideas out of fear of them being stolen. This can happen even in a seemingly supportive context (of an entrepreneurial classroom, for example). One of the reasons is the specific traits of a community of practice, as suggested by Wenger (1998). We are all members of many often-overlapping communities, for instance, a group of friends who share a hobby, a social media community, or a mother's group at the park. According to Wenger, there are three necessary conditions for the community of practice construct: "mutual engagement, joint enterprise and shared repertoire" (Wenger 1998). In this way, communities of practice all involve some kind of collaborative activity through joint patterns of awareness, seeking a way of convergence, synthesis, intersubjectivity, or shared understanding (Reusser, 1993). In the music academy context, peer-mentor work and practice (an instrument or other skill) in small communities around the core person of a music professor is a classic example. Nonetheless, educational projects and other group work activities, whether transient or more sustained, are just some of the other examples that correspond to the criteria of a community of practice. However, such communities of practice do not always come together, and one of the reasons can be a lack of time for building trust, finding a mutually shared repertoire, and so on.

A talent-based, highly competitive environment can encourage the hoarding of ideas on many levels, even in the area of the administration of studies, for a variety of reasons (King 2008). The rigidness of study programmes and inadequate guidance may hinder an individual's knowledge management choices, while on the other hand, flexibility and skilful mentoring efforts can support these choices in an expert-driven environment (Tavčar 2005). The role of the individual in organizational knowledge management in a university is particularly intriguing because, as I have observed while working as educator-administrator over 15 years in an academic context, students tend to be largely

viewed as either clients-recipients or as co-creators of the learning content, but not so much as developers of the organization itself. I believe students can form an invaluable resource for change and development in universities seeking to build on the learning experience and integrate the individual learning process into the shared web of knowledge. The same is true for the other individuals within the academic context – educators, administrators, leaders – the importance of their actions and choices has a tremendous impact on the organization as a whole. While leaders as well as educators have always been regarded as key knowledge management organizers, contributors and facilitators, the learners as well as administrative workers (programme administrators, project managers, and international relations employees) are often left backstage (Pyöriä 2005). Perhaps despite the difficulty of involving individuals in the organizational development of a university, this effort might be key to change and sustainability for these organizations in the future.

As I will discuss in the next section, knowledge management practices are intertwined with learning practices and learning experiences (especially from the perspective of socialization); they are the steppingstone to converting further knowledge and a potential trigger for change in individuals as well as the organization.

The SECI model of knowledge management and the experiential learning cycle

The SECI model of knowledge management gets its name from the first letters of the four stages of knowledge flow – socialization, externalization, combination and internalization – and the main focus of the model is indeed knowledge flow and co-construction within an organization (Nonaka 1994). Within the model, socialization is the process of sharing tacit knowledge through language and the activities of observation, imitation, practice, and participation (Yeh et al. 2011). Externalization is the process of articulating tacit knowledge into explicit concepts (ibid.). Since tacit knowledge is highly internalized, this process is the key to knowledge sharing and co-creation in the organizational context, according to Nonaka (e.g. Nonaka and Takeuchi 1995). Combination is the process of integrating individual (new) concepts into an existing knowledge system (ibid.) and hence builds on the self-awareness and individual knowledge inventory of both the organization and the individual. Internalization is the process of embodying explicit into tacit knowledge (Nonaka and Takeuchi 1995), or we could say, concentrating on working with one's own identity. This can also be seen through the prism of the experiential
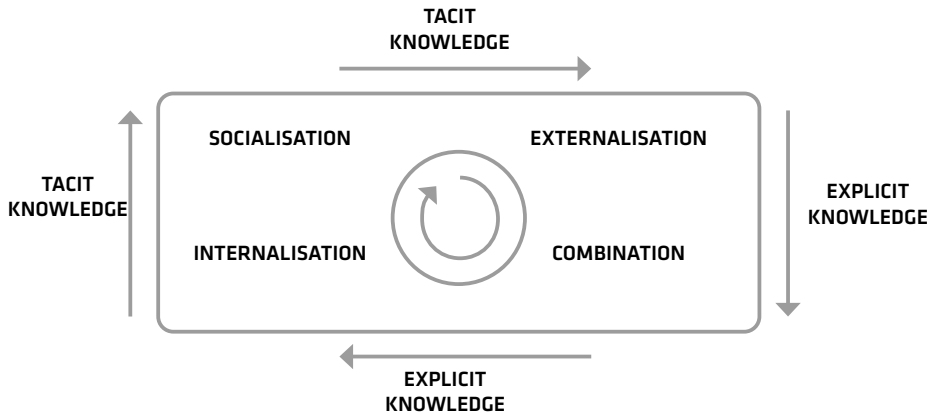
Figure 1: **SECI model of knowledge management by Nonaka**
Source: Compiled by the author

learning cycle, where internalization would be characterized as the step from abstract conceptualization to active experimentation (e.g. Kolb 1984). The key knowledge flow inside the model is along two main continuums: tacit – explicit and individual – collective (Nonaka and Takeuchi 1995). Organizations create knowledge continuously through the synergetic flow through the four fundamental processes of knowledge conversion identified in the SECI model (Bratianu 2010, Nonaka 1994).

The SECI model is not derived from the academic context but rather from the business world and has been criticized for several aspects, including its rigidity (not including inflow and outflow of knowledge (e.g. Zhang and Huang 2020)) as well as having emerged specifically from a Japanese context. However, the rigid structure of leadership in Japanese business can also be seen as a common element of the traditional highly structured leadership in a university (i.e. rector, vice rectors, heads of departments and so on). Continuing within the model's Japanese context, it also contains another dimension – *ba* – which is a hard-to-translate concept. Essentially, I share the perception of *ba* as the context wherein SECI processes take place (e.g. Yeh et.al. 2011). In this paper, I translate *ba* as the experiential learning situation or context, including the community of practice as an approach to practicing learning. Due to the multitude of communities of practice in arts universities, and beyond in the daily life of arts students, the task of synthesizing all experiences and knowledge into a meaningful system often rests on the abilities and shoulders of individual learners. The empowerment of students as co-producers in learning situations

is often discussed in the literature (e.g. Lengnick-Hall and Sanders 1997). As an educator, I have also observed the shift toward the stronger involvement of students in the design and development of educational processes over the years in the daily life and routines of academia. A lot of their involvement happens through dialogue, discussion and the overall organized event of socialization (e.g. department meetings, information exchange events, feedback and brainstorming sessions).

I would like to particularly underline the importance of the first element of the SECI model – socialization – which starts as well as feeds into the following three stages, and how I see socialization highlights the learning experience. It is not only the start of the knowledge cycle, but also the main element of learning as Kolb claims: "Learning is the process whereby knowledge is created through the transformation of experience" (Kolb 1984: 38). Particularly in the art university context, experience can include artistic, educational, psychological, emotional, physical and other elements through the practice-based interaction
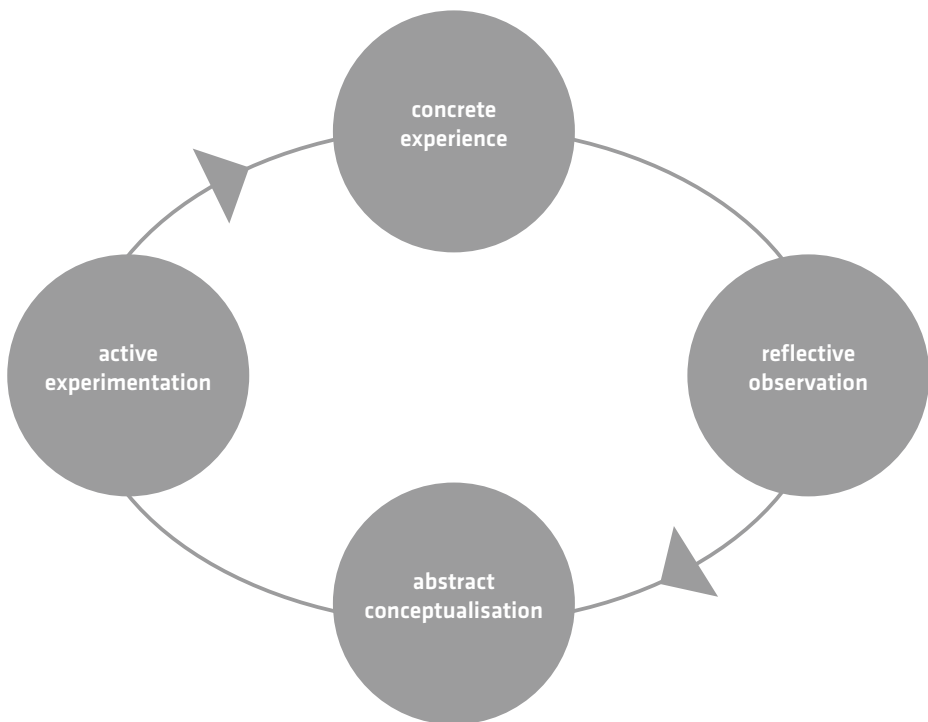

Figure 2: **Kolb's experiential learning cycle**
Figure by the author

characteristic of this specific educational environment. At the same time, it is not only through practice or core learning that students and other individuals interact with the organizational knowledge flow and context, it is also through seeking out (career-related) knowledge, organizing knowledge exchanges, arguing and defending study choices and so on – activities wherein socialization happens between the administrative as well as educational personnel and students.

While experiential learning as pictured above is widely used in contemporary arts education, it can equally be applied to knowledge management in arts education institutions, and indeed the two dimensions – individual learning and organizational knowledge – are intimately related.

Learning between individuals and the organization

In this section, I will take a closer look at the interplay between individual and organizational learning in the arts university context.

Arts universities as organizations belong to the arts sphere as well as the educational sphere, yet it is not self-evident that universities are learning organizations by definition (e.g. Bui and Baruch 2013, Rus et al. 2016). We must also consider that (curricular) decisions argued for and made in academia extend beyond academic life and have the potential to impact the whole arts field; therefore, the dialogue and critical discussion among different departments, programmes and educators supported by the leadership gains new importance. It follows that individuals within an organization – students and employees – will be mostly encouraged to generate new ideas and opinions as well as share them if they observe this behaviour applied by their leaders (Maden 2012). If such behaviour is not supported, then the organizational subcultures in arts universities (especially those consisting of various distinct schools with a number of communities of practice) reinforce the management gap and make internal and hence external knowledge sharing and cooperation; for example, with diverse target and interest groups, all the more challenging (e.g. Reddy 2011, Jongbloed et al. 2008). All of the above indicates that focusing on socialization in the arts university context is crucial when tackling organizational development and change. Sometimes this is due to the lack of well-functioning systems for learning support rather than by intention.

While it is clear that students in arts universities are unique talents and are training to become high-quality artists, all the structures and administrative and educational actors are oriented toward these outcomes. Davenport and Prusak
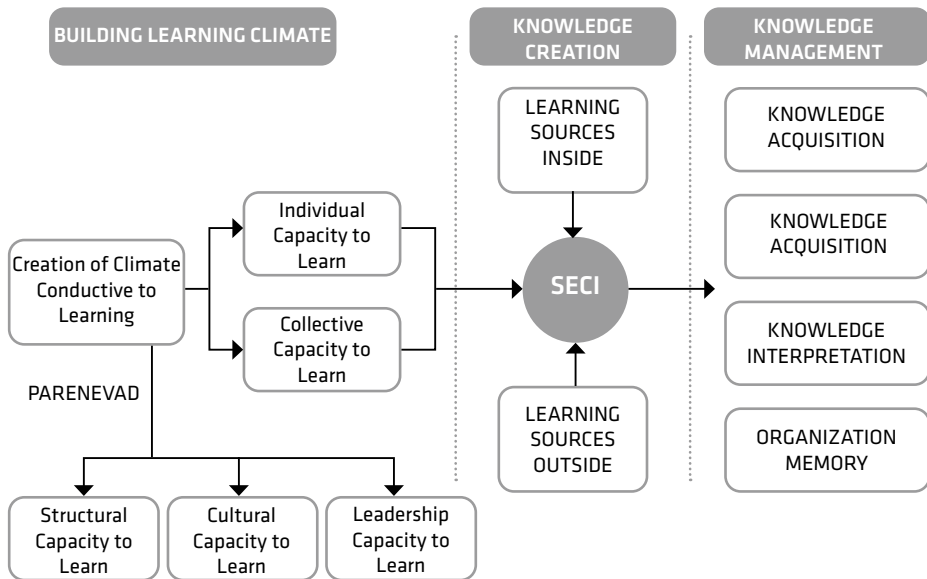
Figure 3: **Maden's model of the learning organization**
Figure by the author

(1998: 163) claim that knowledge management draws from existing resources that the organization may already have in place: good information systems, organizational change management, and human resources management practices. In the arts university context, the importance of the "experienced and respected" individuals in positions of power is highly influential (e.g. Dill 2012). For example, the main instrument professor or leading professor in arts management is often the core of a community of practice, and thus at the core of learning and knowledge flow. Normally, it is also the professors or heads of units and programmes who mostly represent the learners in the university governance and decision-making (in addition to the standard student union representatives). In order for students to gain power and independence in this relationship, the importance of personal knowledge management (e.g. Pollard 2008) cannot be underestimated. I define personal or individual knowledge management as focusing on the individual, who is managing and sharing her knowledge and information so that it is accessible and meaningful to herself, and consciously maintains networks, contacts and other collective social entities (e.g. Skyrme 1999, Pauleen and Gorman 2011) The figure below (Figure 3) shows that an individual's capacity to learn is interconnected with

the collective capacity to learn through communication, and this capacity relies on the learning climate supported in the organization. The individual is present throughout the three building blocks of organizational learning and the learning organization as proposed by Maden (2012): building learning climate, knowledge creation and knowledge management.

The learning organization as pictured in the conceptual drawing by Maden above and its constituent elements can also be applied when exploring the process of change in the organization. Change in the organization is tightly connected to change in individuals, while it is equally challenging to initiate and sustain both. That is something we are going to explore in the next section.

Manifestations of change in academia

An object at rest stays at rest and an object in motion stays in motion.
Newton's first law of motion

Change is difficult for people because in a way it goes against the laws and processes of nature and the world, while at the same time humans need to change and adapt in order to survive, and such change entails learning – about the context, oneself and one's place in that context (e.g. Dewey 1938). The concept of organizational learning (and any learning) is closely tied to the idea of change, for example, triggered by the repercussions of the transformations of the organization's environment (Stensaker 2015). In the case of an arts university, it might be mergers, funding cuts, changes in the demographic, internationalization, changes in the economy and market, and so on, which alter the societal environment. The mere fact that educational programmes are already full to the brim and adding anything substantial would mean cuts in other perhaps equally core subjects reinforces the idea that meaningful knowledge management activities and contributions would be smoother if they took place within the existing context. For example, in the framework of the arts university as an organization, a lot of learning, co-creation and knowledge sharing happens within the communities of practice, which might correspond to the departments, projects, courses, programmes or other social entities. As an example, day-to-day social exposure through these entities in academia is in itself a way to learn about oneself and others and through that inevitably also to change.

Change can be a very mundane concept but also a very powerful one, often making us dread and even resist the effects which might come with it. In the

context of the university, where education and learning are central, knowledge management practices can be very helpful for both managing change and managing knowledge on individual as well as organizational levels. To discuss knowledge management-related change and practices in academia, I suggest approaching the concept of change from the following three perspectives:

- First, change in practices in relation to knowledge sharing and co-construction, specifically as active experimentation, acting on new knowledge (e.g. Kolb 1984, Nonaka et al. 1996).
- Second, change in practices in relation to knowledge organization and knowledge systems, toward becoming a learning organization (e.g. Maden 2012, Skyrme 1999).
- Third, change in practices in relation to learning, including individual knowledge management as a way of learning about the organization and the self in it (Pollard 2008, Pauleen and Gorman, 2011).

In the next sections, I will discuss knowledge and learning based on my observations and the social constructionist view (see e.g. Moisander and Valtonen 2006 research methodology) and change in practices within the SECI knowledge management model from the individual as well as organizational level. The examples of practices observed are derived mainly from experiential learning situations (e.g. Kolb 1984), including many community of practice environments within the Estonian Academy of Music and Theatre over the period of 2015–2021.

Change in individuals

Based on observations and discussions of people's experiences in academia, I suggest that change in the individual can take the form of change in practices in relation to knowledge sharing and co-construction, as suggested in the previous section. In particular, there are a lot of socialization opportunities provided and organized within arts universities for students, yet the extent to which individual learners take part in the activities is largely down to their mindset unless they are part of obligatory courses. While students have often referred to interdisciplinary projects as "life-changing experiences", taking part in one is not so obvious and attainable. One of the obstacles students have shared with me is the overabundance of courses, topics and new knowledge that they face every day in their educational programmes, so that taking on anything extra is a huge undertaking. At the level of knowledge management cycles and learning cycles, every additional experience (of socialization, for example) also requires mental effort (reflection) and ultimately combining this with existing knowledge.

Although the effort involved in reflecting is individual, having a system in place for knowledge management at institutional as well as individual levels facilitates (e.g. Davenport and Prusak 1998) the combination element of the SECI model and saves on mental resources. Currently, for example, the study administrators are often the only people who offer or withhold insider access and knowledge about different choices and programmes to students during consultations. At the same time, international relations officers are equally key people in accessing knowledge about and the impact of international exchange on students. The importance of these people in the knowledge management and educational planning of the student experience cannot be overestimated, and they need to be engaged in knowledge discussions because the day-to-day meetings they have with students might have a more thorough influence than a month-long subject.

The most difficult element of the SECI model is probably internalization because of the shift from explicit to tacit knowledge essentially requiring a deep change in the self (identity) and effort from the individual as well as the organization. It is at this step that the groundwork for a *change of practices* is laid and can then be acted upon in an altogether new cycle of knowledge and learning (e.g. Kolb 1984). Essentially, the more coherence the individual feels between her identity and the organization (e.g. Wenger 1998, Schwaninger 2001, Young 2001), the stronger the motivation, trust and need to contribute to the organizational development and knowledge system. The courses oriented towards transferable skills (e.g. Todorovski et al. 2015) offered as part of the curricula in the educational setting provide insight into the combination processes in addition to empowering students to navigate and manage their individual knowledge experiences (e.g. Lengnick-Hall and Sanders 1997).

However, it is also entirely possible that students can contribute to the organization and knowledge system without any underlying identification stemming from other motivating factors, which we will not focus on here. But how can the change in self or identity manifest itself in the subsequent change in practices? That is where the change in practices in relation to learning, including individual knowledge management, takes place. Students become more active in seeking choices – concerning courses, extracurricular projects, initiatives, and so on – which are in line with their perception of self (identity), or more active in providing reflective feedback to administrative as well as educational personnel. Furthermore, it is often through spontaneous situations in the professional environment or outside academia and in projects that students socialize and co-create with other professionals, the audience or those interested in cooperating with creatives.

As promised at the beginning of the article, the focus I chose was the individual within academia, and through the discussion section, I explored examples of practices according to the four elements of the SECI Model. The role of the individual in the organizational knowledge management system cannot be overestimated – it is through the isolated situations of sharing knowledge, opinions, perceptions, and ideas in the educational setting that the impact on organizational management processes can take place if several enabling elements are present such as the facilitation, trust and support of the leadership.

Change in organizations

While a lot of elements of the knowledge system of a university can be influenced and navigated by students, the overall approach and architecture of the system is predominantly a matter of leadership (e.g. Maden 2012). When we talk about change in practices in relation to knowledge organization and knowledge systems, externalization as a process comes forward. It is often said that organizations tend to substitute rich tacit knowledge with simple explicit knowledge because it is more straightforward and manageable (e.g. Polanyi 2008, King 2008). In the education setting, I have observed that to be true, where a lot of input toward organizational knowledge management and growth is requested in the form of preconceived questions and given as a critique or direct suggestions for improvement rather than constructive discussion, which could lead to entirely new knowledge. Here skilled facilitation is highly beneficial, including building trust and finding ways that would work for different individuals in externalizing their tacit knowledge rather than operating with explicit knowledge.

Socialization from the perspective of the organization is also an interesting process. Perhaps surprisingly, socialization happens abundantly in the arts university (in a variety of ways), but to what effect, for the organizational knowledge dynamic is dependent on several factors. While the motivation to engage with a diversity of socialization experiences can be individual-driven (thus it has to be clarified that some people might feel or be left out of the process), the responsibility for organizational change and development will inevitably be with the leadership (e.g. Maden 2012, Prelicpean and Bejinaru 2016). Socialization that does not follow a reflective framework and move through knowledge conversion is left in the air without significant and especially sustainable effect from the organizational perspective. Often the leaders get excited about projects once or if they take active part in them, through think tanks, discussions or events, and this excitement can truly make them

appreciate the work and stories told by other participants (students, organizers etc.) and invest in sustainability.

When considering the change in practices in relation to learning, as was said in previous sections, building trust is essential (e.g. Davenport 1996). As an entrepreneurial educator, I have accepted that learners do not always want to share their ideas, insights or examples, and in case it cannot be done in a way which would be acceptable for all parties; it should not be forced. Therefore, the essential task for the university leadership, and others involved in organizational knowledge management, would be to aim for cooperation between different departments, programmes – communities of practice – educators and administrators so that the knowledge flow is steady and diverse and is combined into one system. This combination requires constant work and an inventory of knowledge, learning to learn and manage knowledge; it is a big effort for the individual as well as the organization, perhaps something which would necessitate specifically trained *knowledge workers* (e.g. Hoq and Akter 2012). The leadership needs to carefully consider the learner's as well as individual educators' comments and ideas on the (complexity) of knowledge in order to rethink the supportive framework for organizational knowledge management and learning. Consistent respect and interest in individual contributions to the shared knowledge system (or in other words – internalizing the knowledge by the organization) supports individuals in contributing sustainably and developing the organization.

Summary

From the examples of change happening on the individual as well as organizational level in academia explored from the perspective of the SECI model, the analysis here showed how socialization could be seen as the actual trigger, and not just the first element, of the SECI cycle. In other words being social, communicating, sharing knowledge, and co-creating sets in motion a wheel of knowledge which can be further picked up both by the organization as well as the individual herself through the change of subsequent practices. This is true for students as well as administrative workers among other actors. As a result, many important knowledge management encounters happen day to day at the level of the individual and probably stay outside the orbit of the organization's leadership. These changes in practices can involve the following three elements of SECI: externalization, combination and internalization, or at the individual level, patterns more similar to Kolb's experiential learning cycle

(reflective observation, abstract conceptualization, active experimentation). However, they can also follow an entirely different pattern, resulting in an individual having a more active role in the knowledge dynamics and knowledge management, as well as collectively because the experience of human socialization (tacit to tacit knowledge, for example, in communities of practice) is incredibly intense and rich in potential. All in all, as the outcome of my conceptual as well as empirical observations and discussions, I suggest that the key to meaningful changes in knowledge management in academia lies in the individual-collective dynamic, and the individual experiences of socialization are a strong starting point.

Conclusion

Although I do not have answers for all the questions I ever receive about academia from different parties, as an insider-researcher, I argue that arts universities need to change the way they perceive themselves as organizations as well as the individuals within. They need to do so not to satisfy external expectations but to meaningfully use existing resources – the students, educators and administrators – as well as established learning processes unique to the organization. I argue for a change in the way students as well as administrative personnel are seen and perceived – to become organizational members whose individual knowledge management practices should be supported and facilitated, not through separate endeavours, but throughout their established learning process and education. Therefore, the university as an organization would benefit from approaching education not as a product offered but as a meeting situation between individuals and the collective, communicated in a consistent way and hence building trust to facilitate sharing. These knowledge management situations are mediated not only by the educators and leaders but also by the administrative personnel. It is a question of choice and making decisions, something which, through sustainable processes, can be beneficial for both the individual and the organization. For those outside academia but looking for ways to understand, accept and co-construct with it, those asking the questions and striving for meaningful answers, it would be helpful to see the university not as an entirely cohesive system but as a collection of distinct and diverse communities of practice and individuals. All in all, people need to change the way they perceive universities as organizations, as well as the individuals within, in order to start the interaction and co-construction from a fruitful and meaningful socialization experience.

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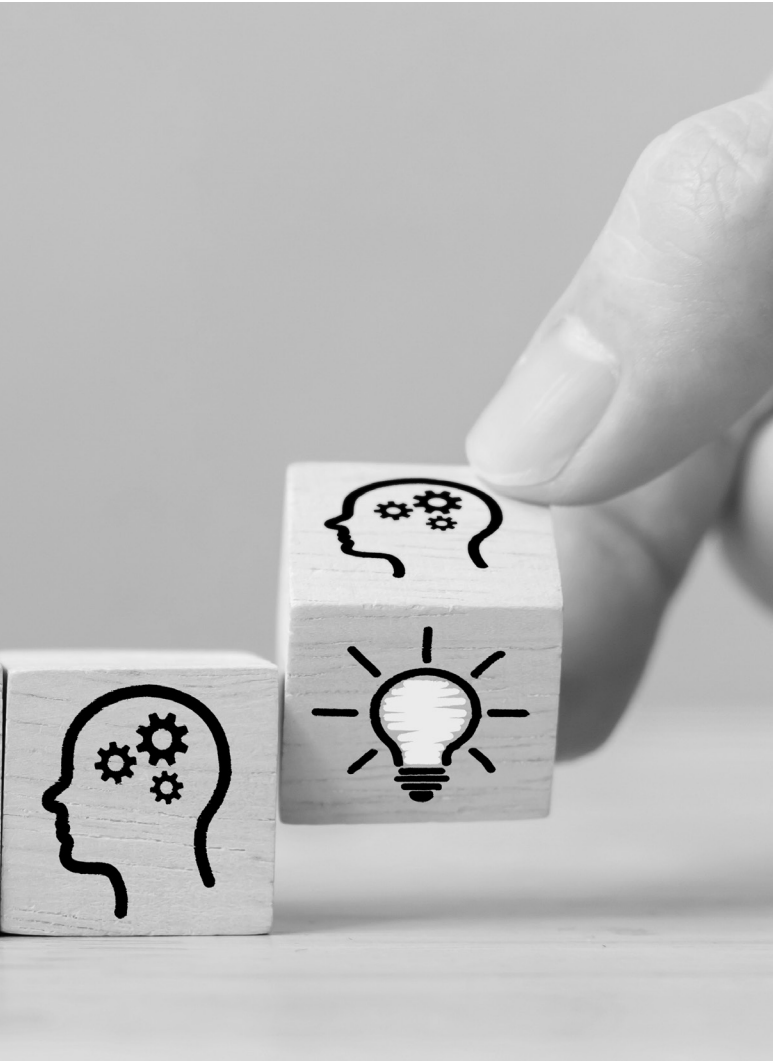
Part 4

Recent perspectives on cultural management – master theses

Understanding the institutional logic of the emerging field of Live Art in Finland

Markus Alanen, Freelance cultural manager and producer at Zodiak – Center for new dance

Markus Alanen graduated with a BA (Hons) in Theatre: Dramaturgy from Bretton Hall College at the University of Leeds in 2004. Markus has a versatile background in the performing arts, working in independent productions as a dramaturg, lighting designer, video designer and producer. Markus graduated from the Cultural Management Programme at EAMT in 2020. Currently, Markus works as a producer at Zodiak – Centre for New Dance and does his part as a board member in improving the functioning of various organisations in the field of Live Art and Architectural Heritage. Markus also sometimes performs as a VJ under the pseudonym VJ Nallebjörn.

Abstract

The field of Live Art in Finland has been seen as an area of artistic activity since the emergence of the term Live Art as a descriptive term for an artistic practice. The aim of this thesis was to investigate an uncertain and freelancer-dominated field by exploring the institutional logics of the field of Live Art in Finland. The research was conducted using institutional logic theory, focusing on discovering the field-level institutional logics. Using a qualitative research approach, ten semi-structured and open-ended interviews were conducted with individual institutional agents operating in the field of Live Art in Finland.

The results suggest that the field of Live Art in Finland has three logics: Precarious logic, Ethos logic and United Action logic. It was also discovered that these logics are relatively compatible with each other but that in some cases, precarious logic and united action logic might be reasonably incompatible.

Keywords: institutional logics theory, interinstitutional system, field-level logics, institutional complexity, Live Art, qualitative research, abductive, pattern inducing

Introduction

The purpose of this qualitative and abductive study is to understand the socially constructed reality of Live Art in Finland. Institutional logic theory is used as a theoretical framework to determine which institutional logics are dominant in the field of Live Art in Finland.

Live Art is an emerging field of artistic practice in Finland, where the term has been used since the early 2000s. There are no institutions focusing specifically on Live Art that enjoy permanent subsidies, which means that Live Art exists entirely as an independent field. Activities and practices of the performing arts existing outside major public institutions in Finland have been well researched. Oinaala and Ruokolainen (2013) define the independent field as activity by actors who produce and perform artistic production outside of organizations that enjoy the benefit of permanent governmental subsidies. Martiskainen, Petiläinen, Repo, Ritvasalo, Torikka, Vainio and Valtanen (2017) recognize that the freelance practices of the independent field are often combined in an umbrella organization, which brings together different groups or individual artists and other institutional agents, such as managers enabling their members to work in different ways. The practices of this independent field and the tendency towards umbrella organizations are dominant features of Live Art in Finland. It could be said that the umbrella organizations protect practitioners from uncertainty in the field.

From a cultural policy perspective, it is valid to ask whether the relationship to funding bodies should be the sole criterion for determining the independent field. Could prevailing practices or inherent values within specific art forms help to define multiple independent fields?

Reflecting on the above, this paper aims to identify what makes the field of Live Art in Finland what it currently is. The main research question in this study is: *What are the institutional logics at play in the field of Live Art in Finland?*

Studying Live Art can specifically help us understand the more general working and social conditions of freelance practices in such an independent field and contribute to a more comprehensive understanding of the reality of freelancers in the performing arts.

The analysis of this paper is built on a series of 10 qualitative semi-structured and open-ended interviews conducted with institutional agents operating in mixed roles in the field of Live Art. The theoretical framework according to which the interviews are analyzed is an adaptation of the interinstitutional system within institutional logic theory of institutional theory (Thornton, Ocasio and Lounsbury 2012, Friedland and Alfords 1991).

Institutional theory

The main theory used in this study is institutional logic theory, which is also known as the institutional logic perspective. It has been acknowledged that "there are as many 'new institutionalisms' as there are social science disciplines"

(DiMaggio and Powell 1991: 1). Institutional logic theory has its roots in neo-institutional theory, which originated as a critique of the rationalist approach of previous institutional theories spearheaded by Philip Selznick since the 1940s.

Neo-institutional theory, or the second wave of institutional theory, focused on how organizational isomorphism is a result of coercive, mimetic and normative pressures, both internal and external, and institutional capabilities to react and adapt to its context, or the institutional environment, and how neo-institutionalism rejects the rational-actor model (Berg Johansen and Waldorff 2015, Scott 1987, Friedland 2017, Kiitsak-Prikk 2017, Thornton et al. 2012).

The institutional logic approach to institutional analysis can be seen as the third wave of institutional theory (Berg Johansen and Waldorf 2015), and its development was mainly motivated by the realization that as a level of analysis, the societal was underrepresented in institutional theory. Most of the time, the main focus tended to be on examining either organizations or individuals. This position was already criticized by Friedland and Alfords (1991). Institutional logics theory has since been further developed and systematized by many authors, especially with the development of the model of the interinstitutional system (Thornton et al. 2012).

At its core, institutional logic theory focuses on an element of neo-institutional theory, field formation, and its core is "the specification of a mechanism underlying field formation" (Friedland 2017: 17). This means that institutional logic theory looks at how the logic(s) of a field are formed, how they work (emerge, change, and develop) and what the implications of those logic(s) are for that particular field at a certain point in time.

In institutional logic theory, "vocabularies of practice are key building blocks linking semantic representations and practices in the emergence of field-level logics" (Thornton et al. 2012: 158). While suggesting that the vocabularies of practice themselves are not sufficient in describing the formation of field-level logics, it is proposed that "it is through reification, even if partial and incomplete, that actors become culturally embedded by the institutional logics they engage" (Thornton et al. 2012: 160). This makes reification the theoretical concept that initiates, maintains, and enables the functionality and thus the validity of the interinstitutional system. Emphasizing the reification of field-level logics as a two-way process between actors and institutional logics brings forth the frames behind institutional orders and involves the social construction of reality more deeply in the process of logic determination.

As Berger and Luckmann note, "the social world was made by men – and, therefore, can be remade by them" (1966: 106), reminding us that the social construction of reality is an ongoing process, and analysis can only provide a

snapshot in time without guarantees of how long specific findings can be said to be valid.

Interinstitutional system

Interinstitutional System is a key concept in institutional logic theory and a theoretical conception with an ideal type typology. According to Albrow (1990: 155), the "purpose of ideal types in Weber's account was to permit the empirical social scientist to work with clear reference points in studies of actual social behaviour". Characteristically of ideal type typology, the analysis focuses on the specific and moves towards the abstract.

When exploring the idea of the interinstitutional system, Thornton et al. (2012: 103) point out the "four core metatheoretical principles of the institutional logics perspective".

The first principle is *the partial autonomy of social structures* (Thornton et al. 2012: 103). Organizations have a tendency to assume diverse roles and identities, and these competing identities have the potential to induce friction. The point here being that the organizations can build "gaps between their formal structures and actual work activities" (Meyer and Rowan 1977: 341). This reaction to a situation seems to stem from a necessity which is a result of shared construction of reality, constructed in such a way that an element or practice is incompatible with the dominant way of being (or dominant logic).

The second principle is that *institutions are operating at multiple levels of analysis* (Thornton et al. 2012: 103). It is a logical observation that logic is not something that exists only at the level of the individual or organization. Friedland and Alfords (1991) emphasized the societal level of logics and how these influenced individual and organizational level logics.

The third principle is that *institutional logics relate to the symbolic and material aspects of reality* (Thornton et al. 2012: 103). This is to say that, for example, the individual research categories examined in this study relate mainly to cultural symbols or material practices forming together an overall picture of the field of Live Art in Finland.

The fourth principle states that *institutional logics are historically contingent* (Thornton et al. 2012: 103). This means that when an institutional logic is being examined or determined, it is time-based. Defined institutional logics represent a snapshot of the moment when the analysis is made, and it is impossible to say definitely whether the logics have been the same or different previously or if for one reason or another the logics could have changed. Logics can emerge, re-emerge and change.

Understanding these four core principles within the interinstitutional system is a condition for carrying out institutional logic theory analysis following the model and principles of the interinstitutional system.

New organizations or institutional agents entering a field might bring in new ideas and in time complicate the previously existing social and material expectations that arise from the institutional logics of a field. An existing logic can be prioritized over another, or a new logic can be formed by combining existing ones. These changes can profoundly alter the dynamics of the logic structure of a field.

Conceptualizing institutional logics theory

Mutch (2018: 243) points out that "practices themselves play a key role in reproducing logics", further elaborating that core values are inherent within practices. By examining specific practices, the context in which they are producing logics can be seen, and a comparison of the practices reveals differences in logics (Mutch 2018). Therefore, it is essential that practices are included as a research category and examined in a comparative manner in a study on institutional logics.

Institutional logic theory does not seem to discuss very much the criteria on which the institutional orders are being drawn, but Mutch (2018: 245) points out that "Friedland's discussion suggests, however, that belief is a central criterion. The motivating force for engaging in institutional life is belief in the central substance or value". Therefore, analyzing interviewees' values can suggest what kind of institutional orders constitute the logics of the field of Live Art in Finland. As Friedland (2017: 2) points out, "without value it is difficult to understand institution", an observation that justifies the values of research subjects as a relevant research category in this study. Cross-referencing practices and values can give us an indication of what beliefs are inherent to the logics of a studied field.

Thornton et al. (2012) define legitimacy, authority, identity, norms, attention, strategy, control mechanisms, and economic system as the elemental categories of the interinstitutional system. Of these, only *norms* and *economic system* were chosen for this study.

These two categories were chosen over the rest of the elemental categories because both norms and economic system influence practices in a field through the resource environment. Norms by discursively guiding practices, and economic systems by generating practices (Thornton et al. 2012).
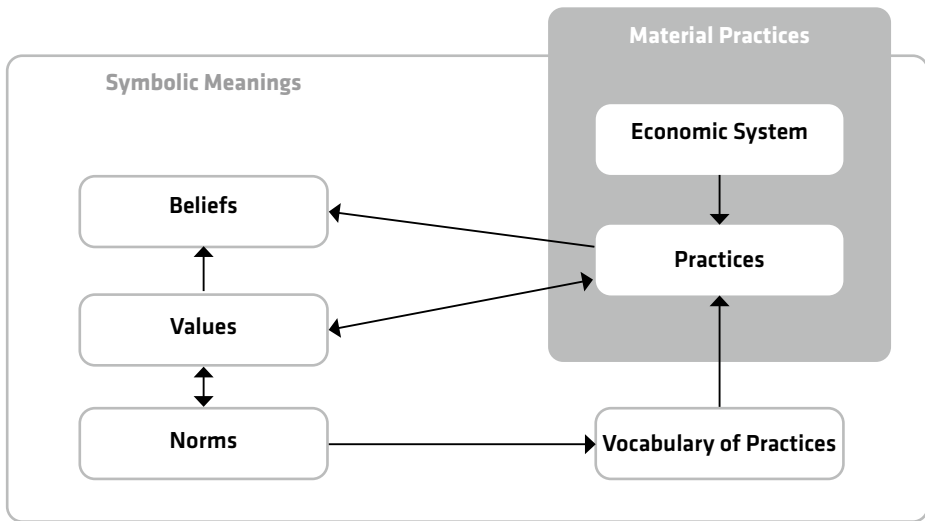
Figure 2.1. **The interrelation between the elemental categories of norms, values, practices and the economic system in this study**

From these observations it can be concluded, as illustrated above (Figure 2.1), that values have two-way relationships affecting each other with norms and practices, whereas norms influence practices through the creation of a vocabulary of practices. As already mentioned, the economic system influences the generation of practices through the resource environment. Practices are central; as with values (i.e. two-way relationships), they are in a key position in determining what is being believed in a field.

Below is a framework from the concepts discussed in this article. The benefits of such a theoretical framework are that it increases the understanding and accessibility of theoretical discussions by showing the interrelations between each of the concepts.

As illustrated in the above theoretical framework for institutional logic theory (Figure 2.2), the process of the generation of the interinstitutional system starts from the sensemaking choices of the institutional agent and comprises the process of the co-creation of meaning from the institutional orders to determine institutional elements and cultural symbols and material practices within. The principles of the interinstitutional system dealing with it are also located in this area. The interinstitutional system points back to the institutional agent and communicating preferences and interests, which in turn contribute to the further sensemaking choices of the institutional agent, thus
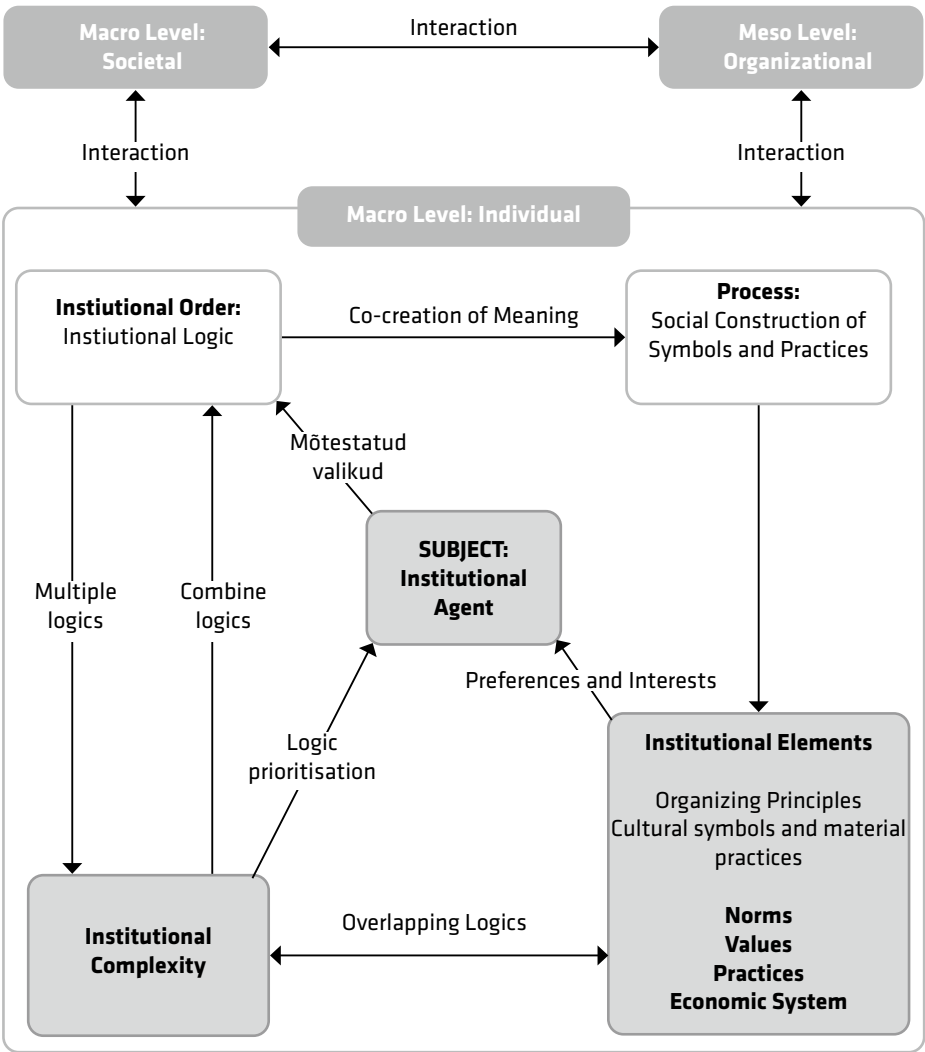
Figure 2.2. **Theoretical framework for institutional logic theory**

creating a circular process for the determination of institutional logics and the interinstitutional system.

This is in line with the principle that the interinstitutional system is historically contingent and only static at a certain point in time and subject to changes as variables change over time. The multiple levels of analysis in this model are signified by the interactive relationship between meso and macro levels in the system. These interactions work both ways, indicating that, taken together, the three levels form a larger meaningful entity.

Overlapping logics are the source of institutional complexity. Institutional complexity interacts back, with the interinstitutional system, as the nature of complexity is not definitive but subject to change. The processes of logic prioritization and combination of existing logics go through either the institutional agents or the interinstitutional system. Nevertheless, these processes are connected to another process of how institutional agents are, through discursive and material practices, generating and re-generating the interinstitutional system.

Methodology

Reay and Jones (2015: 9) describe institutional logics as a bottom-up method in which "patterns associated with logics emerge inductively from the data and then, as part of a constant comparative process within qualitative analysis, can be considered in relationship to findings from other studies or in comparison across cases within the study". This method of comparing the interviews categorically across each other was selected in this study. This allowed the triangulation of the data and pinpointing of patterns of behaviours and beliefs that might suggest what the interinstitutional system of the field of Live Art in Finland is like.

The reasoning of this study follows an abductive methodology. Abductive reasoning is based on the best information available and claims to arrive at the most likely possible explanation. The method allows for a meaningful analysis of incomplete information. Even when patterns emerge from the data, a qualitative study cannot fully describe a phenomenon, as there is always a considerable amount of guesswork and speculation involved. The abductive method embraces this weakness in qualitative methodology and turns it into a strength by embracing the role of the researcher as an interpreter much more than in the inductive method.

Ten Semi-structured open-ended interviews were conducted during the last two weeks of February 2020. The participants interviewed included artists, managers, curators, artistic directors, and board members. Some of the participants had only operated in the field for some years, while others had careers spanning more than two decades. It was noted that the topics discussed started to repeat themselves, indicating that patterns were already emerging from the data.

The research questions concerned the following main categories of analysis – *norms*, *practices*, *values* and *economic systems* of institutional agents
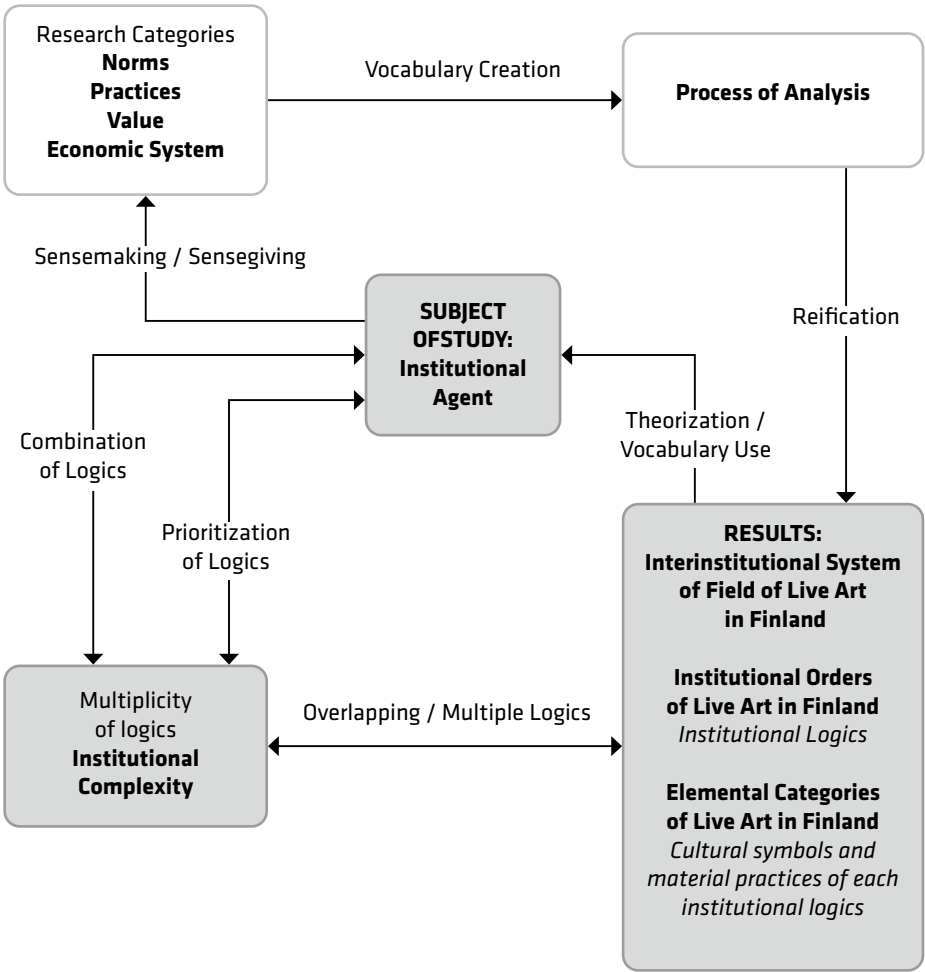
Figure 3.1. **Structure of empirical study**

operating within the field of Live Art in Finland. The coding was made by allocating the raw data to approximately seven hundred relevant sentence entities, firstly in terms of how they related to the four main subjects of analysis (norms, practices, values and economic systems) and then into various numbers of subcategories according to the underlying meaning of the sentence, as described in the pattern inducing method (Reay and Jones 2015). There was a total of 56 subcategories. The raw data was not analyzed separately, each question regarding a certain element, but as a whole, meaning that whenever an interviewee said something that could be interpreted to relate to a category of analysis, the coding was added.

The structure of the empirical study (Figure 3.1) is based on the recognized quality of logics and the notion of social construction, which means that a field defines itself through discursive processes inside the semantic fields and zones of meaning created by language. Fields are primarily determined from within, and the logics, their cultural symbols, and material practices are generated inside the field.

The framework describes the process of how the participants' discussions about *practices*, *norms*, *values* and *economic systems* connect to the institutional orders and their cultural symbols and material practices in the field of Live Art in Finland.

Sensemaking choices concern the way participants describe the *norms, values, practices* and *economic systems* and what these mean to them in accordance with their personal experience. This describes the process of determining the contents of the chosen research categories. It can be said that the framework examines how individuals in the field of Live Art make their sensemaking choices. As Thornton et al. (2012: 156) point out, "narratives emerge through a recursive process of sensemaking, shaped by events and practices, and sensegiving, shaped by theories and frames". It is important to note that sensemaking is how institutional agents, the subjects of this study, make sense of their vocabulary of practices and give meaning to the process of vocabulary creation.

Results and findings

Mutch (2018: 247) points out that "institutions are each derived from some aspect of the relations between people and their social and natural worlds". It is my view that the discursive relationship between the participants of the study and their speech about *practices, values, norms* and *economic systems* within the field of Live Art in Finland is a valid and interesting way of deriving and analyzing the reification of field-level institutional logics as discussed in the theory section.

Economic system

The data on economic systems focuses on different qualities regarding either the individual economic level or the organizational economic level. When looking at the results referring to the economic system, it is clear that the data suggests two institutional orders or institutional logics that relate to the economic aspects of the field: Precarious logic and Ethos logic.

THEME	ABDUCTIVE RESULT FROM DATA		
Economics of the individual	doing more while hoping to do less	adopt an attitude that contradicts dominant market economy	the end product (i.e. art) is more important than the actors producing it
Economics of the structure	responsibility for economic justice and social well-being	unpredictability of the resource environment	desire for downshifting combined with field-wide cooperation

Table 4.1. **Results of analysis of data addressing economic systems**

As outlined in the above table of the results of the study relating to economic systems (Table 4.1), the end product being more important than the actors producing it, actors doing more while hoping to do less, and the unpredictability of the resource environment all point towards precarious logic. Categories deduced for the interinstitutional system are that for Precarious logic individual economic systems are based on *doing more while devaluing oneself*, while on the structural level they are based on *unreliable livelihood*. The responsibility for economic justice and social well-being, an attitude that contradicts the dominant market economy, and the desire for downshifting and field-wide cooperation connect with Ethos logic, and the categories are based individually on *resistance to the market economy* and structurally a *desire for downshifting and economic justice*.

Values

THEME	ABDUCTIVE RESULT FROM DATA		
Personal Ethos and Fairness	shared ethical position as a prerequisite for collaboration	variety in individual personal ethoses	pursuit of fairness in activities
What is Successful?	learning and individual development	stakeholder satisfaction	artistic fulfilment
Structures	structure should positively reinforce identity	structures should be enablers	

Table 4.2. **Results of the analysis of data on values**

Values relating to structures represent data that suggests the emergence of a yet undetected institutional order, that of *United Action logic*, which represents

the pursuit of collaboration in the field of Live Art. The elements of artistic fulfilment, learning and individual development connect well with *Ethos logic*.

Based on the review of the data (Table 4.2), for United Action logic, *shared satisfaction* signifies success and the structural level of values is based on the notion that structures should *act as an enabler and reinforce identity*. For Ethos logic, *personal development signifies success*.

Norms

THEME	ABDUCTIVE RESULT FROM DATA		
Standards	colleagues should be self-guided channelers of hope and ingenuity	colleagues should satisfy the expectations of their peers	
Negative Standards	failure in avoiding improper behaviour	inability to solve conflicting situations	
Expectations	structures will become better equipped to support work	structures will be able to improve the general conditions	
Guidelines	emphasize honesty	understand and communicate their personal agenda	communicate in reflecting and straightforward way

Table 4.3. **Results of the analysis of data on norms**

As such, the data on norms (Table 4.3) suggests that the norms for Ethos logic are based on *collegial excellence and emphasis on honesty*. Data on expectations related mostly to structures and connects well with the United Action logic, as do the results on guidelines about understanding and communicating personal agendas and communicating in a reflecting and straightforward way. The analysis of the results suggests that the norms for United Action logic are based on *altruistic motivation and transparent and honest communication*. The results relating to the negative standards, representing failure in avoiding improper behaviour and inability to solve conflict situations, connect with Precarious logic, as these qualities contribute to the uncertainty of the field. The data points towards norms for Precarious logic being based on *Dislike of and failure in avoiding improper behaviour and conflicting situations*.

Practices

THEME	ABDUCTIVE RESULT FROM DATA		
Precariousness	lack of long-term perspective	competition over scarce resources and visibility	lack of job opportunities
Workload	emphasis on overlapping projects with unpredictable workload	inability to cut back on workload	
Freedom	capacity to stop, possibility to go and do something else and ability to do less work increase the experience of freedom	membership in organizations as limiter for experiencing freedom	social and professional networking as limiter for experiencing freedom.

Table 4.4. **Results of the analysis of values connected to institutional orders**

The nature of workload suggests that there is a connection with the *inability to cut back on workload*, which connects with Ethos logic. The emphasis on *overlapping projects and unpredictable workload* describing the precariousness of the field of Live Art in Finland is therefore connected to Precarious logic.

The limiting aspects of freedom, like membership in organizations and networking, connect well with United Action logic. As such, the category defining freedom for United Action logic is that it is *limited by participation*. For Ethos logic, the category determining freedom as something connected to the capacity to stop, do something else, or do less work signifies that the category for defining freedom for Ethos logic is that it is *dependent on permission to do less or stop doing*.

The cross-referencing of the results of the analysis from the nature of workload and freedom suggests the addition of an elemental category of entry requirements to the field, and the need to *dedicate yourself to the work*, which connects with Precarious logic. In relation to the elemental category of requirements for entry to the field, limiting your freedom by *seeking memberships in structures and networking* is an obvious result that is connected to United Action logic.

Interinstitutional system of the field of Live Art in Finland

The table below (Table 4.5) provides an answer to the research question of this study and a synthesis of the analysis of the data as described in the previous sections of this article: *What are the institutional logics in the field of Live Art in Finland?*

The institutional logics in the field of Live Art in Finland are Precarious Logic, Ethos Logic and United Action Logic.

X-axis: Institutional Orders / Y-axis: Elemental Categories	PRECARIOUS LOGIC	ETHOS LOGIC	UNITED ACTION LOGIC
What is Successful?		Personal development	Shared satisfaction
Norms	Dislike and failure in avoiding improper behaviour and conflict situations	Collegial excellence and emphasis on honesty	Transparent and direct communication
Workload	Overlapping projects with unpredictable workload	Inability to reduce the workload	
Freedom		Dependent on permission to do less or stop doing	Limited by participation
Entry Requirement to the Field	Dedication to the work	Shared experience of ethical position and fairness of practices	Seek membership in structures and networks
Economic System - Individuals	Doing more while devaluing oneself	Resistance to market economy	
Economic System - Structures	Unreliable livelihood	Desire for downshifting and economic justice	Act as an enabler and reinforce identity

Table 4.5. **Interinstitutional System of the field of Live Art in Finland**

The three determined institutional orders seem to have distinct origins. *Precarious logic* connects firmly with the uncertain and suspicious qualities within the field, determining the reactions, expectations, behaviours and beliefs arising from the overall precarious elements within the field. *Ethos logic* represents the strong presence and effect of the personal ethics of the individual institutional actors operating in the field of Live Art in Finland that shapes the thinking that in turn influences the interests of the agents guiding their activities. *United Action logic* conveys the cohesion around working together and aspiring towards creating structures that enable the wholesome development of the field in its entirety.

Pache and Santos (2010) suggest that the degree of centralization or fragmentation within a field is a determining factor in whether the logics in that field are compatible or incompatible with each other. Looking at the interinstitutional system for the field of Live Art in Finland (Table 4.5), it seems that the logics have at least a degree of compatibility. There can be major problems relating to the practices arising if either the Precarious logic or United Action logic direct towards something in conflict with the Ethos logic. This conclusion also suggests that the field of Live Art in Finland is more centralized than fragmentary, which can be explained by the small scope of the field and small number of structures associated with the field. Perhaps a more fragmentary reality would require more variables.

Conclusions and contribution

The purpose of this study was to increase our understanding of the field of Live Art in Finland by presenting an interinstitutional system of logic construction for the field, as well as explaining the process by which the determination of the logics is made. This study presents new insights into how institutional logic analysis can be used to increase understanding of a small and uncertain artistic field. In addition, a theoretical framework of how institutional logics are determined is being presented and a practical framework based on the theory is introduced in order to present how the data was analyzed.

What was understood was that Precarious logic, Ethos logic and United Action logic are the institutional orders of the field of Live Art in Finland, which, due to its small size, leans towards being centralized. It was discovered that the degree of centralization indicates that the logics in the field are more compatible than incompatible with each other.

Based on this study, a conclusion can be drawn that the nature of the field of Live Art in Finland is focused even more on discursive qualities than the theory suggests. This might be so because the field is only emerging and there has not been a clear field of Live Art in Finland for more than 20 years. Maybe the subject of this study is in its early stages as a field, which overemphasizes the meaning of discourses over practices.

Studies implementing institutional logics have a strong tendency to study fields that are organizationally much more developed than the field of Live Art in Finland. Therefore, this study addresses a gap in theoretical knowledge on how suitable the world of logics is for understanding such an organizationally underdeveloped field as the field of Live Art in Finland.

Implications

Increased understanding can have significant implications. This study can help those operating in the field of Live Art in Finland to contextualize themselves and potentially understand other existing views in the field of Live Art in Finland. Furthermore, understanding can help further development by helping to reinvent the kind of management processes and roles that are most suitable for this particular field. Different kinds of fields need different kinds of management approaches and positions. Increased understanding can also enable policymakers to support the field of Live Art in Finland in the best possible ways.

The interviews were made only weeks before quarantine measures were put in place in Finland and the rest of the world to tackle the coronavirus pandemic. The possible impact of the virus on the resource environment of the field of Live Art in Finland can have wide-ranging effects on such an evolving concept as institutional logic. Should the institutional logics of the field of Live Art in Finland undergo any such dramatic and permanent changes, the results of the study could quickly become obsolete. Nevertheless, it can be said that this snapshot of February 2020 is an interesting point of reference for possible future research on institutional logics in the performing arts field of Live Art in Finland.

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Subcultural Capital and the Logic of Consumption within Tallinn Alternative Club Culture

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Abstract

Alternative club culture in Tallinn is in a transition period: the clubs and venues have a short lifespan, while the scene is overwhelmed with many different venues and events, the number of audiences is shrinking, and there are problems of cooperation between different actors. This work examines which meanings and ideologies are currently actual among the local consumers of alternative club culture. Additionally, since club cultures are treated as subcultures, this work also looks at how the alternative club consumers of Tallinn distinguish themselves from mainstream club cultures and what fundamental values are used for accumulating subcultural capital. Last but not least, this study examines how consumption decisions are made and how they relate to the theoretical concepts of subcultures and neo-tribes. To better understand meaning-creation and subcultural capital as social constructions, this research uses focus group interviews with local alternative club culture consumers as a research method. Personal conversations, previous research on Estonian alternative club culture and media cuttings are used to gain more wide-ranging qualitative information. Based on the analysis of the interview data, the subcultural boundaries have faded, and the taste is seen as a highly individual matter, but there still exists a notable distinction between the alternatives and mainstreams in Tallinn nightlife. There are two types of clubbers, music-specific and social-specific, who make their consumption decisions accordingly. Consumers flow between different music scenes, but the commitment to alternative clubbing is seen as

a permanent role. Thus, from a theoretical perspective, a neo-tribal approach is less suitable than a subcultural approach for characterising Tallinn's alternatives. However, subculture could be preferably defined by collections of individuals, but at the same time familiar consumer choices, rather than unified social groupings with specific agendas.

Introduction

Club culture in Estonia, as in many Eastern bloc countries, started out as a rebellion culture at the beginning of the 1990s and grew into a mainstream leisure activity by the end of the same decade (see Allaste 2013, Vaher 2001). In contemporary global society, the opportunities for self-determination and the possibilities for leisure time activities and entertainment are endless. When it comes to youth cultures, finding new ways to differentiate from others seems a challenging path, and this also raises the question of whether clubbing has lost the radicalism it once used to be based on.

The aim of this dissertation was to examine the values and norms of the alternative club culture in Tallinn and to understand what kinds of meanings are being created and carried within this subculture and how. Therefore, this work examines the following central research questions:

- What kinds of features are used inside the alternative club culture in Tallinn to construct authenticity and distinction?
- What kinds of meanings are created inside the subculture and how do they affect the logic of consumption for the participants?
- How do theories of subcultures and neo-tribalism contribute to conceptualising alternative club culture?

Perspectives of this kind have not been previously studied in the given context – previous research on alternative club culture in Estonia has only been conducted from the perspective of cultural producers (see Vaher 2001, Mikk 2012, Allaste 2013). Hence this work focuses on the perspective of the consumers of alternative club culture in Tallinn.

Theoretical framework

The theoretical part of this work examines the alternative club culture in Tallinn through Thornton's (1995) theory of subcultural capital, which is drawn from the works of Pierre Bourdieu. I am using the works of Bourdieu (1984, 1986,

1993), Thornton (1995), Maffesoli (1996), Arnould and Thompson (2005), among others, on cultural and subcultural capital, different cultural consumer theory approaches with a focus on experience consumption and meaning creation and the concept of neo-tribes as a theoretical framework.

Bourdieu's (1986) cultural capital received a good extension in the form of Thornton's (1995) subcultural capital, which explains the process and logic of capital-creation inside subcultures, namely inside dance cultures. However, if subcultures used to be treated as groupings with rigid and distinguishable boundaries, today they can be better described as small-scale associations of people with shared interests (Gelder and Thornton 1997). According to Thornton, subcultural ideologies are means by which youth imagine their own groups and other social groups, assert their distinctive character and affirm that they are not anonymous members of an undifferentiated mass. Thornton treats dance cultures as 'ideologies which fulfil the specific cultural agendas of their beholders' (1995: 24).

Subcultures are described as somewhat fixed movements tied to the issues of social class, but in today's world, their importance does not so much lie in needing to belong to a particular group than being able to switch between different clusters. Maffesoli states that a person usually participates in various tribes, playing multiple different roles in the great *theatrum mundi* (Maffesoli 1996: 76). The concept of neo-tribes is being used to capture the sense of fluidity and hybridity in the contemporary urban club scene, with all the post-modern theoretical implications that this carries (Muggleton and Weinzierl 2003: 6).

The theoretical framework of this research uses Thornton's (1995) subcultural capital to understand the values inside the local alternatives, but also the works of Maffesoli (1996), Bennett (1999), Malbon (1999), Arnould and Thompson (2005), and Schouten and McAlexander (1995) and others to open up the meanings behind consuming subcultural goods and activities.

Figure 1 demonstrates the main theoretical logic used for analysing this work to understand the logic of consumption and subcultural capital inside the alternative club scene in Tallinn. Identity construction through meaning-creation and subcultural capital constitutes the theoretical elements I find to be the most essential for researching today's alternative club cultures. I understand neo-tribes as a more individualistic approach, meaning that personal taste determines the consumption activities (e.g. in club culture: attending specific events or clubs, buying specific music, clothing and other style items) which help the consumers to create meaning and make sense of their social worlds. Meanwhile, subcultures are based more on the distinction that will subsequently determine taste, which is at some level collective or
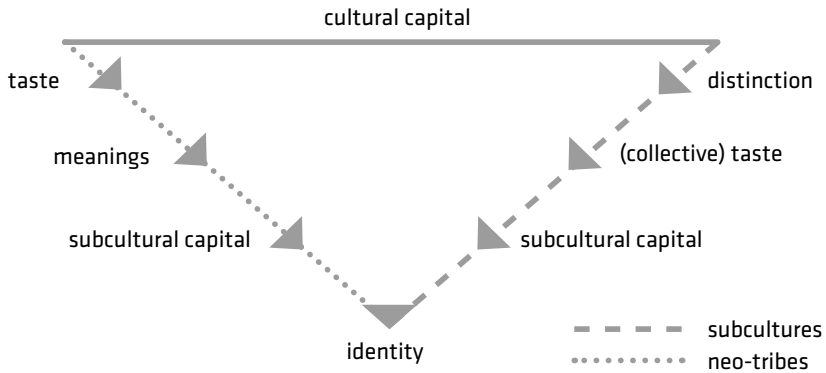
Figure 1. **Identity construction within subcultures and neo-tribes**
(Source: compiled by the author)

familiar to others in the same subculture. After that, consumption activities take place to gain subcultural capital.

Subcultures and neo-tribes both use subcultural capital for identity construction, but in the case of neo-tribalism, the meaning of subcultural capital is preferably determined by the consumer him or herself rather than by the rest of the group, and vice versa in subcultures (see Allaste 2013, Arnould and Thompson 2005, Bourdieu 1984, 1986, Hebdige 1979, Muggleton and Winzierl 2003, Malbon 1999, Thornton et al. 1995). Decoding the differences between subcultures and neo-tribes as theoretical concepts which are both used for describing club cultures is one of the main theoretical contributions of my thesis.

Method

This study uses a qualitative approach. Since subcultures are based on social constructions, I used focus group interviews in order to better understand the whole field as such. The alternative club scene is fragmented, consisting of many different music styles, communities and sub-scenes. Using focus groups made it possible to reach out to different sub-scenes and enabled me to research more significant parts of each fragment than would be possible just by interviewing individuals from every sub-scene.

The primary study method of this work is focus group interviews with local alternative club culture consumers – the people who regularly visit alternative

club events in Tallinn. The main aim of the focus groups was to gain a broad range of views on the research topic within 60–90 minutes. The nature of interactive data collection was more helpful in generating more insights on the research issues than in-depth interviews with the same participants as individuals (Hennink et al. 2011: 136).

This work uses purposive sampling by tracking down people who were considered to be a vital part of the audiences at alternative club events in Tallinn. Before starting with a focus group interview, each participant filled out a short individual questionnaire regarding his/her background information. Using transcripts of the interviews, manual analysis was carried out using the Long-Table Approach (Krueger and Casey 2000: 133-137). In addition, I used some personal conversations (some with my colleagues and some with the focus group informants) and media cuttings to gain more wide-ranging qualitative information.

Key findings

The boundaries between mainstream and alternative are fluid, but distinctions still exist through shared knowledge, skills and social practices (Arnould and Thompson 2005), such as making conscious consumption decisions, behaving 'the right way', cultivating a personal and non-commercialised taste in music and defining alternatives as a safer and friendlier environment as a result. The mainstream venues are characterised as venues which feature commercialised music, but the music is not the core determinant of the distinction inside the subculture – some venues or events which do not feature commercialised music are still considered to be rather mainstream because they fit the criteria of other features which are considered to be non-alternative.

Music taste and the constant discovery of new styles are seen as more important than tying oneself to one specific music scene. The embodied state of subcultural capital, such as owning stylistic items or certain looks, has faded, but the symbolic side of subcultural capital is still influential and definitive in the form of having the right kind of social connections or enjoying the right kind of music or atmosphere.

Throughout this study, I found that there are two types of consumers of local alternative nightlife – music-specific clubbers and social-specific clubbers. Accordingly, music is the core determinant for music-specific clubbers, which also includes certain artists or specific event series that feature a certain style of music. The overall quality in terms of music and sound also carries a high level

of importance, followed by the club environment and the crowd, but the latter are seen as the results of choosing the right kind of music and/or right kind of event – in this case, the organisers/performers are trusted by the consumers, and they will determine a suitable environment and a crowd to go along with their event.

For social-specific clubbers, it can be stated that the crowd and the music are equally important and form the core of the decision-making, whereas one causes the other – good music brings around a good crowd and vice versa. This type is more hectic in nature when deciding in favour of an event/club. Therefore, the importance of these features is differentiated more on an individual level. To conclude, this kind of classification is just a fragment of the usable information local alternative club culture producers could employ to advance their field.

For the alternative clubbers of Tallinn, the exchangeability of the roles is of key importance, just as is determined by Maffesoli's (1996) theory of neo-tribalism. Moreover, the fit between visual style (looks) and musical taste, which has been considered significant in subcultural theory (Hebdige 1979), has lost its strength, as visual style is more determined by individual taste and consumer choices rather than by rigid subcultural boundaries. However, many of the informants of this work have established a long-lasting identification of themselves as clubbers, which brings us to the conclusion that even though subcultural boundaries have become flexible and fluid, this kind of long-term commitment is more suitably characterised as a subcultural activity than neo-tribe participation.

Subsequently, subcultures as a term for club cultures is still valid. However, subcultures could be preferably defined by collections of individuals, but at the same time familiar consumer choices, rather than unified social groupings with specific agendas. My research shows that it is essential for the clubbers to have multiple roles, as one of the informants of this work explains: "clubbing is not always the central part of one's social life, but an important part of it" whereas other roles in life fuel the need for subcultural activity in the first place, and vice versa.

Conclusion

In a world enriched by countless numbers of consumer choices, neo-tribalism as a newer theoretical perspective seems to be an attractive concept for describing contemporary club cultures, whereas the concept of subcultures might seem too rigid and determinate. Compared to subcultures, neo-tribes do not seem

to distinguish themselves through opposition, as they rather gather around individuals with familiar consumption interests.

In today's alternatives, the distinction has shifted from mere visual distinction towards distinction based on intrinsic values. It is complicated to specify what 'mainstream' actually signifies because nobody will determine themselves as mainstream (Thornton 1995). As shown in my work, music is not the only factor which determines the separation between the mainstream and the alternatives, as there are other social and (sub)cultural factors which can lead to a distinction. Thus, the mainstream, as opposed to alternatives, is described as large groupings of people with various tastes and different social behaviours. That being said, this kind of distinction is not only happening through different consumption habits but also in more rooted ways, such as the different social behaviours of the participants and the core values the events or clubs are based on. Moreover, this shows that there are shared values inside these poles, which cannot be concluded as just a collection of individual consumption habits with no signs of group identity. Furthermore, the feeling of 'the other' is still able to contribute greatly to a sense of shared identity and community (Thornton 1995: 182).

The internal classlessness of subcultures described by Thornton (1995) is perceptible through escapism from casual work-life, which the alternatives of today are still facilitating for their audiences. Alternative clubbing as a leisure activity is something that the participants see as a permanent choice or a lifestyle rather than a momentary consumer decision. Therefore, the main weakness of neo-tribalism as a concept lies in the short life span of neo-tribes, which fails to properly explain long-term commitments such as alternative clubbing (see Hesmondhalgh 2007). Clubbing as a subcultural activity is not only based on individual consumer decisions but also on a common understanding which creates a shared perception of the social world and the self for the participants.

When it comes to consumption decisions, my study showed that some focus on the music as the essential determinant of their choice of events and clubs and others focus on different factors, such as the crowd, the clubbing environment and previous experiences. More consumer-choice-oriented research could contribute to finding out how coarse the distinction between social-specific clubbers and music-specific clubbers is – there might be a third, more balanced type of clubber whose consumer decisions fit neither side of these poles.

In many urban areas of the world, alternative nightlife functions as a considerable part of the local culture and tourism industry, and there has been considerable discussion on how to make Tallinn's alternatives an attractive and remarkable part of the night-time economy (Mõttus 2017, Müürileht 2017,

Mets 2018). Hopefully, there will be more quantitative research which portrays the figures regarding the alternative nightlife in Tallinn – a full understanding of this sphere of local cultural life is still non-existent. In brief, how many local people consume this type of nightlife or what kind of actual direct or indirect economic and cultural profits the further development of local club culture could bring is still to be researched.

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Visitor safety perception in festival environments

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Abstract

Safety plays a vital role in festivals, ensuring that visitors' expectations will be met and they are left with positive experiences. This article will give an overview of how festival managers ensure safety at festivals and how people perceive safety in the festival environment. This exploratory study aims to identify and understand visitors' perceptions of festival safety and which environmental characteristics they perceive. The main research question of this thesis is how do visitors perceive safety at a festival? Through 22 semi-structured interviews with people between the age of 25 and 57, the study revealed that festival visitors perceive safety through six features: design, visitors, management, health and security. The sixth theme was about perceptions towards coronavirus, where visitors emphasized the need for better hygiene, planning and communication to make them feel safe. These features include characteristics that are perceived as safe and unsafe and play an important role in determining what kind of experience a visitor will have at a festival. When faced with many features that make them feel unsafe, a visitor may suffer from feelings of discomfort, fear, inconvenience, and so on, which can ruin the whole festival experience. Festival managers are the key actors in enhancing safety in the festival environment, taking into account the features perceived by visitors, which take everyone a step closer to safe festival experiences.

Keywords: festival management, experience, safety perception, safe festival management, coronavirus

Introduction

Since the early 1990s, the festival industry has grown, and the increased awareness among and choice for customers have required the industry to ensure efficient and sustainable growth (Yeoman et al. 2004). Festivals have seen large paradigmatic changes in the last decade. They have transformed from local to global, nonessential to essential, and narrow to comprehensive, which has pushed managers to be more professional in their organization (Goldblatt 2005). There are now festivals happening in the world that have over 100,000 visitors or more, which means that these changes need a more comprehensive approach to event management and to managing safety.

Safety plays a vital role in festivals, ensuring that visitors' expectations will be met, and they are left with positive experiences. Nowadays, the news covering stories about accidents at public events, most of them including injuries and casualties, has become more prevalent (Kund and Vuks 2016, Martinjonis 2016, Filippov 2013, Lind 2017, Delfi 2019, Kroonika 2018). In the era of terrorism, big crowds, immersive festival areas, and viruses and infections, safety is taken more seriously, but it should also be one of the priorities in festival management. Creating a safe environment is the job of managers, and knowing consumers' preferences for a safe environment is the basis for creating an entertaining experience (Kajalo and Lindblom 2015).

Accidents at events do not usually happen for a single reason, but a series of mistakes, misjudgements and bad luck, which lead to a deadly combination. In event management theories, safety is more focused on risk assessment and risk management (Tarlow 2002). However, the term "festival" refers to a space that is designed by the organizer and created for the visitor. In most cases, festival environments are built in urban areas, which are not specifically meant for these types of events. Planning is crucial in order to build safe festival environments up from scratch with the visitors' best interests at heart.

This study has taken the aim of understanding festival visitors' safety perceptions to pinpoint what is considered safe and unsafe in a festival environment. The aim of this exploratory research is to identify visitors' perceptions of festival safety and what environmental characteristics they perceive in order to help cultural managers create festival spaces and experiences that are safe. Therefore, the main research question of this thesis is: How do visitors perceive safety at a festival?

This article first presents a section about what organizers do to ensure a safe environment and experience for visitors, continuing to understand the visitor and perceptual theories followed by methodology, results and conclusion.

Festivals

A good festival and experience involves many factors, as well as creating a space for socializing and experiencing. Festival managers are seen as providers of safety in the festival environment, and the visitors are the ones perceiving safety in that environment. Managers are dependent on the environment to decide the management style and design, and visitors are constantly interacting with the environment, which creates an interdependent relationship. Festival managers are responsible for ensuring a safe festival environment through effective and comprehensive management and design not only for visitors but for all parties involved – stakeholders, artists, festival team etc. It is important for festival managers to make safety one of the goals of the event alongside the financial and experience-based goals. While safety and risk management are already parts of the festival management structure, they are not commonly a priority, and this might be because managers find it a burden in terms of resources and the restrictions it puts on the festival experience. More than ever, safety has become a major challenge and investment for all festival organizers due to unexpected weather, terrorism, and lack of trained security personnel. In order to successfully organize a safe event, thorough preparation and professionalism are required on the part of the organizers. However, these approaches hardly ever take into account visitor perception.

Safety in a festival environment can also be created through conscious design. Although the design is an important part of creating immersive festival environments to provide experiences, it seems that safety is not the first thing that managers consider. The safety design of the festival should be considered from the beginning of organizing the festival. Getz (2007) offers a more simplified perspective using four general categories of event design elements that should take safety as an underlying goal: the setting, theme and programme, services, and the consumables that visitors consume. By combining management and design, managers set the stage for safe festival experiences for the visitors and others involved.

Human perception

Perception is how people make sense of things. In organizational behaviour, perception is a process of interpreting messages from our senses to give meaning to the environment. Perception can be divided into three components (Johns and Saks 2017: 3-1, 3-2): the perceiver, the target and the situation. When a

visitor is perceiving the surrounding reality, it is not the real reality but the perceived reality interpreted through personal characteristics, the relationship between the individual and the other people, as well as the surrounding environment.

J. J. Gibson's "theory of affordances" says that perception is not only a response (to stimuli) by the nervous system, but the mind receives stimuli from the perceived environment, which is a collection of stimuli that create images in our cognitive systems. That in turn gives us clues or "affordances" for possibilities to action (Gibson 1979). The surrounding environment shapes the way we perceive and behave. The cues that we get from the environment can make something seem and feel safe or unsafe. For example, when we see exposed tree roots in a path on the festival grounds, it makes us cautious because we might fall, and we change our behaviour accordingly by choosing another route or simply stepping over the roots. Additionally, perception of the environment has a guiding effect on our behaviour (Ahola et al. 2014, Vilar et al. 2012, Valentine 1989, Kaplan and Kaplan 1989). The festival environment forms a system of these cues that have an effect on how we behave and experience things.

What is more, everything in the environment symbolizes different features to people, be they man-made or natural. A festival environment is full of different products that are represented by their material, function, and meaning, which all contribute to making us feel a certain way. For example, a fence is not only a tool to surround the area but also protects the visitors from danger, such as outsiders, or, if the festival takes place in a forest, from wandering off the territory into an area that can endanger them. Perceptions are also shaped by our own understanding of the world, personal and cultural differences, attitudes and beliefs. Our memories and past experiences play a part in the formation of perceptions, which can be changed over time because we experience things all the time. These experiences will have an effect on our present and future festivals. The effect of past experiences on our perception has been mentioned in the literature (Valentine 1989, Kaplan and Kaplan 1989, Moer 2010, Campbell, Converse and Rodgers 1976). The way visitors perceive their surroundings has an effect on how they behave and experience the festival, and knowing what visitors perceive can help managers understand how to create safer environments.

Safety is one of the key elements when aiming to understand humans. Abraham Maslow set the feeling of safety, tranquillity, and freedom from fear at the second level in his model of human needs (Zimbardo et al. 1995). There are many definitions of what safety is, but to put it simply, it is "the absence of

unwanted outcomes such as incidents or accidents" (Hollnagel 2014). Safety is a phenomenon that is a part of our everyday experiences. Safety perceptions are particularly well researched in various sectors; however, it seems that in event and festival management, there are not many studies about perceiving safety at festivals.

The perception of safety has previously been extensively studied through the safety climate in work environments (Williamson et al. 1997, Cox and Cox 1991), in urban studies (Barker, Page, Meyer 2016, Ellin 2001, Koskela and Pain 2000, Marzbali, Aldrin and Tilak 2016, Rijswijk, Rooks and Haans 2015), and risk perception (George 2010, Mitchell and Greatorex 1993). In urban studies, safety perception studies are connected with the feeling of fear and crime in urban environments. Rijswijk, Rooks and Haans (2015) highlight that environmental characteristics play a part in determining the safety of the environment and emphasize the person-environment interaction in the safety appraisal process. For example, Ahola et al. (2014) found five themes that passengers perceive in the cruise ship environment: passenger ship environment, lifesaving appliances, communication between ship and perceiver, emotions, and ship community. In the festival environment, visitors constantly interact with the environment, which will make them perceive something as safe or unsafe. We rely on our personal perception to evaluate safety in the environment, and the behaviour of other visitors can influence us and may make us overlook some features that can actually harm us.

Theoretical framework

Based on my theoretical discussion, the conceptualized theoretical model in Figure 1 was inspired by the customer service gap model (Parasuraman, Zeithaml and Berry 1985) that distinguishes customer expectations and company offerings. In this model, a festival manager, who is seen as a company, is distinguished from the visitors as customers. On the festival side, festival managers ensure a safe environment through management and design, which is then perceived by the visitors. Experience extends over each side because experience is something that is designed by the managers and experienced by the visitors. The idea of this model is to emphasize what managers can do and are doing to ensure safety at festivals. It is in the hands of the managers to design a space that is safe for visitors and other stakeholders. The design of the festival should take into account visitor needs – social, economic, and environmental – and create solutions that function in a safe way. When immersive and more
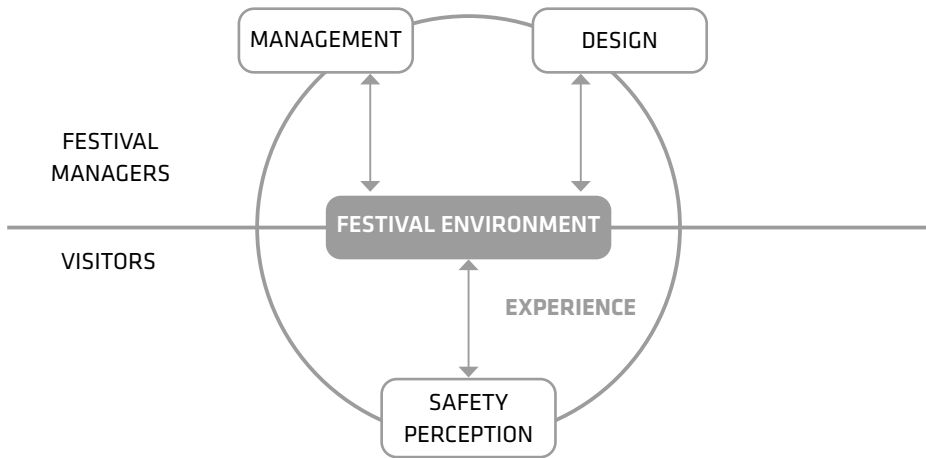
Figure 1. **Framework of the theoretical discussion (compiled by the author)**

experimental solutions are created, the safety of people should very specifically be taken into account. In the festival environment, visitors constantly interact with the environment, which is why the arrows point both ways. Additionally, managers are dependent on the environment to decide the management and design of the festival space.

Methodology

The objective of this study was to give an overview of how festival managers ensure safety at festivals and how people perceive safety in the festival environment. This exploratory study aims to identify and understand visitors' perceptions of festival safety and which environmental characteristics they perceive. To achieve these objectives, this study used qualitative research methods to help gain a deeper understanding of how people see and feel the festival environment around them and provide a framework for designing safe festival experiences. The main research question is: How do visitors perceive safety during a festival?

This is supported by the following sub-questions:

- Which features are perceived as safe and unsafe?
- Which features should festival managers improve to enhance festival safety?
- What kind of impact does coronavirus have on experiences and safety perceptions?

Table 1. **Results of the research**

THEME	QUOTES	CLUSTER	QUOTES	CATEGORY	QUOTES
DESIGN	134	Infrastructure	38	Lighting	1
				Lighting	12
				Water	8
				Transport	4
				Signs	11
				Signs	2
		Environment	28	Natural environment	5
				Openness	6
				Site design	8
				Site design	9
		Temporary structures	27	Fences	9
				Fences	6
				Constructions	12
		Sanitation	23	Hygiene	1
				Hygiene	13
				Waste	5
				Waste	4
		Festival services	18	Medical service	10
				Technology	6
				Food	2

THEME	QUOTES	CLUSTER	QUOTES	CATEGORY	QUOTES
VISITORS	104	Crowd	61	Festival community	26
				Festival community	8
				Overcrowding	27
		Drug use	31	Alcohol	20
				Narcotics	11
		Crime	12	Theft	11
				Stalking	1
MANAGEMENT	50	Planning	21	Planning	21
		Communication	15	Communication	8
				Communication	7
		Presence	14	Team	8
				Supervision	6
SECURITY	48	Security	48	Control	14
				Control	9
				Professionalism	2
				Professionalism	5
				Presence	18
HEALTH	22	Health	22	Weather	19
				Food	1
				Sound	2
CORONAVIRUS	45	Hygiene	34	Hygiene	34
		Preparedness	11	Planning	9
				Communication	2
TOTAL	**403**		403		403

To collect the data, interviews were used to focus on the individual. I used semi-structured interviews among 22 participants with people between the age of 25 and 57 who had visited outdoor festivals in recent years. The sample was chosen using a purposive heterogeneous method, which helped me to choose participants with particular features or characteristics that gave a better understanding of the central themes. The interviews were transcribed and the data analyzed by summarising, grouping, and then restructuring to find a narrative to support the research questions.

Results

The results of this research are described using themes, clusters and categories that are outlined in Table 1. In this table, I have listed the themes that participants perceive at a festival, the distinction between unsafe and safe has been made inside the categories using colour coding, and what effect it gives to their feelings. The table below indicates safe features as white and unsafe as grey.

Visitors perceive festival safety through six features of festival environments. First, the design of the environment is the key feature in perceiving the festival space. It is important for the design of the environment to provide visitors with infrastructure, quality, services and sanitation that would support normal human functioning. Second, other visitors surrounding the individual can pose a threat in the festival environment in terms of the overconsumption of drugs and criminal activities. At the same time, recognizing like-minded individuals in the festival community provides a feeling of safety. Third, the management of the festival was seen as a perceived safety feature. This includes the planning, communication and the presence of the team and supervision. Visitors like to see that the management has thought the festival environment through and provided them with sufficient visual cues and information in order to feel safe. Fourth, the security of the festival was seen as a separate feature, which was mainly seen as an outsourced service to provide safety. Security was the biggest feature that provided the feeling of safety, although a lack of professionalism and control issues could turn this around. Fifth, the impact of weather, food and sound on health was perceived by the visitors. This was mainly seen as an unsafe feature of the festival. The sixth theme was about perceptions concerning the coronavirus, where visitors emphasized the need for better hygiene, planning and communication to make them feel safe at a festival where protection from the coronavirus plays an important role today.

These features play an important role in determining what kind of experience a visitor will have at a festival. When faced with many features that make them feel unsafe, a visitor may suffer from feelings of discomfort, fear, inconvenience, and so on, which can ruin the whole festival experience. This study suggests that festival managers should pay more attention to the features perceived in order to provide a safe festival experience.

Conclusion

The festival industry is responsible for thousands of people who take part in creating and participating in events. More than ever, safety has become an important issue at festivals with the emergence of terrorism, big crowds, immersive festival areas as well as viruses and infections. It is important to understand how visitors perceive safety in festival environments in order to create better festivals. My thesis aimed to identify and understand visitor perceptions of festival safety and which environmental characteristics they perceive. Based on this research, visitors perceive festival safety through six features of festival environments: the design of the environment, other visitors surrounding the individual, the management of the festival, security at the festival, the impact of weather, food and sound on health, and the coronavirus, as this is currently a relevant feature in festival management. These features play an important role in determining what kind of experience a visitor will have at a festival. When faced with many features that make them feel unsafe, a visitor may suffer from feelings of discomfort, fear, inconvenience, and so on, which can ruin the whole festival experience.

With this research, I have provided an insight into how visitors make sense of their environment at festivals. The perception of the environment has a guiding effect on behaviour (Ahola et al. 2014, Vilar et al. 2012, Valentine 1989, Kaplan and Kaplan 1989), so understanding visitor perceptions can also help us understand how they behave in festival environments. The results of this study can be used by managers in designing safe festival environments and in future studies to understand festival environments.

Roadmap to a safe festival experience

According to the results of the study, a roadmap to ensure a safe festival experience can be proposed:

1. Compile "Festival Rules" from a safety perspective to increase the feeling of overall safety.
2. Ensure sufficient signage to decrease the feeling of disorientation. Using LED signs could give flexibility in case of an accident and provide fast crisis communication.
3. Improve the visibility inside the toilets to remove the fear of falling or feeling frightened in the dark.
4. Improve site design to decrease feelings of discomfort and claustrophobia. This can also ensure safe crowd movement in crisis situations.
5. Improve capacity planning so that people do not feel cramped.
6. Improve communication with visitors. Tell them about the "Festival Rules", where to find help if something happens to remove the feeling of unsafety and confusion.
7. Improve the cleanliness of the camping area by handing out garbage bags for campers to decrease the fear of falling and injuring themselves.
8. Provide lockers for visitors where they could leave their valuables to decrease the fear of losing things or having them stolen.
9. Prepare for hot and cold weather – ensure the availability of water and sufficient free water spots for refilling, plan sufficient shading from extreme sun or rain, and provide water showers to help people cool down.
10. Using plastic paving slabs can keep the dust from rising and decrease the fear of getting food poisoning or respiratory problems.
11. Improve the supervision of the area in order to remove people who are behaving in an unacceptable manner from the festival, which would decrease the overall safety and experience for other visitors.
12. Improve the visibility of the team and security staff to reduce the fear of becoming a victim of crime. For example, use matching bright-coloured clothing.

ROADMAP TO FESTIVAL MANAGERS

Rules of a festival	Sufficient signage	Improve visibility	Improve site designe	Prepare for weather	Visibility of workers
Improve communication	Improve capacity planning	Provide cabinets	Improve cleanliness	Improve supervision	Use plastic paving slabs

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Managing the art experience: The leadership perspective on audience participation and participation building

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Pekka Saarikorpi, a doctoral researcher at Hanken School of Economics (Finland), has over 20 years of experience in music, performing arts, and arts management. He holds two master's degrees with distinction: Cultural Management (2020) and Music Pedagogy (2011). Having a strong background in the arts and culture, Pekka Saarikorpi's current research interest is in service and consumer research with a focus on art experience, participation, audience engagement, and customer-centricity.

Abstract

The purpose of this paper is to focus on institutional audience participation and participation building in the context of the art experience. The study discusses how participatory experiences and participation building have become the core of the work of arts organizations in Western societies, and the way different arts leaders reflect this cultural change and place themselves in the process of planning participatory activities. With these perspectives, the paper contributes to the understanding of participatory art as a concept and participation building, and the way art experiences are managed in different arts organizations.

The theory part examines different models of audience participation and experience theories, while the empirical part explores these phenomena more from the leadership perspective and identifies different institutional purposes and perspectives on audience participation and the art experience. The empirical analysis consists of nine Finnish art organizations from three different art fields. The thematic content analysis is based on nine interviews with leadership and nine interviews with middle managers. The research answers the following questions:

1. How is art experience managed in art organizations?
2. How are art experience, audience participation and audience experience defined and understood in the cultural field?
3. In what ways are audience participation and audience experience intertwined with the leadership and strategies of cultural organizations?

4. What are the differences and reasons for different practicalities in audience participation and participation building between different art forms and arts organizations?

5. What are the reasons for and meaningful forms of audience participation from the institutional perspective?

This research answers the needs of cultural management in a rapidly changing cultural environment, where the demand for participatory experiences and participation building is growing. In the end, the study argues that the art experience, consisting of audience experience and audience participation, can be managed. The study also concludes that participation building and the overall relationship between organization and audience are largely leadership issues.

Keywords: cultural management, leadership, art experience, audience participation, audience experience, participation building, audience engagement, audience development

Introduction

There has been much talk in the cultural field about how arts organizations should operate in the context of the growing demand for participatory experiences, audience participation and societal impact. As our cultural environment is changing and leaders and managers of arts organizations are forced to reflect on this cultural and societal transition (Affolter et al. 2008, Anberrée et al. 2015, Brown and Novak-Leonard 2011, Brown and Ratzkin 2011), this paper seeks to describe the present situation in the cultural field and the challenges arts organizations may have to confront today when managing audience participation and audience experience. In particular, this study focuses on the leadership perspective on audience participation, participation building and the art experience.

The paper is structured as follows: first, the theory part summarizes the recent discussion in the field of experience philosophy, focusing largely on John Dewey's (1934, 1938) pragmatist and Merleau-Ponty's (1962) phenomenological writings. Second, these writings are reflected on from the perspective of different theories of participation (e.g. McCarthy and Jinnett 2001), audience experience (e.g. Simon 2010) and different consumption habits and forms of audience (e.g. Abercrombie and Longhurst 1998, Brown and Ratzkin 2011). In the empirical

part, the focus shifts towards leadership viewpoints on audience participation and art experiences. Lastly, this research aims to compare different leadership perspectives on theories of art experience and audience participation models and to underscore the importance of leadership in the audience participation and participation building strategies of arts organizations.

Experience and participation

Art experience: from aesthetics to praxis

During the 20th century, the strengthened role of cultural institutions began to shape Western understanding of a canonized concept of art (Belfiore and Bennett 2008). The previously prevailing aesthetic definition of art, with its emphasis on aesthetic perception and the definition of beauty (Davies 2006, Van More 2010), soon expanded towards new interpretations of art and art experiences, with some scholars emphasizing either intellectual (e.g. Danto 1964) or historical (e.g. Bourdieu 1992) aspects of art and culture.

Phenomenological thought stood at the other extreme, suggesting that only lived and holistic experiences were meaningful (e.g. Merleau-Ponty 1962). Several other art theorists also began to emphasize the participant's perceptual activity (e.g. Arnheim 1969, Csikszenmihalyi and Robinson 1990) and praxial (Elliot 1993) or pragmatist and social aspects of experience (Dewey 1934, Jorgensen 2008). For many, the dialogue between artist and audience (read: performance) became a core element in the creation of the participatory art experience (e.g. Abercrombie and Longhurst 1998, Anberrée et al. 2015, Dewey 1938).

The continuation and emergence of phenomenological and pragmatist views – the sensorial, participatory and social trends presented – have become more common in the field of the arts and culture. The importance of cultural institutions in promoting audience experiences has been emphasized by several scholars (Abercrombie and Longhurst 1998, Pulh et al. 2008, Van der Tas 1994, Van Moer et al. 2008), and most social interaction and each individual's active participation form the basis of the aesthetic experience. The way cultural organizations perceive the communal and social potential of cultural experiences has also changed over the years. Cultural institutions have started to focus more on audience engagement strategies, as engaged audiences are increasingly seen as a "cornerstone in the foundation of a strong art ecosystem" (Brown and Ratzkin 2011: 8). In doing so, cultural institutions have gradually

shifted their focus toward participatory activities and participation building, which have become part of the core activities of many institutions.

Reflections on the field of cultural management: Audience participation and audience experience

The common denominator in studies of audience participation is the fact that no strict lines between different participation categories can be drawn – with extremes being in participants seeking individual or social experiences (e.g. Abercrombie and Longhurst 1998, Brown and Ratzkin 2011, Jordan 2016, Pulh et al. 2008). These studies, in their various ways, all point to the fact that participation in art can take several forms, and different audiences and participation preferences should be taken into consideration when designing audience participation and institutional strategies for participation building (Brown and Ratzkin 2011, McCarthy and Jinnett 2001, Simon 2010).

A concrete change in managerial operations can be seen in the way institutions are seeking new forms and relationships between art and its audiences. Nowadays, new forms of participation are taking over the cultural field from the previously dominant aesthetic, individual and hedonistic values towards an increasing emphasis on democratization, education, social interaction and participatory audience experiences (Anberrée et al. 2015). Many cultural institutions have taken the view that consumers are more and more seeking social connections and social ties, and therefore the role of institutions is to increasingly provide opportunities for them and support social experiences (e.g. Pulh et al. 2008, Simon 2010). In general, particular attention has been paid to different participants, and differences in perceptions and experiences.

In addition, business and marketing research has had a huge influence on the way cultural researchers and organizations often describe audience experience and participation. Especially, the notion of the experience economy (e.g. Pine II and Gilmore 1998), which has given rise to the idea of experience design in the arts, and audiences accustomed to spectacular experiences, which has driven some scholars to examine festivalisation (Jordan 2016), eventualisation (Mangset 2018) and the participation economy (Brown and Novak-Leonard 2011). On the other hand, the aesthetic, sensorial and social perspectives have coexisted with the idea of an art experience as a process (McCarthy and Jinnett 2001) – an audience journey constituting a total experience (Brown and Ratzkin 2011). In this sense, the total experience consists of various participatory and decision-making processes and experience stages before, during and after the core artistic exchange.

Institutional perspectives

Overall, audience participation has become the core and unifying philosophy of many cultural institutions, as institutions have noticed how participatory projects can serve their institutional mission and goals (Simon 2010). An increased understanding of different audiences has given rise to new types of organizations. In this regard, the broadest institutional classification is made by McCarthy and Jinnett (2001), who divide cultural institutions on the basis of their "institutional purpose" into three main categories: canon-focused, community-focused and creativity-focused institutions. While canon-focused institutions are more based on ideological or aesthetical ideals, "supporting the canons of specific art forms," community-focused institutions see art as a vehicle to promote societal goals or community building. Creativity-focused institutions, in turn, aim to promote the creative processes by engaging and training individuals and offering artists new platforms to create and explore (McCarthy and Jinnett 2001: 60–61).

From this point of view, it seems self-evident that various institutional purposes, whether canon-focused, community-focused, or creativity-focused, also guide leadership thinking, strategic settings and the way audience participation is managed. This leads us to the core of the strategic thinking of cultural institutions and to the management of arts experiences and audience participation, which is the main purpose of this study.

Building bridges between experiences, participation and leadership

To conclude, the theoretical framework, this paper highlights two key themes – audience participation and audience experience – that influence the formation of the art experience. Audience participation can be enhanced by participation building activities that include various "dimensions of engagement" (Brown and Ratzkin 2011) and "cultural practices" (Bennett et al. 1999), while the audience experience, in turn, can be managed and strengthened through different experience design models based on the experience economy and customer experience thinking (e.g. McCarthy and Jinnett 2001, Sarvas et al. 2017), and the idea of the "audience journey" and "total experience" (Brown and Ratzkin 2011). In this sense, the art experience is something that is based on expectations, encounters and post-processing, and thus can be designed or managed.

Based on these various considerations about audience participation, audience experience and the art experience, the empirical part examines these phenomena in practice from a leadership perspective (Figure 1).
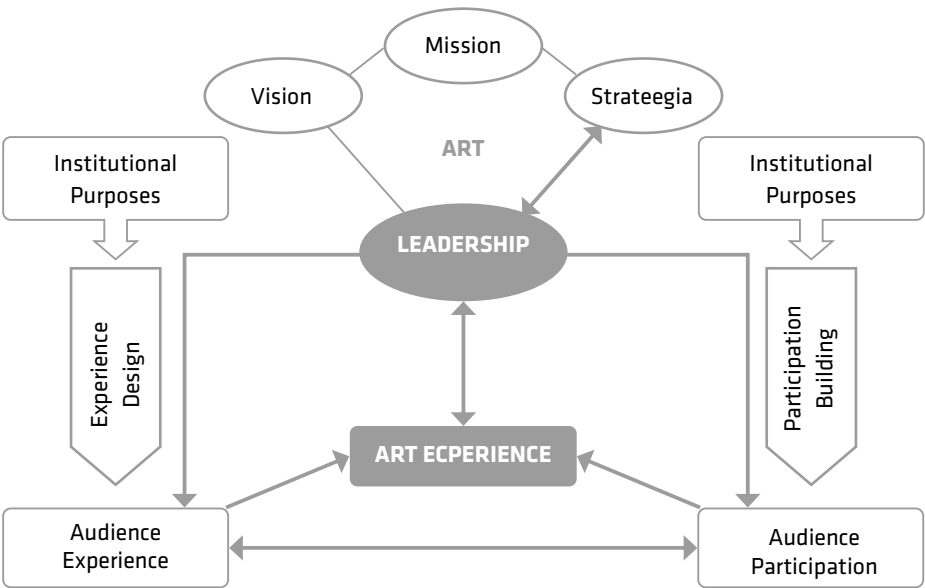
Figure 1. **Theoretical framework**

Methodology

The empirical objective of the study is to analyze various art organizations, their leaders and audience participation managers, from different art fields in order to understand how the art experience is defined and managed in each organization. The foundation of the research is a qualitative case study research and thematic content analysis based on individual semi-structured interviews with in-depth questions conducted with the leaders and middle managers of nine art organizations in Finland. By interviewing the leaders and managers of cultural organizations, this research aims to establish what they think should be at the heart of leadership and strategic thinking when managing audience participation, participation building and art experiences. Besides interviews, the case study research includes the analysis of the web page, annual report, and strategy documents of each organization. Primarily, these documents are used to illustrate the organizational structure, management of participation building, and the strategic core. In this sense, the empirical analysis is based on methodological triangulation, as several data sources – interviews and documents – are included (Fick 2008).

Case institutions and interviews

The selection of different institutions was made by choosing three different art fields: art museums, orchestras and performing arts institutions. This empirical study is comprised of 18 interviews altogether – 9 cultural leaders and 9 middle managers – at 11 art organizations located in Helsinki. Nine of these organizations were then selected for deeper analysis, three organizations from each art field. The in-depth interviews were designed to gather leadership perspectives on institutional art experiences, art experience management and participation building, and to explore the similarities and differences between various Finnish art organizations in terms of the art experience and audience participation strategies. All interviews were recorded, transcribed and analyzed.

The following three art institutions were selected from each art form for deeper analysis:

1. Art Museums:
   • Amos Rex
   • Helsinki Art Museum (HAM)
   • Museum of Contemporary Art Kiasma (Kiasma)
2. Orchestras:
   • The Finnish Radio Symphony Orchestra (FRSO)
   • The Helsinki Philharmonic Orchestra (HPO)
   • UMO Helsinki Jazz Orchestra (UMO)
3. Performing Arts institutions:
   • Q Theatre
   • Tero Saarinen Company (TSC)
   • Zodiak Center for New Dance (Zodiak)

These particular institutions were selected in order to cover different ownership and financial bases: state-owned and -funded organizations (FRSO and Kiasma), organizations owned and partly funded by the city of Helsinki (HAM and HPO), and private organizations funded by private associations, sponsors, the city of Helsinki and the Finnish state funding system VOS (Amos Rex, TSC, UMO and Zodiak).

The actual empirical analysis was conducted as thematic content analysis. All data transcribed was examined using open coding – developing and modifying the codes/themes throughout the analysis process instead of having pre-set codes (see Maguire and Delahunt 2017). The themes and coding (Figure 2) during the analysis followed the research questions and the models emerging from the literature review, and were used to reflect upon the web page and strategy document analysis and the interview results.
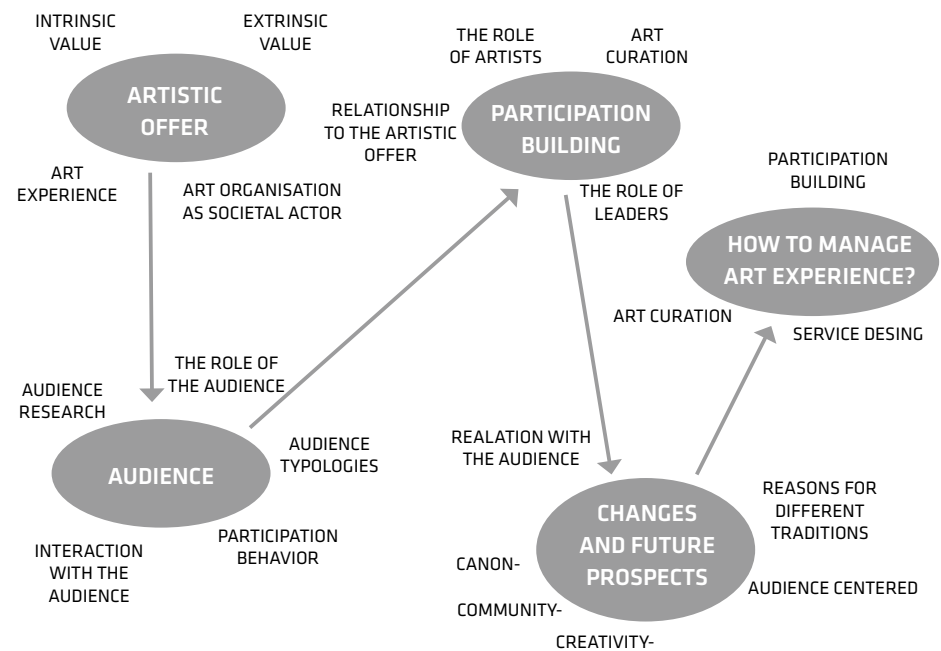
Figure 2. **Themes and sub-themes**

Findings

The theoretical part explored different theories of experience and identified three ways that influence institutional values, strategies and practices in experience design, audience relations and audience participation. First, the philosophical discourse of art and experience are linked to the values and views of individuals and thus also to the formation of institutional purposes (McCarthy and Jinnett 2001). Looking at the results of the empirical analysis, canon-focused organizations seem to base their work on the idea of continuation consisting of various value and knowledge-based qualities, such as beauty, form and tradition. Community or creativity-focused organizations, in turn, seem to be more willing to provide kinaesthetic experiences and social or participatory art experiences. Second, based both on the literature on cultural research and the leadership interviews, experiences can be based on various encounters, interactions and communication between the audience, the organization and the artwork. Third, the consumer experience perspective and

the experience economy underscore the meaning of "experience design" (e.g. Brown and Ratzkin 2011), which was also emphasized by many interviewees when highlighting the visitor's total experience and audience journey as a result of designed services.

Participation, in turn, was examined in the theory sections in two different ways – from the perspectives of both audience participation and cultural participation. When these theories were compared with the empirical results, many similarities were found. Participation studies in the field of cultural research largely focus on different audience types and forms of audience participation as well as participation building. On the other hand, cultural participation emphasizes cultural engagement and participation as a societal value. When describing the audience, many interviewees highlighted how different participants seek self-focused or social experiences, as well as different forms of passive and hands-on participation. In participation building, in particular, many of the organizations seemed to emphasize activities that focus on the promotion of community participation to provide societal engagement. For some, the core was also in activities promoting the art form or deepening the art experience as part of the organizational core activity.

The case study consisting of nine art organizations underscored how ownership, leadership, and funding guide the strategy and activities of many art organizations and the way participation building has been organized, either providing for "aesthetic cultural practices" or "documentary cultural practices" (Bennett et al. 1999). However, the role of leadership was highly emphasized in the way the strategy was implemented. Art organizations followed, in various ways, institutional purposes (McCarthy and Jinnett 2001), although these purposes were often different and overlapping between various activities, which became apparent when comparing the artistic offer to the goals of participation building. However, the interviews revealed that the institutional purposes presented as part of the theory lacked an audience perspective, which in turn was emphasized in many interviews. On a practical note, the contribution of this study to the discussion of cultural research is that contemporary art organizations can be seen not only as canon-centred, community-centred, or creativity-centred, but also audience-centred in their attitudes toward audiences and art experiences.

To continue the theoretical review, and in response to the research questions, it is worth returning to the writings of Dewey (1934) and Merleau-Ponty (1962) and the conception of the art experience, where the core of this study can be found. As for Dewey (1934), the art experience arises in the encounters between participants and relationships between human perception, cultural context and
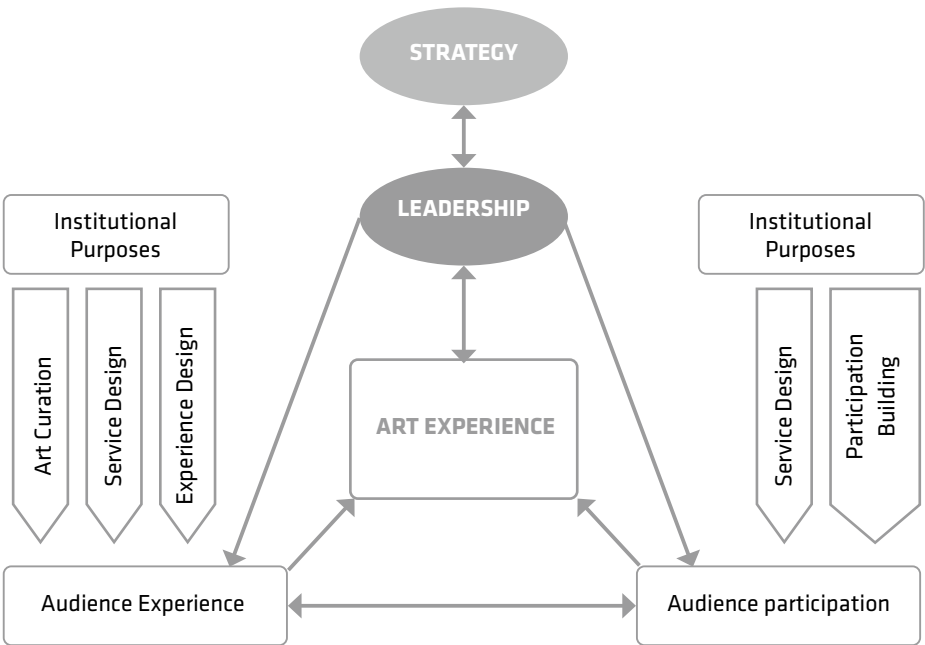
Figure 3. **The management of the art experience**

social participation; Merleau-Ponty (1962), in turn, emphasizes the importance of holistic and kinaesthetic perceptions in meaning-making and the experience formation of each individual perceiver. From this philosophical standpoint, the art experience can be seen as a combination of both audience experience and audience participation. As noted in the theoretical part, the very same observation has been made in cultural research, as many authors emphasize the levels of interaction and sensory perceptions as key elements of audience participation and audience experience, while art experience is seen as an encounter between the artwork and the participant.

How is art experience managed in art organizations?

In the context of the main research question, it is worth looking at the model (Figure 3) that combines the theoretical literature with the results of the empirical analysis. In this model, audience experience and audience participation can be seen as key factors in the formation of the art experience that is placed at the core of the triangle. Art organizations follow both the strategic and institutional purposes that were largely seen as leadership responsibilities and reflect how
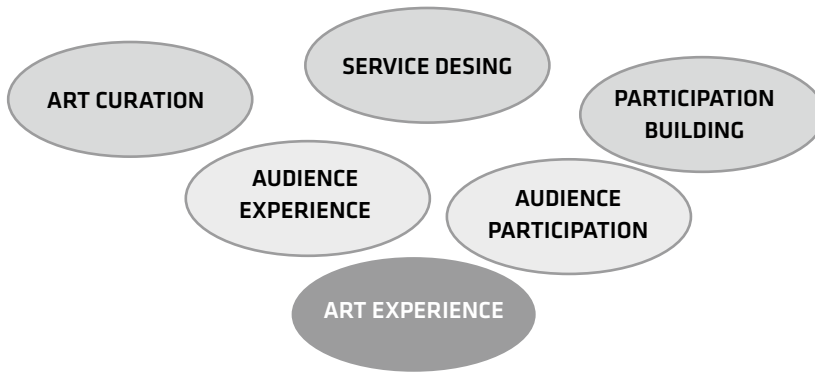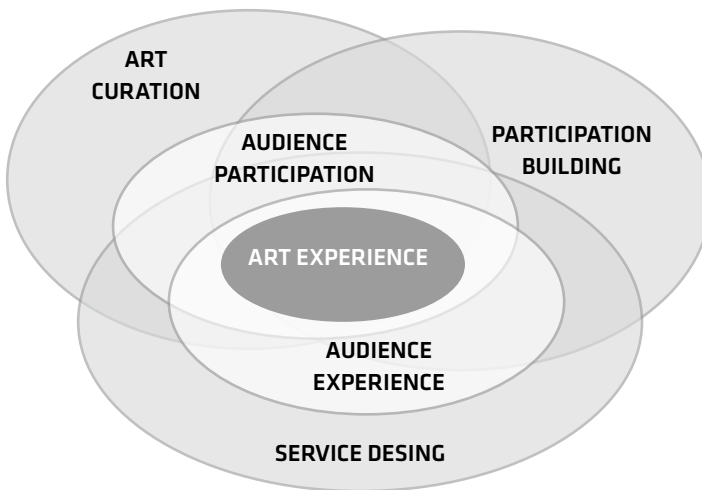
Figure 4. **Separate responsibilities**

Figure 5. **Shared responsibilities**

organizations see their audiences, audience participation, audience experience and artistic offers in many different ways.

The empirical analysis together with the literature demonstrates that both audience participation and audience experience, and thus, the art experience, can be managed. In addition to the theoretical discussion, the empirical analysis highlighted both art curation and service design as key factors in managing the audience experience. As participation building was seen as a way to enhance audience participation, service design and various forms of art curation appeared to be tools to strengthen the audience experience as a whole, not only

the artistic offer but also the design of the audience journey and the way to experience art in relation to the exhibition/performance space. However, both service design and experience design – highlighted in the theoretical literature in the field of experience economy – can be seen as interrelated, as both promote the audience experience and a customer/visitor approach. Organizations that emphasized the connection between audience experience and service design also saw the connection to audience participation. When service design was recognized as the responsibility of everyone and targeted at all activities, it was seen to strengthen both participation and experience.

Taken together, many organizations seemed to be sharing more or less similar tools in activating and engaging the audience. Most often, the difference was seen in how well participation building was linked to the core institutional activity. The same difference was seen in other operations as well, as for many, participation building, art curation and service design were seen as separate entities with different purposes, and not always linked to the artistic offer/art experience (Figure 4). Those who placed participation building, art curation and service design at the core of all operations saw them as shared responsibilities (Figure 5) giving extra value to the artistic offer/art experience.

Conclusion

The Western art experience has traditionally appeared as an individual experience, while today, art experience is perceived more as a social phenomenon. At the same time, the change in audience participation has forced art organizations to change some of their purposes, as participatory and interactive aspects have emerged. The change has required organizations to know their audiences better and more as individuals, which was one of the themes that emerged from the interviews. However, it revealed that a surprising number of organizations do not think of or know their audience very comprehensively, as audience research and knowing the audience were mainly emphasized among the leaders of art museums.

Implications

As the examples from the literature showed, people value things in various ways, and there are many factors guiding audiences. In order to engage them, the most important thing is to know the audience and what drives people, and therefore for whom the content can be made. In other words, audiences need

to be researched, as knowing the audience and bringing them closer to the core activities is the key issue for the success of deepening the relationship and managing the art experience. For many, participation building provided the tools for knowing and interacting with the audience, as participation building was seen to be close to the audience and in close interaction with them.

Present and future perspectives for further research and connectivity

This paper establishes a perspective on the future and presents perspectives for further study.

Therefore, future research could usefully explore the extent to which digitalization can be enhanced in the participation building of art organizations. Further discussion and research are also needed on how to create revenue models supporting new ways of engaging audiences and enhancing participation.

The changes in society due to the Covid-19 pandemic have had a drastic impact on the cultural field. This particular time can be seen as an opportunity to engage with new audiences on digital platforms and deepen the connection with existing ones. Maintaining the connection with the audience and promoting long-lasting relationships can even be seen as a way for art organizations to strengthen their role and be more engaged with the audience. These values are also at the heart of Dewey's (1934) pragmatist thinking, in which participation, interaction and a sense of belonging are at the core of every art experience.

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This book continues the series Managing the Arts (2006), Managing the Arts II (2010) and Managing the Arts III (2018), and at the same time celebrates the 20th anniversary of the Master's Programme in Cultural Management at the Estonian Academy of Music and Theatre.

The book elaborates on the transformations of the cultural management discipline, looking back at the development of the arts and cultural management field with a strong footing in the present and a clear future-oriented perspective. The book is divided into four sections focusing on cultural management as a discipline, a practice and a field of education and concluding with topical contributions selected from master's theses from the programme.