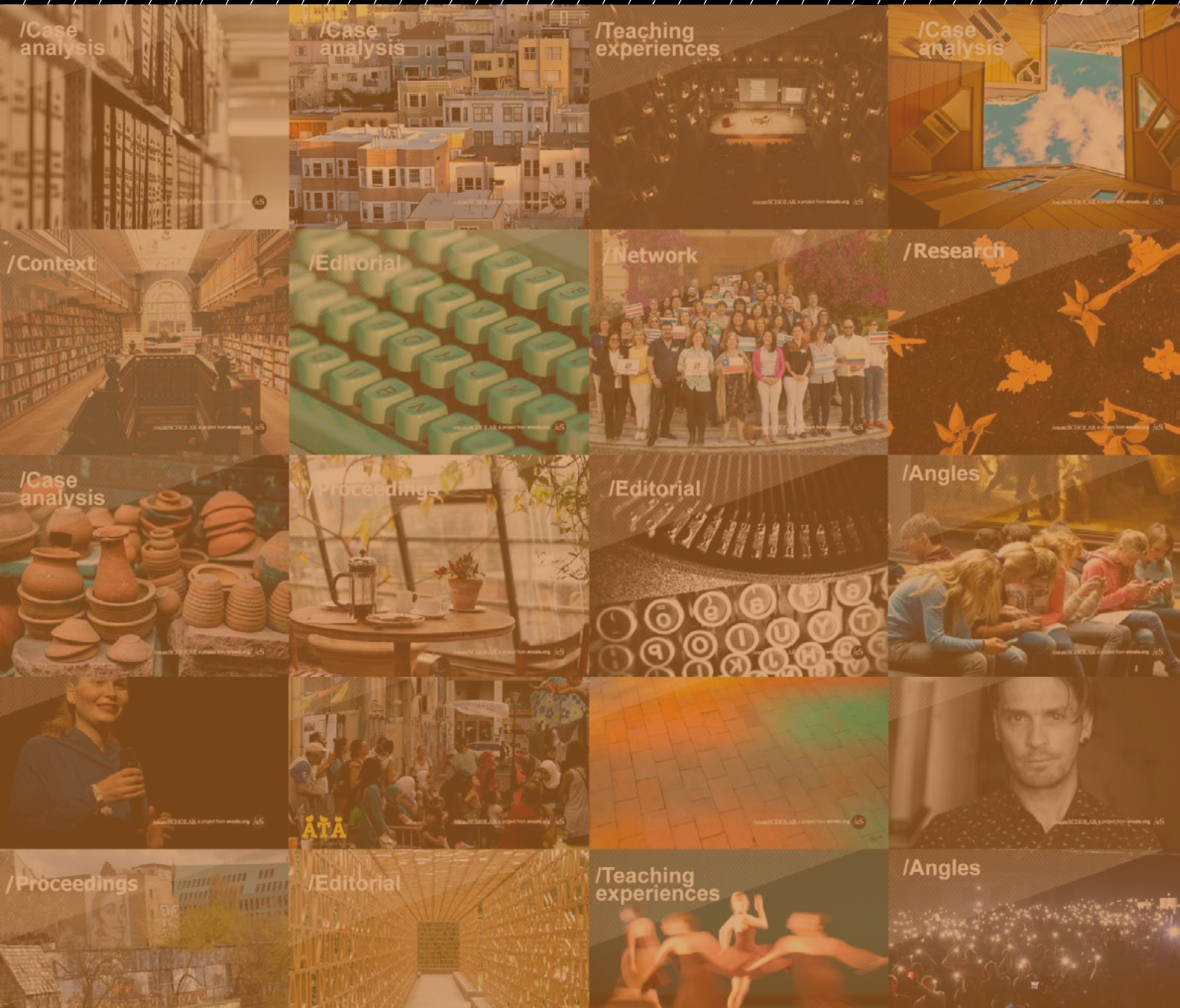
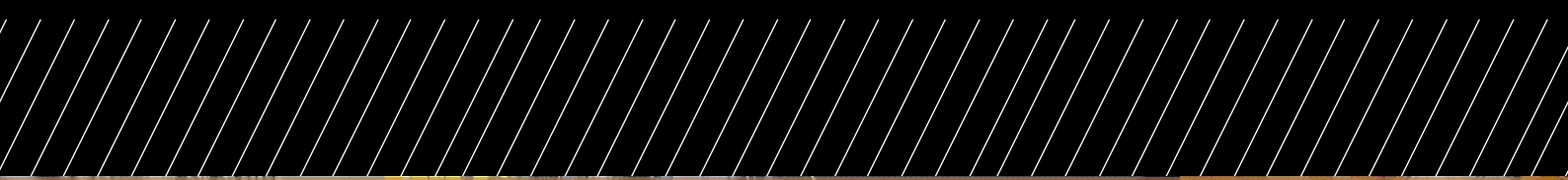


/encatcSCHOLAR

for lifelong learning on policies
and cultural management

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“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

Publisher

European network on cultural management and policy (ENCATC)

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

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Editorial Advisory Board: ENCATC Board Members

General objective

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

Specific aims

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target

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

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/ANGLES

Cultural policy evaluation as implementation redirection mechanism

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Abstract

This study examined cultural policy implementation evaluation, which recognized that evaluation is to measure the extent of implementation of cultural policy using formative or summative method. It emphasized the central placement of objective before the application of either of these methods. It observed that irrespective of the result of evaluation, it is a means towards better understanding of implementation; failure, success or redirection. It viewed that if evaluation indicated success, it becomes necessary to sustain success attained so as to continuously benefit from it. It argued that the process of success sustenance is capable of expanding implementation benefits. It further argued that if implementation result is unsuccessful, it becomes necessary to find cause with a view to redirect implementation. It concluded that the process of sustaining successful implementation and the process of redirecting unsuccessful implementation are both redirection mechanisms. It then becomes important for nations to evaluate cultural policy with sustenance or redirection intent.

INTRODUCTION

Policy is an instrument of government administration invented for the interest of the people. As an instrument of government, it has to be administered. The only way to administer a policy is to implement it. Implementation in this regard is to actualize the intent of the policy. The intent of the policy constitutes programmes, which include administrative, financial and structural provisions which will enable a service to be rendered or product manufactured.

In this study, cultural policy evaluation is considered as a necessary instrument of managing the culture of a nation for the purpose of social, economic and political co-existence considering the fact that culture is instrumental to peace or anarchy depending on its management. Therefore, in the event of cultural policy provisions in a nation it has to be implemented and evaluated to ascertain how far success has been achieved with the implementation. Policy evaluation must choose a format to be adopted which is either formative or summative with a mode if the need be, these become necessary so as to establish a comprehensive process of evaluation in addition to choosing a theoretical framework, which strives to establish its academic potencies and universal acceptability. These enabled it to adequately measure implementation. The successes of evaluation, whether positive or negative prove actions have been successfully taken.

Every nation has its cultural policy, whether written or unwritten, whether it is a multi or monocultural nation. This is because culture is very important in individual, interpersonal, inter-communal and international relations. The relationship nature of culture calls for its management, and for management to take its full course, it must formulate and adopt a policy as a compass instrument. Policy instrument is important because it provides the framework and strategies for cultural management towards achieving the set goals. It is in the stead of achieving the set goals that policy evaluation is necessary.

Policy evaluation

Nagel defined policy analysis as a process of determining which of the various alternative public or governmental policies will most achieve a given set goals in light of the relationships between the

policies and the goals. He listed five elements of policy evaluation. They are:

1. Goals, including normative constraints and relative weight for the goals.
2. Policies, programs, projects, decision, options, means or other alternatives which are available for achieving the goals.
3. Relations between the policies and the goals, including relations that are established by institutions, authorities, statistics, observations, deductions, guesses, or by other means.
4. Drawing a tentative conclusion as to which policy or combination of policies is best to adopt in light of the goals, policies, and relations.
5. Determining what it would take to bring a second place alternative up to first place (10).

In furthering this assertion, it was observed that other concepts are often used to mean the same thing as public analysis, such as policy evaluation, policy studies, programme evaluation, policy management science and policy science. It is believed that one could make a distinction between these concepts. For instance, policy evaluation emphasizes evaluating alternative public policies, as contrasted to describing them or explaining why they exist. Though each concept is distinctive, they are interrelated as it concerns evaluation. It is emphasized that public policy method refers to drawing conclusion on which policy to adopt from information on goals, policies and relations.

Established relations between policies as goals, determine what policies are available for adoption and what goals are appropriate to consider. There is the need to enumerate key characteristics of policy analysis, which are validity, importance/ usefulness, originality and feasibility. Validity means to be accurate. Importance has to do with societal benefit and cost. Usefulness means by what way is the policy evaluation relevant to policy maker and implementers? In other words, what is the process of utilizing the findings of the research? Originality is also important because all research differ to some extent from previous researches. Therefore, validity, importance and usefulness should have objective reality that will enable liberal and conservation views to agree for the purpose of achieving originality.

There is growing interests in the evaluation of public

cultural institutions and policies over the years. It has been observed that general administration policy guidelines and operating systems already exists and are being used by several authorities to assess cultural institutions performance and expressed displeasure about inappropriate use of conventional evaluation system for cultural institutions and policies. It ascribed the difficulty of evaluating cultural institutions performance evaluation in public sector to management efficiency and financial indicators.

In considering evaluation efforts from Japanese cultural institutions and United Kingdom, the overall importance of evaluating cultural institutions and policies was drawn to establish (a) policy evaluation is a means through which problems and challenges are identified and improved on using the "plan → do → check → action" cycle to find out if policy set goals have been met. This is because, it is absolutely critical that evaluation should be tailored to improvement, and citing England's with high instructive emphasis about on-going improvement (4) (b) changing public needs makes evaluation necessary so as to respond to social economic environment. (c) The performance which actualize policy objective is the responsibility of public institutions and the policies to be implemented (d), if the activities of cultural institutions are to be managed by private managers, it is the duty of the authority to assign to them achievable objectives and evaluate them. Policy and its performance evaluation are necessary to measure implementation, weakness, needs and future action.

Purdon, et al dealt on evaluation research methods and researchable questions bothering on evaluation. These questions depend on the policy to be evaluated and the initial objectives which the policy makers intended. Policy objectives should be clearly set out so that appropriate research questions can be formulated. He suggested that different sources of evidence should be used to triangulate, verify, substantiate or qualify findings. In designing an evaluation workable within the context of a programme, he opined that evaluation cannot be done in a vacuum but within programme objectives and evaluatable context. He suggested that all large-scale evaluations of government policy should

be managed and developed in future (4).

There are cases where process evaluation may be all that is needed for an evaluation. Sometimes it is done along-side impact evaluation. In this instance, process evaluation data can be used independently of impact evaluation to assess implementation procedure. The attempt to know how policy operates and what areas you need to know about and how information should be collected is addressed by process evaluation. Process evaluation which is also known as formative evaluation is undertaken to provide information that will be used to improve on a policy programme. However, government policy evaluation does not favour one single method of evaluation, complementary potentials of different research methods is therefore acknowledged. The choice of method is driven by the actual action intended on a particular policy in order to know whether it is working or not and why. A befitting and appropriate research method is required to evaluate policy effectiveness in the area of intervention, implementation and processes, depending on the area, to determine policy merit, worth or value in terms of improving the social and economic conditions of the people. Policy evaluation uses quantitative and qualitative methods, experimental and non-experimental designs, descriptive and experimental methods, theory based approaches, research synthesis methods and economic evaluation methods.

However, two types of evaluation method are commonly used. They are summative and formative evaluation. Summative evaluation, is also known as impact evaluation, it is designed to ask questions about the impact of a policy programme or intervention on specific outcomes for different group of people. Summative evaluation seeks estimate of effects of policy either in terms of what it was originally set out to achieve or to compare with other inventions or with doing nothing at all, which is regarded as counterfactual.

Formative evaluation is also known as process evaluation. It asks how, why and under what conditions does a policy intervention work or fail to work? Formative evaluation is important because it helps to determine effective implementation and policy delivery programmes or projects. It

typically seeks information on contextual factors, mechanisms and processes underlying a policy's success or failure. However, the distinction between summative and formative evaluation is not rigid as the characterization may suggest (10). On this note, formative evaluation coupled with descriptive, experiential (observer participant) and historical research method is suitable for the evaluation of any cultural policy.

Theoretical framework

Cultural policy appraisal or evaluation is as new as cultural management particularly in developing world, which is still locating ground for recognition. Evaluation is an aspect of management which probe policy implementation. Therefore, the evaluation of cultural policy is probing the cultural policy of any nation to examine the extent of implementation. To achieve this there has to be a theoretical framework to anchor the argument. Considering its recent emergence, theoretical framework for cultural policy implementation evaluation is almost non-existent. Janet Summertan argues; "it is important to take time to look at the small amount of theoretical materials in print which does exist in the field of arts and cultural management" Arts and cultural management is not a coherent practice in other fields in some regards and we can learn from that literature (1).

Theories in this particular field are scarce probably because it is an area striving for recognition. According to the author cited above, this could be because most of the management terminologies used in arts and cultural management were developed outside the arts but incorporated into it for the purpose of management. For instance, terminologies like marketing, strategic planning have performance indications, output and input are applied. The author acknowledged that arts and cultural management have primary responsibilities; that is to use the concept and ideas developed elsewhere in a manner which suits their own situation. He further agreed that management focus has shifted from other aspects of management to the management of people, self, building, trust and relationship, and most recently emotional intelligence are means of enhancing behaviour and bringing the necessary effect into place.

Ekepre Charles-Owaba viewed experts opinion and in citing Hax and Majuf stated that the performance of an organization depends exclusively on human characteristics and behaviour relative to individual needs, motivation, perception, attitude group behaviour and communication (60). These elements help to stimulate human performance which transform into organizational performance. Ivancevich Szilazui and Wallace corroborated the above views, thus essentially behaviourist believes that those involved in the organizations are prime determinants of organizational and managerial effectiveness (10), hence there is focus shift to motivation of people as human behaviour is assumed complex and most vital aspect of management. Fred Luthans observed that;

The management of human resources of an organization have been, are and will continue to be the major challenge and critical competitive advantage in spite of information technology, globalization, diversity and ethics which underline organization behaviour "People are the key". This is because you can copy or buy technology but human ideas, personality innovation, organization and cultural value cannot be copied. This constitutes human or intellectual capital. However, human nature stability overtime remains as a promising hope against his replacement (39).

The behavioural aspect of management has been pointed at as factor of change which if motivated and encouraged will bring about the desired change that is expected. World Bank and European Union developed four set of theories relevant to evaluation. The most appropriate to the cultural policy evaluation is the theories of implementation and change, it include understanding of policy change, the diffusion of innovation, administrative and organizational behaviour and leadership. The theories are mainly derived from political science and organization studies (10). These theories are relevant because the Nigerian cultural policy, through which innovation has been diffused to march trend and international best practices in cultural policy implementation is responding. Ilana Shapero observed that the theories of change refer to the

causal processes through which change comes as a result of programmer strategies and action. It relates to how practitioners believe individuals, intergroup and social systemic change happens and how specifically. Their actions will produce positive result (1). He observed two types of theories of change; prospectively and retrospectively. While the first is part of planning and initiative, the latter is part of planning and evaluative process. He acknowledged the importance of process and content goals and identified their specific connection to intend outcomes and mapping those partway of change (3).

Mel Sharpe in dealing with organizational change insisted that an organization will not maintain stability or longevity if it cannot change in relation to the needs of the social environment. Organizational change ability, therefore, is directly related to the ability to listen to the voices within the social environment and to accurately predict human behaviour in relation to change taking place within the social environment. He remarked that change takes place through persuasion or force. He cited Schwartz and Ewala as he viewed social cultural system in two ways and recognized two general changes, internal change, whose source is within the culture and external change which originates and enters into the culture. In assessing "implementation of change" he noted that effectiveness of implementation is based on the congruence of the component parts of the organizational system, unit among members of the transformational systems viewed as work, formal organization, informal organization and people. He commended on (i) building the new strategy for implementation (ii) aligning organizational strategy and cultures and finding the right people (3).

A lot of factors have been viewed necessary for effective implementation and evaluation of policy. Although cultural management and evaluation is a new area attracting the attention of researchers, these factors are applicable to it because there are no factors applicable to cultural policy only for now. Therefore, all in indications, policy implementation requires effective human factor among other things, this endeared it to behaviour management. It is only human beings that can implement to effect

change that is expected and evaluated. Hence, the theories of implementation and change, which include understanding of policy change; the diffusion of innovation; administrative and organizational behaviour and leadership(3) form the theoretical framework for this study. Considering the fact that the formulation of policy ends when the policy becomes law and planning is the process of determining goals and their priorities and when the broad objective of policy is being set, efforts must be made to keep the member of participants and decision points small. Policy statements should contain action commitments and answer several distinct questions. It then becomes a task, this task in turn, requires that the output of public service be measured (61) It is axiomatic that effective planning requires periodic review to ensure not only the plans are carried out in the prescribed manner but also that they are achieving the expected results, an axiom of administration not always honoured (221). It then becomes very important to honour this axiom of periodic review, using the above theories of implementation and change on cultural policy.

Evaluation model

Evaluation or appraisal model is used to define the coverage of the implementation of a policy. It helps to define what concept of appraisal or evaluation to study and the most convenient and reliable process required to extract critical data. In this context, illuminative model of evaluation or appraisal employs subjective methods and it is basically focused on informing function of appraisal or evaluation. It has two elements, they are holistic and responsive. In applying these elements to any study appraised the implementation of the cultural policy must be holistically. It is agreed that the responsiveness of government led to the cultural policy implementation. This will helped in the selection of the key areas that represented the total cultural policy.

Richard described an illuminative model in the *Evaluation of Cultural Action*. He stated that it is a custom built research strategy which lacks in formal states of objectives, avoids statistical procedures, employs subjective methods and is primarily interested in the *informing* function of

inspectoral or grading functions of an evaluation (1). This view fits the direction of this study, hence it should be adopted despite the availability of other models. The informing function of appraisal or evaluation is in line with process or formative evaluation, which is the core evaluation method suitable for this study.

Recommendation

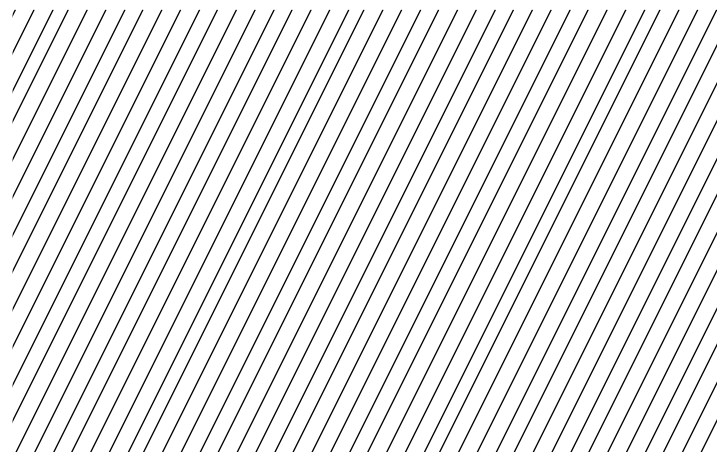
In as much as policy is a continuous instrument with government, individuals and corporate organization plan the implementation of programme, which means it is continuous, evaluation should also be continuous. This is as a result of its redirection mechanism which enables policy to achieve its objective.

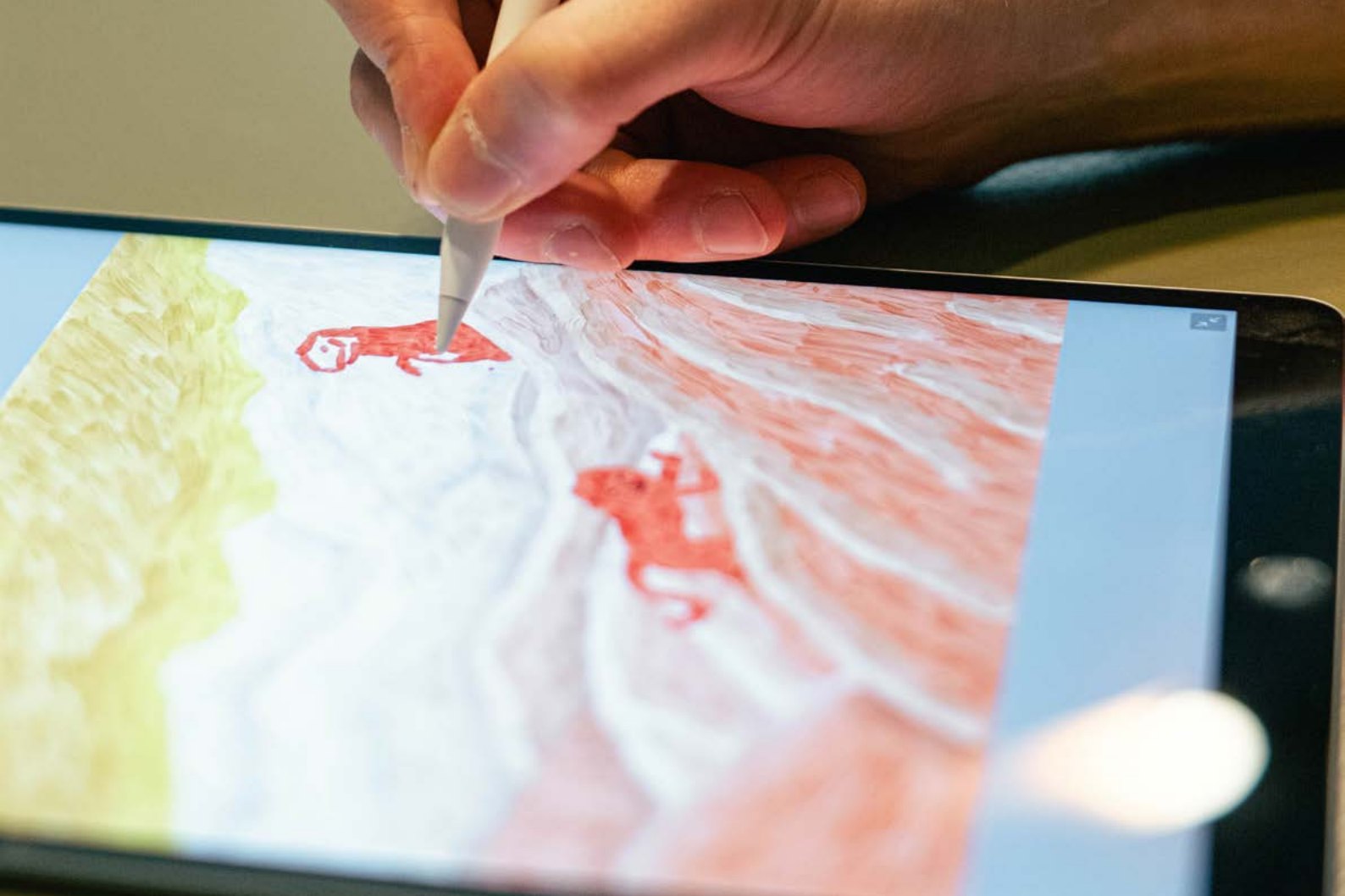
Cultural policy evaluation is very important, it is important because culture is dynamic and what is positive in one culture might be negative in another culture. More so, that the cultural policy is set to achieve an objective, its evaluation becomes very important. This is because it will help to improve implementation failure as well as help to advance implementation success. It is also important to recommend that evaluation of policy, irrespective of its area of origin, should be holistically or segmentally, without undermining the practical or theoretical procedures of evaluation.

Conclusions

Any policy that is not evaluated evades successful implementation, which evaluation stands to achieve. Periodic evaluation of cultural policy is important to ensure full implementation or redirection to achieve objective of the policy. It is also important that evaluation is done by using the right method and laid down procedures. Evaluation comes with a result of either policy is successfully implemented, not successfully implemented or not implemented. Whichever provides a ground to redirect implementation strategy. If a cultural policy has been successfully implemented it means something has to be done to sustain the level of implementation and, or improve on it. If it is not sustained or improved upon it may fall back to the beginning, which means all the money, time, energy and materials expended would have been lost. If the cultural policy has not been successfully implemented, it means

strategies should be enforced and resources deployed to ensure implementation. If the cultural policy has not been implemented, it also entails strategy enforcement and deployment of resources to achieve implementation. If implementation is not successfully implemented or not implemented at all, it is necessary to probe into the cause. Whatever the problem is and whatever the action taken, these are strategies to redirect implementation. It therefore stands that any action taken to advance successful implementation, or to implement where there is no implementation or fully implemented where implementation has been half way implemented is a mechanism to redirect implementation mechanism so as to reduce the risk of implementation failure.





/CASE ANALYSIS

Evaluation talent development. 'Save out talents, put evaluation on the agenda'

By Nicole Mooij
MA AM Student

INTRODUCTION

Talent development is a popular theme in the cultural sector. Especially since talent development is one of the themes incorporated into the cultural policy in The Netherlands and United Kingdom. For instance, "talent and renewal" is one of the themes in the cultural policy *More than quality: a new view on cultural policy* (Zijlstra, 2011). In addition, talent development is one of the criteria in the application for funding from the basic infrastructure set up by the government (Raad voor Cultuur, 2012). Although attention is given to the theme talent development, cutbacks, own income rates and the focus on cultural entrepreneurship will lead to fewer possibilities for talents to evolve. The Council for Culture is as well concerned about talent development in The Netherlands, due to these changes in the new policy. In order to improve the connection between the cultural policy and contemporary arts centres concerning talent development in the visual arts, a practice based research

has been done. The difficulty lies in the evaluation of their programs; Goals are not defined and how do you measure how and if a contemporary art centre contributed to the career of an artist?.

Definition talent development

The first difficulty in this research lies in the term "talent development". The first part of the term "talent development" is already difficult to define. A clear definition of "talent" cannot be found and literature uses various terms and different perspectives. According to Christiaensen & Dochy et al. (2009) talent can be approached in three different ways. Firstly, some authors argue that talent is something you have from the day you were born; this is called the nature approach. Secondly, others state that talent is something you develop during your life. The third approach is a combination of these two approaches. Echols (2007) is an author who agrees with the nature approach. He states "Talent represents the strengths of a human that results from connections in the brain formed early in life, well before the teen years" (Echols, 2007, p. 37). Barab & Plucker (2002) agree with the second approach. The authors state that talent is a combination of an individual, his physical surroundings and the social-cultural context he finds himself in. The meaning of the term talent development in the arts sector varies per domain or even per situation. For example Drenth & Van der Zant (2007) state that talent development starts with youth at education, while the contemporary art centres often call this cultural education. Therefore, one of the conclusions of the research that has been done on talent development in the Netherlands and United Kingdom is that the definition of talent development is still not clear in the cultural sector. For example, results showed that the definitions that the contemporary art centres give vary widely. The connection between the policy makers, the Council for Culture and the cultural organisations would possibly improve if there was one clear definition made, which would be used by all the parties. And whether talent can be developed or not, it is a task of contemporary art centres to develop artists' skills and to guide them in the cultural field after the academy.

Contemporary arts centres and talent development

The contemporary art centres all work on talent development and they play an important role in this. Mostly they work on talent development for many years or even since they have established. Moreover, it is embedded in their general programs. The contemporary art centres are an important intermediary party between the art academies and the creative work field. Through their efforts artists get the chance to experiment, to develop their (presentation) skills and to expand their network. The centres organise different activities, however, research showed that they mainly work with upcoming artists in their exhibition space. Those artists are selected on the basis of their work, the qualities they have, their talent and the relationship their work has with the organisation and the current context. Age is not a selection criterion. In addition to the exhibitions focused on displaying work from new talents, the contemporary art centres have their own activities. This varies from master classes, research programs, courses, residence programs, workshops and internships.

Talent development is usually part of the general program of the contemporary art centres, which often results in unclear monitoring methods. The research showed that the interviewed contemporary art centres in The Netherlands do not set up goals specifically focused on talent development. Even though results showed that in London they do set up these goals, this is basically because it is required by their subsidizing organisations. Setting up goals is important, because it gives the organisations the opportunity to evaluate the program based upon these goals. It is the first step in the evaluation process: proper and effective evaluation afterwards starts with setting up goals up front. Contemporary art centres should therefore take the formulation of these goals serious for them to be beneficial in the end.

Influences

A visual artist's career is influenced by many factors, both internal and external levels. On an internal level, the question remains if the contemporary art centre has contributed to the artist's success or if the contemporary art centre

has selected the talent very well. Furthermore, the career is influenced by external factors, for example it depends on who sees the work, at which moment, and who writes about it. Between all these influences, it is difficult to measure the contribution of the contemporary art centre. In addition, politicians are mainly focused on short-term achievements, while the contribution of the contemporary art centre to a visual artist's career can take years. Also, when an artist 'fails' in a contemporary art centre, for example with bad visitor numbers or negative reviews, an artist can learn from this, and this might influence his or her career in a positive way in the end. In order to validate their programs it is important that contemporary art centres do evaluate and that politicians are willing to wait for these long-term evaluations as well.

Methods to evaluate

Since evaluation is highly important, there should be a clear strategy for this. However, the contemporary art centres in The Netherlands have a limited number of employees and they do not have time and money to evaluate the program thoroughly. Evaluation methods for talent development in the arts are made, for instance by Windhorst & Van der Zant (2010, p.53-56) and Willemsen (n.d.) from Art Notion. However, the contemporary art centres do not make use of these structured methods to evaluate. As Pieter Fleskens from Marres said in an interview about the evaluation of the programs and artists who contributed: "That is something you always would like to do, but we do not have time and money to do it in a structured way." Moreover, Ton Broekhuis from Noorderlicht said: "I see that it work, I am there. And of course we discuss the program with the project leader afterwards". However, the organisations in London are as well still looking for structured methods to evaluate their programs, especially to prove to the politicians that their programs contribute to talent development. The arts centres in London are trying to develop their own evaluation methods. For example, Camden Arts Centre has made a timeline of an artist's career. Although this is a genuine attempt for effective evaluation, it is a difficult thing to do and cost a lot of time. Moreover, according to the director of Camden Arts Centre Lena Nix, this is not possible with every artist. Arts Admin

is working on structured team evaluations for projects and they have made a movie where artists explain how the bursary program of Arts Admin contributed to their careers. The art centre Space has got evaluation forms which are filled in by artists and which are discussed by the project leader and team. The research showed that each of the organisations is looking for possibilities to evaluate their own programs in their own way.

Importance of evaluation

Evaluation of talent development might be a difficult topic, but also an important topic. According to Willemsen (n.d.) there are four arguments why it is important to evaluate (art) projects: (1) it provides the overview of the impact of actions and the effects of decisions, (2) thereby it gives control over the implementation of a project, (3) it shows the results of a project, (4) the organisation becomes owner of the gained knowledge and experience. The Art Council of England (ACE) also stresses the fact that measuring is important. Reeves (2002) has done research into this topic for the ACE. She states that the field itself has accepted economic, and more recently, social rationales for its activities. Currently the opinions in the art sector vary widely about priorities for a future arts impact research programme, but some corresponding topics have occurred from theories and discussions. Some examples are: "Agreement around the need for common definitions and concepts to underpin measurement of arts outcomes and consistency in their use, the need for systematic evaluation and more robust methodologies and evidence" (Reeves, 2002, p. 102). As underlined by the research and mentioned before, this is also a problem for the contemporary art centres; they do not have a clear methodology that can be used for evaluation. Although Bosch (2012) is convinced of the necessity of measuring arts, she also thinks it is a difficult task. Bosch gives workshops about evaluation in the arts sector and she states that general evaluation methods are difficult to use in the arts sector, because they were not created for the arts and culture sector. Therefore, evaluation methods for arts and culture should be developed by the contemporary art centres, preferably even specialized for their own programs on talent development.

Although the current State Secretary Jet Bussemaker (2013) explains in her vision on the cultural policy that talent development is an important theme, the cutbacks will not be repaired. The focus on own income rates and cultural entrepreneurship will lead to fewer possibilities for talents (Raad voor Cultuur, 2012). Contemporary art centres show upcoming, new artists. They were established to experiment and innovate, but it is difficult to get funding for these tasks. Getting money for unknown artists and projects is tough: funds do not always give grants for pioneer projects, so an open and flexible approach is required. Furthermore, it is difficult to get donations and to find sponsors for projects or artists that are not well-known, specifically in this economic recession. Moreover, a funder should be aware of the fact that if contemporary art centres have to reach a certain income norm or number of visitors this will influence their way of programming. This is not what the organisations were originally meant to do. The organisations in London do not specifically get money for their talent development programs either. Their role in talent development actually costs them money; however, they see it as an investment in the future. In order to prove the importance of investment by external parties in talent and the development of this talent, evaluation of the programs are required.

Conclusions

In short, contemporary art centres play an important role in the field of talent development of visual artists. However, consistent guidelines, methods and proper acknowledgements of the importance of evaluation, fail to receive attention. Evaluation of the programs and the influence on an artist' career is a difficult task, because many factors (internal and external) are involved. Even though evaluation of the programs and the measurement of the influence on an artist's career are difficult tasks, it is important for art centres to validate and ultimately improve their programs. The outcome of these evaluations can prove the success of the programs for talents. This may be resulted in more attention and -hopefully- opportunities for our talents of the future.



/TEACHING EXPERIENCES

The video lectures revolution

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ABSTRACT

Video Lectures have achieved success even earlier than many other ICT-based teaching methodologies. Students find those technologies highly useful. They know how to use them and, in fact, they do use them because they feel more comfortable when watching or listening to the teacher than when being seated in the classroom. Hundreds of thousands of students are taking these classes, being a 100% online or combining the traditional class with online video lectures -in a blended learning way-. Thus, they are constantly opening and expanding their knowledge scope to contents all over the world. At the same time, a myriad of online students registered in Massive Open Online Courses (MOOC) are taking video lectures as non-formal learning. That is why Video Lectures constitute themselves a revolution in learning. This article helps to identify the need of video lectures to learn and to get access to other cultural contents. We offer some experiences which have helped to reach this revolution. At the same time, we contribute to extend the acceptance that this resource has for the students.

Keywords: Video lectures, rich video lectures, video lessons, video culture, MOOC, OCW.

INTRODUCTION

Indeed, video has become one of the greatest success resources in Internet. Digital videos are used in every field of the social, cultural and political life. With them we can broadcast every kind of content, from artistic events to cultural experiences, documentaries, interviews, conferences or learning sessions. Videos have also become other important resource, highly cited by research papers in many fields (Science, Arts, Medicine, Humanities, History) (Kousha, Thelwall, & Abdoli, 2012). Some of us are enough used to watch videos in commercial advertisements or in music websites. However, there is a more hidden scenery, that still remains, and has to be fully exploited by the masses: recorded video lectures, which are delivered asynchronously.

This kind of educational resource goes beyond traditional text contents and even presentations. The difference between recorded videos and real-time presentations is basically that the first allows the creator to deconstruct the process into its elements and work on each one separately (Bowles-Terry, Hensley, & Hinchliffe, 2010). With identical argumentation, this difference can be attached to recorded video lectures face to live lectures or real-time webconferences.

Video lectures are still unknown for too many people. Even though, a vast number of users have already discovered the power of video lectures to expand their knowledge. They are especially important for those who are studying in cent per cent virtual programs or in blended learning situations. Like other asynchronous technologies, recorded video lectures allow to be watched on demand, and students can follow them comfortably installed at their homes, as if they were seated in the classroom, in the tram or bus if they are equipped with mobile devices.

Why are video lectures a revolution?

In a brief time period, this revolutionary phenomenon could transform the traditional way of teaching (either if it has already done it).

Many websites are responsible for this learning revolution and they receive thousands of visitors per day. At this time, every minute, 1000 hours of video contents are uploaded to YouTube

(YouTube statistics, 2013). Of course, many of them are not educational contents neither lectures. Khan Academy has delivered over 260 million lessons (educational videos) worldwide and, last but not least, a hundred thousand students are connecting monthly (Khan, 2013). The digits are simply impressive.

In June 2012 more than 1.5 million people registered for classes through Coursera, Udacity and/or edX. These are MOOC in which video lectures are a key factor. In March 2013, Coursera alone registered about 2.8 million learners.

Video lectures add a group of advantages compared to other traditional methodologies:

- Isolation feelings: video lectures can help to reduce the isolation feelings students usually have when being enrolled in online courses against simple text contents. As it is described by several authors, students tend to withdraw if the contact with the instructor dismisses (Carr, 2000; Morgan & Tam, 1999). Unfortunately, the link between the student and the instructor through a video lecture is still weak. The student can view and hear the instructor but real communication processes are necessary. In e-Learning, students still have the need of building stronger relationships with teachers and avoid isolation feelings (Stow, 2005).
- Motivation: well-designed video lectures are dynamic contents which may motivate students more than the static documents, like PDF. Learner motivation is a key factor affecting online students (Muilenburga & Berge, 2005; Cole, Field & Harris, 2004).
- Self-pace: video lectures allow viewing a segment as often as needed to master the content. They give the students the opportunity to learn at their own pace, on their timetable, and at their convenience.
- Flipped classroom: classroom time may be spent in more active tasks, because the students may come to class with the lesson already taken. "It was great to have the review on video at home so that we could have more time in class to cover and apply the material" (said a student who participated in Rose, 2011 study).

World experiences

Nowadays, there is a plethora of video lectures experiences all over the world. Most of the universities have some kind of video lecture experience, although North American ones are in the forefront of this development.

Open learning resources, as those included in OCW, MOOCs, Open Content Project, Open Knowledge Foundation, etc., are using video lectures as the basis for their combined instructional methodology. MOOC use video lectures intensively; they have adopted an old form of teaching using a new technology. Many MOOC sites, like Coursera, are typically designed as a weekly syllabus of video lectures followed by quizzes or other assignments that evaluate if students have understood the content (Ahn, Butler, Alam, & Webster, 2013).

Some examples of Video Lectures repositories(in alphabetical order)

Collège de France

<http://www.college-de-france.fr/site/en-audio-video/index.htm>

Free Video Lectures

<http://freevideolectures.com>

Future Learn

<https://www.futurelearn.com/courses>

ICTP Science Dissem. Unit

<http://www.ictp.tv>

Internet Archive

<http://archive.org/details/education>

iTunes U

<http://www.apple.com/education/itunes-u>

Khan Academy

<http://www.khanacademy.org>

Learners TC

<http://www.learnerstv.com>

McGill University

<http://cool.mcgill.ca/>

MIT Video

<http://video.mit.edu>

New Hampshire Public TV

<http://video.nhptv.org/topic/history>

OpenupEd

<http://www.openuped.eu/courses>

Presentation Tube

<http://presentationtube.net>

Sophia

<http://www.sophia.org>

Ted Ed

<http://ed.ted.com>

UC Berkeley

<http://webcast.berkeley.edu/>

University of Oxford

<http://podcasts.ox.ac.uk/>

University of Washington

<http://www.uwtv.org/video/>

Udacity

<https://www.udacity.com>

Utubersity

<http://utubersity.com>

VideoLectures

<http://videolectures.net>

YouTube Edu

<http://www.youtube.com/education>

Video lectures and pedagogy

We can find many studies that have analyzed the students' perceptions and satisfaction levels. Survey-based studies usually search for the evaluation of perceptions, satisfaction and acceptance of students enrolled in video-based courses. To be effective, video lectures must be first accepted and used by students (Brecht & Ogilvy, 2008). Rose (2009), in a survey developed with online and face-to-face students, identified that a 100% of them showed some level of agreement with the statement "the instructor-

made videos helped me understand the material better". Morrison (2012) obtained near a 90% when asked if "the video lectures were effective in communicating the course concepts and content". In the survey carried out by Bagarukayo, Van der Weide and Mbarika (2011), a 73% of the students felt that watching videos would get a better final exam score and 27% did not think so. For Bridge, Jackson and Robinson (2009), since the implementation of streaming video, state the students' response has been overwhelmingly positive.

With regards to the learning effectiveness of video lectures, the overview is slightly different. The already quoted study (Bridge et al., 2009) says the effect of video streaming on program outcomes is neutral, even though they found some statistically significant differences. This result, the "no effect" on learning, has been detected in several studies (Nikopoulou-Smyrni & Nikopoulos, 2010; Viksil, 2011).

However, the research done by Arias et al. (2011) on the effects of video lectures shows this resource enhances learning and has a positive effect on the students' motivation and success. Others studies show video lectures can improve the students' grades and increase their overall level of satisfaction and confidence with the course (Chiu, Lee & Yang 2006; Day & Foley, 2006).

Recorded video lectures force teachers to develop their script and set up their own stage, like an actor or a news reader, with cameras, microphones, lights, computers, graphics, tablets, etc. Teachers have to pay attention to different aspects of the video capturing, like audio quality, camera focus, and troubleshooting techniques (Hayes, Handler, & Main, 2011).

In 2013, the Chronicle of Higher Education surveyed 103 professors who taught MOOC, and drew the conclusion. "Typically a professor spent over 100 hours on his MOOC before it even started, by recording online lecture videos and doing other preparation" (Kolowich, 2013).

A key element in MOOC is the presence of audiovisual contents. Often, videos are divided into short duration modules. Students value the

flexibility offered through the MOOC, which allows watching the weekly video lectures at their own pace and on their own schedule.

"I really, really like the absorbing information on your own time at your own speed, and through this sort of video format with someone that you know is a really good lecturer, has really carefully prepared these topics, and I think that's much more efficient [than traditional lectures]", (said one of the students in the experience carried by Bruff, Fisher, McEwen, & Smith, 2013)

Or this other quotation: "I felt like my needs were met and the video enhanced the quality of the teaching and learning. Without video, I wouldn't be able to concentrate for 3 hours" (cited in Irvine, Code, & Richards (2013).

At the Spanish University of Zaragoza we conducted an experience using Rich Video Lectures as a complement to the face-to-face teaching methodology. These Rich Video Lectures not only included a teacher's video and audio track, but they were composed of a screen capture track (screencast) in which the teacher was simultaneously drawing and writing, like in a whiteboard. Links to websites also appeared sometimes to extend the information or to lead to interactive activities which completed the practice. After the Rich Video Lectures the students were suggested to take a survey. All of them (100%) did evaluate RVL as a positive tool for studying and almost 80% of the students said they would prefer to study with RVL rather than with classical contents. On the other hand, there was no consensus when they were asked if RVL would displace classical text contents (in a range 1-10, average was only 6, for RVL).

Conclusions

From the above mentioned studies, we can state video lectures are a crucial tool in 100% virtual learning, like MOOC or OCW. They are also in face-to-face contexts, as a complement. Teachers are gradually changing their classical role of repeating the lectures a thousand times by equivalent videos which are published in the cyberspace. These video lectures can be simple or use a combination of multiple simultaneous tracks (Rich Video Lectures), like presentations,

quizzes, interactive activities, polls, links, etc. Most of the students declare to have a great satisfaction and acceptance of video lectures. Video lectures are usually considered an invaluable resource that provides the courses with high quality and engages them with the contents. It is worthy against the usual poor text-based contents traditionally used. That is why teachers have to take good note of this learning revolution.

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/INTERVIEW

Interview with Hilary S. Carty Hon. Fellow, Goldsmith's University

By Giannalia Cogliandro Beyens
ENCATC General Secretary

Why are you passionate about the arts and culture?

My work in the cultural and creative industries continues to be stimulated and motivated by my belief in the value & positive impact of the arts & culture on societies. There is an instrumental value, of course: we do combat social challenges; are effective as bastions of societal change; and we can be at the heart of community development. But let's not underrate the intrinsic value of culture on our lives – the joyful impact of interacting with creativity and being inspired by the imagination, innovation and the ingenuity of the sectors in which we work.

What brought me in to the arts was exposure through school/education, and it remains vital that we support arts education in schools, otherwise individuals like me, from average backgrounds, would not have the chance of finding our vocation. What keeps me involved is my passion, for dance (my favoured art-form) and for making a difference through the arts and creativity. My role is not that of the artist or

craft-maker. Rather, I walk alongside the creatives, supporting, encouraging, enabling, as coach, manager, commissioner, consultant, lecturer, adviser, seeking to add my skills and experience to positively impact the sector and society.

What is the Cultural Leadership Programme (CLP) and what became apparent while you were its Director?

From 2006-2011, as Director of the Cultural Leadership Programme (CLP), I was fortunate to work with a significant number of UK leaders in the cultural and creative industries. Unusually for the UK, this programme worked right across the cultural sectors from the arts and built heritage, through to the commercial creative industries, advertising and design. With sector-wide investment from Government and a new collaboration of sector lead bodies, the Cultural Leadership Programme was created to build on existing leadership practice, innovate new models and approaches and promote sustainable leadership development within a dynamic and fast-changing landscape. CLP would chart a vibrant period of research, experimentation and innovation in leadership practice. An independent evaluation of the programme reported a £1 to £4.20 cost-benefit ratio for organisations investing in the programme's activities, evidencing that good leadership practice improves financial as well as management performance.

What became apparent through the commissioning and delivery of those leadership programmes was the need to build in a diverse range of access points for today's leaders, ensuring both variety and flexibility to match the very eclectic nature of organisations across the sector.

What is the context in which cultural leaders are operating today?

Today's arts, cultural and creative sectors are very broad, covering a range of different business models, organisational types and contexts from large institutions with a history dating back to previous centuries; to medium scale organisations that boomed in the cultural enlargement after the 2nd World War; then to the myriad of micro businesses that give the creative industries a distinctive character.

The sector also includes a significant proportion of individual practitioners (artists, makers, producers, curators etc.) whose leadership practice may be through influence and advocacy rather than organisational hierarchies. Across this range of entities, leadership styles and structures differ significantly; and consequently, so do the routes to developing leadership skills.

Leadership training has also to meet the varied demands of the emerging leader-managing perhaps for the first time; the mid-career / middle management leader seeking the defining competences to make that leap to the top; and the established leader who must find the wherewithal to sustain proven success; to refresh, renew and maintain business competitiveness in an increasingly crowded market. And that market includes diminishing public resources and increased pressure on state funding for both the traditional and contemporary arts, culture and heritage.

Set against this backdrop, the requirement for a complex, varied and dynamic approach to leadership development is critical. Yet we know that arts and cultural organisations are not investing sufficiently in training development for their staff. A study for the Cultural Leadership Programme found that whilst most public and private sector organisations invested between 1 and 3 per cent of their turnover in professional development, the equivalent figure for the creative and cultural sector was 0.3 per cent.

How can a leader react to the challenges presented in today's complex and fast track world? Can you give some examples?

In some ways Leadership in the 21st Century is just the same as leadership before our time. The leader has to drive forward the vision; maintain the engagement and commitment of key stakeholders; manage people and programmes; and manage the bottom line, keeping things financially viable.

But we must always be watchful of pedaling too softly, and leadership now has a set of new and additional complexities. So the permanent demands of leading creative risk, business innovation, workforce development, resource

optimisation and stakeholder management; are compounded by the pace and dynamics of change. The speed of change; the impact of new technology; social media; the 24hour society; and the sheer variety of roles within the sector, enhance the leadership context and add to the leadership challenge. For example:

- There is a smart simplicity in the traditional organisational hierarchy of everyone knows where they stand. But with the trend for flatter structures, flexible teams, matrix working and virtual teams, leaders need are required to demonstrate a greater range of people management skills, to manage good performance; and the aptitude to nurture high-fliers as well as challenge the low achievers.
- We now expect to know our leaders, we want to see them on twitter, Facebook, Weibo, we want to know what they think, what they prioritise and what they value. So values-based leadership is essential and today's leaders need to be constantly on guard and "on message". We want their leadership to be transparent.
- So in addition to "setting the vision" and "managing the resources" the leader in the cultural and creative industries, as elsewhere, needs a full bucket of resilience as a core components of his/her toolkit. That resilience means the ability to keep going when the going gets tough; being strategic and opportunistic in the right measure. And also, social resilience, having good networks and connectivity across your sector, with other partners, nationally, internationally, the list goes on.
- We see our industry leaders traversing the globe from Tasmania to British Columbia from Mexico to Japan. So an international perspective must be part of his or her framework. And that internationalism pervades not simply the job market, but organisations and institutions too. Today's audience is no longer fixed by geographical or physical boundaries.
- Another dynamic of our sectors today is a reduction in longevity. There is now consistent pressure to "move on", "move up", "move out" – to prove yourself in one organisation, then go swiftly to meet a bigger challenge, develop a

better profile and build a stronger career. The outcome is that there is far less opportunity to learn and refine your skills on-the-job. Rather than gathering experience over time, we expect leaders to "hit the ground running" and make your lasting mark within the 1st 100 days.

This set of circumstances does serve to enhance the priority for formal training in leadership, providing an opportunity to gather, in a structured mileau, the skills and knowledge that are now core requirements for leadership development and progression. The University, Business School or structured learning environment can have a critical part to play.

With such diversity, complexity and challenge, how best can we effectively prepare and support leaders to be dynamic, resilient and creative?

In my experience, it remains critical to teach the basics, the leadership theories, models and approaches, so that leaders (whether emerging or established) can gain or secure an authority on the subject and build confidence from placing their own experience in an historical context and within theoretical frameworks. In my own teaching at the Fachhochschule Kufstein in Austria, I see the positive impact when students set their leadership style against standard models or when they interrogate the nature of "Followership" and reflect more deeply on the quality of engagement being evidenced amongst their colleagues back in the workplace.

So let us not dismiss the basics, even as we explore a wider curriculum. To increase the relevance of our subjects, we need to focus our energies not simply on the "what" of leadership but more specifically on the "how".

Firstly let's consider the options for blended learning, to respond to the variety of learning styles and preferences we consistently encounter, and ensure that we are making good use of the range of formats available:

- The cultural and creative sectors have grown through a process of work-based learning, transferring skills and approaches from person to person in industry settings. It remains important to draw on that bountiful resource, to validate and formalise work-based learning

outcomes by adopting learning plans and agreeing structured approaches. In that way we can benefit from facilitating peer-to-peer learning, formalising the opportunities to learn within industry networks; through job-shadowing or placements; and encourage reflection and understanding by viewing the work context as a live lecture theatre or classroom, a partner organisation for the University sector.

- On the other hand, leaders, particularly those with the heaviest workloads, also place a high value on residential workshops, a chance to step right away from the working environment and spend quality engagement time with colleagues, working through scenarios, sharing perspectives and approaches, and learning from the experience of others.
- The response to online leadership learning is more mixed. Whereas the “Digital Natives” are happily clicking through resources and participating in online chat rooms, the digitally challenged amongst us hesitate to embrace the wealth of tools that can and are being delivered through online platforms. Online is growing very rapidly and can bring access, efficiency as well as creativity to the learning arena.

So creating a variety of learning formats is important, particularly for the leader working in industry, who seeks or needs to combine their Masters level course with paid employment.

What are the ever-increasing range of leadership competences now demanded of today's leaders?

Rising up the list are discrete talents, now more pertinent and germane:

- Specific skills and experience are needed to support and actively promote diversity; – for how long are we going to read that women make up the majority of the cultural and creative industries except at governance, board and trustee levels, the higher leadership levels where power and influence are highest? We need leaders who will push to make a difference with or without legislation.
- Governance arrangements and priorities vary from sector to sector, from commercial to not-for-profit organisations, charities, local authority theatres and museums, amateur associations and sole traders. This makes

governance training an essential topic for leadership learning.

- Leaders need to be able to manage constant disruption, managing organisations and people through change.
- There is an increased demand for fund-raising skills and philanthropy expertise;
- Leaders need to be effective at making partnerships and collaborating, for both creative and organisational outcomes.
- They need to be politically astute and sensitive to local, regional, national and European agendas.
- They have to develop strong negotiation skills to navigate the array of new stakeholder relationships “with funders, with supporters, with audiences, with communities.
- And they need critically to demonstrate excellent advocacy and communication skills “to lobby and gain support from both public and private benefactors.

We need leaders who will keep learning. For whom continuous professional development (CPD) is not an acronym but a way of life, for them and their teams.

So we are asking our leaders to lead from the front our sectors, through the middle of their organisations and behind a weight of policy and industry challenge and change.

It is a big “ask”!

What do we need to acknowledge as we rethink leadership?

If we are Re-Thinking Leadership, then we need to acknowledge the complexity of leadership in the sector today. We need leaders to be sharp enough to understand the leadership spectrum and wise enough to discern the key challenges. We need them to be quick and yet flexible, safe and yet innovative. To achieve all of this, we need confident leaders who can work through the territory and gain an informed understanding of the world of leadership, and their place within it.

What is “soft-power” leadership?

Daniel Goleman (Emotional Intelligence) writes “to achieve improved business performance, leaders need to be emotionally engaged in their self-development. And that requires connecting the effort to what really matters to them.” So

today's curriculum needs also to raise the profile of the so-called "soft" leadership skills: Emotional Intelligence, Interpersonal Dialogue, Intercultural Exchange.

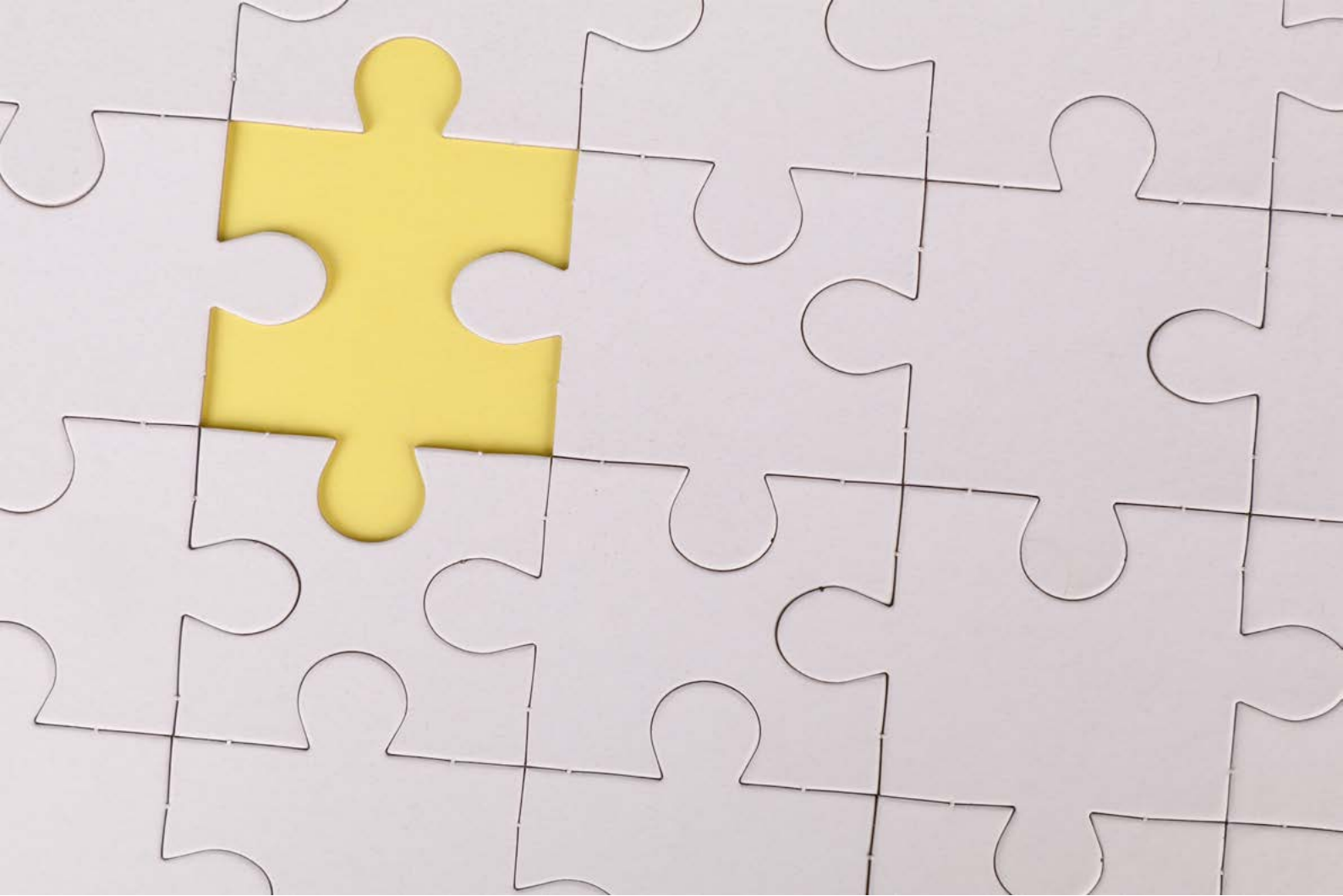
We need leaders to know their strengths; to promote dispersed leadership, matrix working and team-based approaches which step back from the front-leading charismatic leader and encourages the more egalitarian, relational leader, who sits among the team and encourages shared goals; facilitates shared approaches; and celebrates shared outcomes.

This leadership requires authority, generosity and security. The security that comes from a deep understanding of one's self: the good, the bad and the ugly of one's own leadership competences. Today's leaders need to know their motivations, their passion, their integrity, their authenticity. The global window through which the world now views its leaders – their vision, their values, their legitimacy – demands nothing less.

Can any of this be taught? What's the role of the Educator?

Some leadership competences, as Educators, we can certainly teach. But authenticity, that, the individual needs to find for themselves. It lies at the heart of their professional development. The Educator's role is rather to prepare the ground and support their growth. It is the core business of teaching. We are blending that core business with personalised leadership learning and amplifying its resonance for the world of work. We are indeed re-thinking and re-modeling leadership for the dynamic environments of the 21st Century.





/CASE ANALYSIS

Crowdfunding for large projects – the success of L’Endemà

By Ramón Castells Ros

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Professor at Barcelona University**

Introduction

In just a short time *Crowdfunding* has become highly popular in the Spanish cultural world and can now be seen as a possible alternative to (diminishing) public contributions. Traditionally, the conservation and repair of monuments and the purchase of paintings to complete public museum collections have been financed by, frequently anonymous, public contributions prompted by the close links of the project with the local community. Today, the internet makes it possible to transcend the physical and territorial barriers of traditional communities and enables local projects to be financed with contributions from around the globe. This strategy, therefore, has gathered pace at the beginning of the 21st century in step with the development of tools and social networks enabling it to be implemented. The idea is simple: a project can be financed by tapping into the potential of a large audience whose individual members can contribute small amounts of money to make a project a reality. The strategy appears to work, as the data published in the

Crowdfunding Industry Report indicates that in 2013 the volume of funding raised in this manner worldwide may have amounted to as much as 5.1 billion dollars.(a)

L'endemà experience

Verkami(b) was the first platform in Spain to offer this type of collective financing for cultural projects in Spain. Like the majority of crowdfunding platforms it uses a mechanism called *Reward-based crowdfunding*(c), which rewards donors' monetary contributions with goods, services or experiences.

If one analyses the projects which have raised funds via this platform one can see that a very high percentage aim to raise a sum which can be considered modest, as it doesn't exceed 3,000 Euros. This is the kind of project to benefit most from the system of *crowdfunding* due to the personal links which exist between the promoter and the donors, who are generally to be found amongst the promoter's immediate circle. This type of relationship make financing possible for two reasons: in addition to raising funds it reduces pressure and increases trust and this makes a positive contribution towards the success of the project. Obviously the main disadvantage is that the amount of funding possible is limited by the economic potential of the promoter's social group. *Crowdfunding* acts as a kind of incubator in this type of project as risk is shared and the creator is given support and encouragement, even before the project has been started. The success rate in this type of project is very high, but the higher the amount required, the lower the chances of success.

The funding of larger projects entails a greater challenge and needs planning and the deployment of resources in line with the objective in question. At the beginning of 2013 a Catalan cinema production company decided to finance a documentary using the Verkami platform. The total cost of the production was 600,000 Euros and the objective was to raise 25% of the budget using crowdfunding. The sum of 348,000 Euros was contributed by more than 8,000 donors, far exceeding the original targets. This massive and surprising response beat all former European crowdfunding records (153,000

Euros in Europe and 50,000 in Spain)(d). Below we analyse the characteristics of the project in order to understand the reasons for its success.

Keys to success

Subject matter

The film, entitled L'endemà (The day after), is a documentary analysing the independence movement in Catalonia, a live issue in Catalan society which enjoys considerable social support, demonstrated by the massive demonstrations called in 2012 and 2013 in favour of Catalan independence.

A clearly identified project leader

The successful career of the director Isona Passola, who instigated the project, is a guarantee of the final quality of the project. All the most important aspects of the project: promotional campaigns, film production, rewards etc. are directly linked to her.

Visibility on three levels

Mastery of social networks and communication on the internet is essential for the success of any crowdfunding project, but for this size of project it is necessary to back up the digital strategy with more traditional media. The producer stepped up her appearances on radio and television programmes and was more visible in articles in print media during the campaign in order to reinforce her intense activity on social networks, mainly Twitter, of which she is a regular user, with more than 10,000 followers. There was also a busy schedule of visits, meetings, and talks with citizens' organizations likely to support her project and to spread information about it through the social group they represent.

Design of rewards

This is a key aspect if one wants to achieve the greatest possible impact and to make it possible for all to participate regardless of their means. The seven categories of contribution designed for L'endemà ran from 10 Euros to 900 Euros; this can help to increase the effectiveness of the campaign as long as one is careful to define and to recognize the importance of each category. Public recognition is essential and should be included in all reward categories. In addition, the donor must be able to see the return on his or

her investment which, in order to avoid arousing suspicion amongst the sponsors, must be seen as neither higher nor lower than the amount contributed. For this reason, it is advisable to include some exclusive experience which is only available to donors. In this way, each category is linked to a reward which includes recognition, economic value and experience. For example, donors of 50 Euros were offered the chance to appear in the film's credits, a DVD signed by the director, and an invitation to the premiere.

Importance of initial campaign

Crowdfunding campaigns have a limited life, normally between 30 and 40 days, so it is important to have a good campaign launch. The "30-90-100"(e) rule shows that campaigns that achieve 30% of the funding objective in the first week have a 90% chance of achieving 100% of the amount sought. This theory is based on the idea that once the 30% barrier has been exceeded one begins to go beyond the immediate circle of contributors and reach people who are not directly linked to the promoter. At that point viral communication will generate an exponential increase in contributions. In this case the rule was exceeded by far, as in the first week the project achieved 82% of the initial objective and 35% of the final total.

Necessity to remain active throughout the campaign

Once the launch of the project is over there is a good chance that the promoting team will become demotivated and this can lead to the project being abandoned or finishing without success. In this case the objective was far exceeded, raising more than 180,000 Euros in 10 days, and it seemed that the campaign had come to an end. Nevertheless, in the middle of the campaign the promoter announced that the project was not going to use public funds and called on civil society to increase its commitment and contribute 50% of the total needed to produce the film. This new objective entailed redoubling efforts but it succeeded in increasing public support for the project.

Conclusions

With this combination of strategies it was possible to provide the project with 60% of its finance, a sum which made it possible to make the film. There are many issues about the use of crowdfunding as an effective fund-raising tool for larger cultural projects but the experience analysed shows that it is a system which opens up new avenues at a time when financing is one of the greatest challenges for any promoter.

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