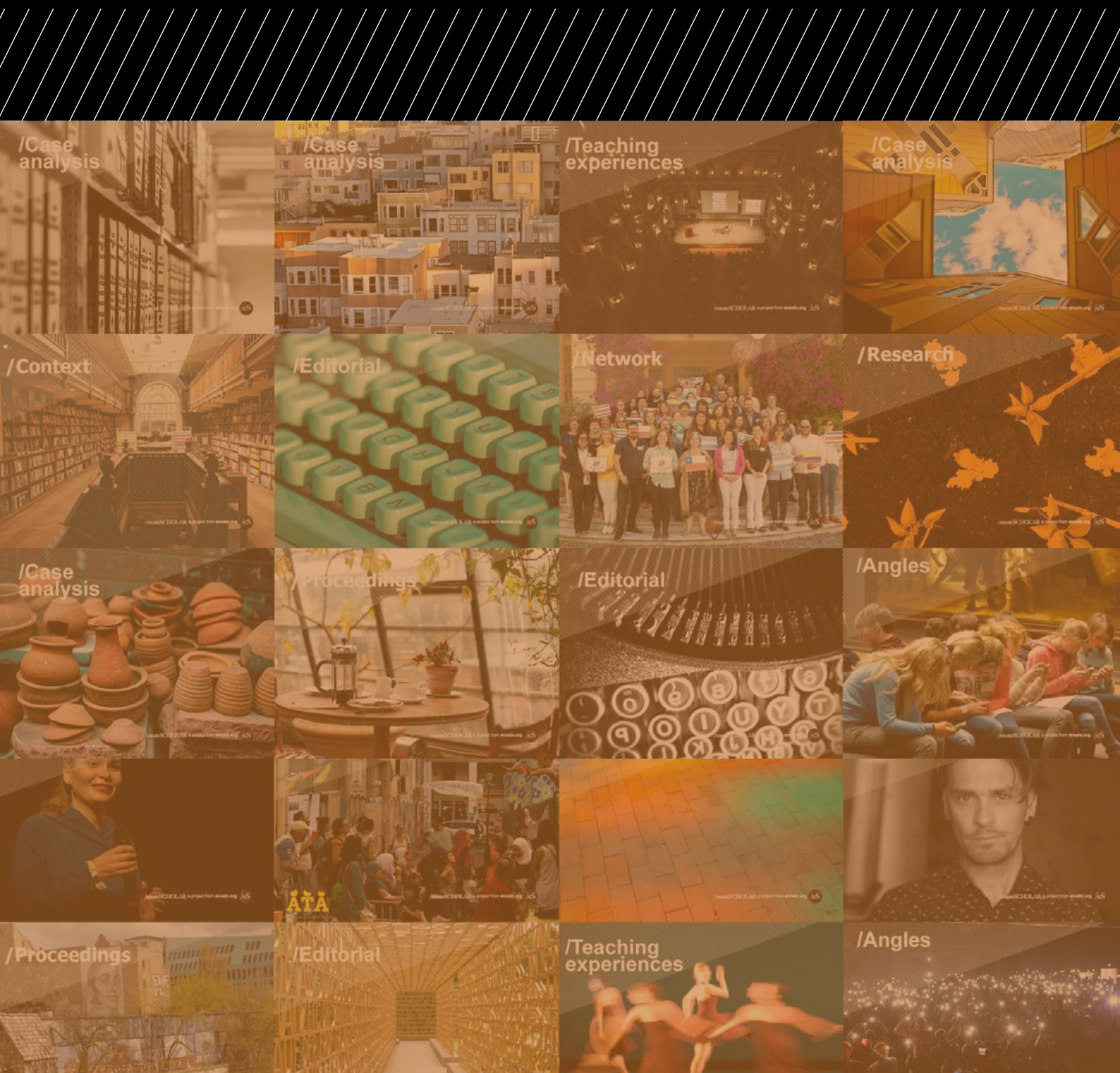


# CULTURAL MANAGEMENT EDUCATION IN RISK SOCIETIES





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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**

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## **Editors**

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## **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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/EDITORIAL

# **Cultural Management Education in Risk Societies – Towards a Paradigm and Policy Shift?!**

**By Annick Schramme**  
President of ENCATC

The events of last year like the terrorist attacks in Paris, Brussels and Nice; the huge amount of refugees, or the Brexit, to sum up only some of them, are not new, they are only the expressions and the intensification of a process that has been already going on for a longer period. Ulrich Beck and others had already proposed in the 80s that in late modernity Western industrial societies are undergoing a process of transformation into risk societies. Traditional institutions are not able anymore to respond to the fundamental global changes of society, like climate change, the financial crisis and/or terrorist attacks. Only the anticipation of global risks has a reflexive possibility to unite people and foster a cosmopolitan vision.

The topic chosen for the 24th ENCATC Annual Conference in Valencia was a challenging one: **Cultural Management Education in Risk Societies – Towards a Paradigm and Policy Shift?!**. We wanted to reflect on the possible consequences

of this evolution: how this new world is changing the position of the artist, for example. The artist-entrepreneur is becoming the new practice. The artist-entrepreneur is working in a different way: he is active in different places, at different levels, and is executing several projects at the same time. The artist is creating not only economic value, but social value as well. Although he often likes this flexibility and combination of different jobs ("multi-job holding"), his position is also very vulnerable. Therefore, the artist is looking for new forms of collaboration and/or partnerships. Another important evolution is the impact of technology on arts and culture, not only on the creation of content, but also on the way of producing and distributing. The development of new business models is required to respond to that evolution. Moreover, the role of the audience is changing. Participants are not longer passive spectators but become more and more actively involved in the creation process (by co-creation mechanisms).

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Our society has more than ever evolved into a dynamic networking environment, asking for basically different skills.

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Faced with a changing social environment, in which individual networking, coping with permanent change, and handling persisting uncertainty are paramount, we will have to re-think our curricula. More than ever we will have to take the evolving lack of pre-defined career-development and planning into account. We have to prepare the entrepreneurial *ant* for its lifelong dynamic journey through modern cultural and creative work spheres (Kooyman & Jacobs, 2015). Permanent change and innovation has become part of our sustainable surroundings. Our society has more than ever evolved into a dynamic networking environment, asking for basically different skills.

With this new issue of the *ENCATC SCHOLAR*, we want to give the platform to stimulate the reflection on education and research in cultural management and cultural policy from an international

perspective. We always want to explore theoretical roots and pedagogical approaches and we want to share good practices with each other. Teaching in our areas – cultural management, policy, entrepreneurship or leadership – gives a lot of opportunities to explore new teaching methods that are focused on a close collaboration with the working field (co-creation is becoming more and more the practice in the academic world), the use of digital tools, the development of intercultural competencies, the cross-fertilization between different disciplines. We always try to link theoretical insights with practical skills, and to stimulate a high degree of self-reflection. I hope this issue will give you a lot of inspiration for your practice.

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#### **Annick Schramme**

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/TEACHING EXPERIENCES

# Leadership in a multicultural environment within the field of performing arts

**By Sanja Petricic and David Edelman**

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*A case study on the creation of a summer project in leadership and performing arts management through a student exchange between USA and Europe*

## INTRODUCTION

The traditional image of conservatories as elite institutions that are removed from the reality of society is changing due to the evolution in audiences, society and the performing arts profession. These changes include the growth of multicultural communities, the impact of new technologies, changes in the nature of audiences and consumers, and the higher standards of artistic quality that they demand

(Amussen & Smilde, 2007). For these reasons, it is important for professional performing artists (musicians, dancers and actors) to have a deeper understanding of both managerial and artistic leadership roles in contemporary society. It will help them in interacting with other performing artists within their working environment as well as with the audience. The artistic leader of an orchestra, dance company or acting group will also be perceived as an educator whose goal is to provide the artistic vision that can align with and be supported by the members of the performing group. Artistic leadership requires the judgment to create and frame a project that will succeed, and will enable the participants to hear, see, feel and understand the connections that are integral to the creative process (Renshaw, taken from Smilde, 2009). On the other hand, being the public figure in the media, the conductor, choreographer or play director should be perceived as an educator whose goal is to bring the art and the world of the performer closer to the audience.

Due to the growing awareness of multicultural society in all parts of the world, Hagoort (2000) argues that the most important task of a contemporary arts manager is to determine the importance of globalization to one's own cultural organization. The changes in the performing arts profession that have taken place during the past half century should not be ignored. Conservatory performing arts leadership training that is deeply rooted in the 19th century should be challenged in order to meet the demands of the 21st (Polisi, 2005). Management theorists and practitioners must engage in a conversation to reposition cultural organizations within a global perspective. The questions are: Does the current curriculum at performing arts institutions in Europe and America prepare their students for these kinds of challenges? Are the students able to take the initiative in the global performing arts market of today?

The objective of the summer project in leadership and performing arts management that would take place in Athens, Greece, 2017 would be to discuss intercultural awareness and better the understanding of different social and political environments through field work, cultural visits, focus group discussions and joined art projects

between graduate students from Shenandoah Conservatory in Virginia (USA), Faculty for Media and Communication in Serbia and Janacek Academy in Brno, Czech Republic. The results of this summer project would lead to further discourse on important issues for implementing theoretical research work within the practical experience of arts administration and management infrastructure in both Europe and USA cultural sectors.

### The origins of the summer project

Reflecting on the experience of students from differing cultures in a previous student exchange project in Belgrade in 2015, while working on a collaborative performance for the local audience, the challenges in cross-cultural communication within the team became clear. Observing the newly developed team going through the struggle to find common ground and to create a shared understanding of their concept for the performance in the local community of Belgrade provided insight on the process of building an intercultural team. This challenge was expressed by one of the participants in the intercultural team as follows:

"The language is the biggest issue for me. During our meetings, we are communicating in English but for both of our teams it is not our first language so there are many misunderstandings... I am getting lost with our new concept of the local performance because I can't express myself clearly during our team meetings. Whenever I start talking I get worried about the proper grammar, how many mistakes I make in one sentence so I can't get my message across. Then I turn to my colleagues from Serbia and start talking to them because it is easier. At the same time, other members of the team start speaking in Czech to each other and soon we have two teams instead of one".

This was the moment when the process of intercultural awareness began. The issue of difficulties with language became a problem, demotivating some members of the team while heightening the challenge and motivation for others. After several team meetings, it became clear that the students who had the most

patience, flexibility, clarity and innovative ideas became the informal leaders of the team. They started using different communication tools such as singing, playing music or drawing pictures and symbols through team building games to interact with each other in a more relaxed environment. For their discussions, they picked less formal topics that all of them could participate in such as "dating, travelling, finding jobs after school". Students who were able to build trust and empathy from others within the team started leading them and creating common ground for their future work.

This international collaboration between students in the field of art management was initiated four years ago at Janacek Academy in Brno (Czech Republic, JAMU), where students and professors from JAMU and Faculty of Media and Communication in Belgrade (Serbia, FMK) developed a new platform for discussion on the professional profile and current position of the art manager in the 21st century. The main topic of discussion was the *cross-cultural teaching methodology for art management courses* that included lectures and workshops for professors and graduate students in art management from Janacek Academy in Brno (Czech Republic), Academy of music and drama in Bratislava (Slovakia), Mikkeli University of Applied Science (Finland) and Faculty for Media and Communication, Belgrade (Serbia).

Continuing the collaboration work in the field of art management by promoting cultural diversity through external relations, JAMU students from the Czech Republic visited the Faculty for Media and Communication in Belgrade in September, 2015. The objective of the research within the Art Management Infrastructure (AMI) project was to examine intercultural awareness and better understanding of different social and cultural environments through field work, discussions and joined art project presentation between JAMU students from Czech Republic and FMK students from Serbia. In April 2016 students from Serbia visited and observed the work of JAMU students in Brno (Czech Republic) at the ENCOUNTER festival that they were hosting.

The summer project in Athens, which will be held in 2017, is based on the idea of student exchange between the Shenandoah Conservatory in Virginia (USA), the Faculty for Media and Communication in Serbia and the Janacek Academy in Brno (Czech Republic), providing the opportunity for students in the field of art management from these countries as well as the host country to share their knowledge and experience by developing intercultural student teams for research work in the field of art management, engaging and responding to new developments in arts, economics, societies and education. This project continues with the idea of intercultural awareness: European students will be joined by USA students within the field of leadership in performing arts and art management, finding common ground issues within cross-cultural leadership possibilities in global performing arts markets of today.

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European students will be joined in Athens by USA students to find common ground issues within cross-cultural leadership possibilities in global performing arts markets of today.

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#### Cross-cultural leadership

According to Northouse (2010) globalization has been rapidly developing in the last 10 years as people around the world have become more interconnected through international trade, cultural exchange and use of worldwide telecommunication systems. He further argues that globalization has increased the level of interdependence between nations in economic, social, technical and political aspects, creating the need for better understanding of how cultural differences affect the quality of performance practice. As a result of this phenomenon, designing multinational organizations or managing organizations with culturally diverse

employees becomes a major challenge (House & Javidan, 2004).

The position of the arts manager has evolved as well, demanding new competencies in cross-cultural awareness and practice. In the framework of global discourse, the art managers should develop in depth understating of the impact of globalization on their own cultural organizations, including areas such as continuity, artistic innovation, competitive advantage and practical thinking (Hagoort, 2000). The important dimensions of cross-cultural leadership such as trust, empathy, transformation, power and communication that Grisham (2006) and Goleman (2002) talk about should not be omitted. Goleman emphasizes the need for emotionally intelligent leaders who demonstrate the competencies of self-awareness, self-management, social awareness and relationship management. Grisham points out that living in the world of virtual teams and short schedules, building trust has to happen quickly despite the fact that the process of building and nurturing trust requires time and patience. Grisham (2006) further argues that there is a strong connection between trust, empathy and communication. In order to understand another person's perspective there must be explicit information (dialogue, body language), context (education about a culture), reflection and re-engagement. However, Drucker (2000) makes the compelling remark that "What can be learned cannot be taught, and what can be taught cannot be learned". This idea poses the question of cross-cultural leadership skills development and knowledge transfer where the ability to communicate complex tacit knowledge such as cultural attitude cannot be taught. Grisham (2006) further argues that in a global marketplace it is essential for time to be available for the translation of explicit information into tacit knowledge.

These are the reasons why student exchange programs should be more developed between Europe and the USA. One of the main goals of such programs is to provide graduate students of arts management and leadership with the opportunity to experience different cultural attitudes, ways of thinking and solving problems, work habits and cultural values systems. Through

various experiences gained in the summer exchange program that will take place in Athens, students will further develop their skills of cross-cultural leadership by sharing and adapting to new transcultural leadership visions of today.

### Culture and leadership

Another aspect of leadership in a multicultural environment is the influence of different cultures on the leader-follower relationship building process. Adler and Bartholomew (1992) discuss the idea of cross-cultural competencies that need to be developed within leadership in globalized societies of today. One of the crucial points they make is the necessity for leaders to adapt to living and communicating in other cultures which requires relating to people from a position of equality rather than of cultural superiority. Along with this idea Ting-Toomey (1999) argues that leaders in global society need to be able to create transcultural visions. In order to clearly articulate and implement those visions in culturally diverse workplaces, leaders need to acquire a challenging set of competencies and communication skills.

Before discussing further about the impact of transcultural visions on multicultural environments, it is important to define the meaning of the word *culture*. According to Northouse (2010) many anthropologists and sociologists have debated and defined it in dissimilar ways. One of the definitions that Northouse (2010) cites in his work is that culture presents the learned belief, values, rules, norms, symbols and traditions as shared qualities of a group that make it unique. Another similar definition is that culture is the way of life, customs and script of a group of people (Gudykunst & Ting-Toomey, 1988). Other concepts that have a significant impact on how leaders influence others in multicultural environments are ethnocentrism and prejudice. As Northouse (2010) points out ethnocentrism is the tendency for individuals to give priority and value to their own beliefs, attitudes and values within their group over those that belong to other groups. It is the perception of people that their culture is better and more natural than others. He further argues that this way of thinking could become an obstacle to effective leadership because it prevents people from understanding and respecting other points

of view. Thus, the real challenge for cross-cultural leaders is to find a good balance between accepting the other culture's values system while at the same time remaining grounded in one's own cultural values. Again, the question of trust and empathy (Grisham, 2006) that was mentioned earlier in this paper becomes very important in the relationship building between leaders and members of cross-cultural teams. Prejudice goes beyond ethnocentrism and refers to judgments about others that are based on previous decisions or experiences. As Ponterotto and Pedersen (1993) point out, prejudice involves inflexible generalizations that are resistant to change or evidence to the contrary. Furthermore, it is a largely fixed attitude, belief or emotion of an individual about another individual or group that is based on wrong or unsubstantiated data (Northouse, 2010). Therefore, another challenge for cross-cultural leaders is dealing with the prejudices of the followers as well as their own prejudice for different cultural environments. Since both ethnocentrism and prejudice prevent individuals from fully understanding and appreciating the unique experiences of others, it is the leader's responsibility to find ways to negotiate with followers from different cultural backgrounds on the shared vision and behavior of the group.

#### The thought process in the development of the summer project Greece 2017

In the process of developing the platform for the cultural visit of Shenandoah Conservatory students in Athens (Greece) the following questions were proposed to be the central point of discussions: What are the advantages and disadvantages in creating new artistic visions in an environment with strong cultural heritage and historical background? Does the presence of old traditions and value systems present some kind of ethnocentrism that could become an obstacle in creating transcultural visions? Does lack of contact with and understanding of other cultures inhibit successful arts leadership within one's own culture? Another issue that became important in the discussions of the previous AMI Project in Belgrade, in 2015, was the common use of the word "globalization" and how the phenomenon affects work on an intercultural level in the field of arts management. Furthermore, what would be

the obstacles of intercultural teams that operate in virtual environments? Since there is more emphasis on the cross-cultural leadership aspect in performing arts, the next project in Athens, in 2017, will include the topic of finding correlations between promoting universal values system through storytelling of Ancient Greek philosophers and "globalized" value system in the arts society of today. This will include investigations of Theory of Mind that begins with Plato, continues through Descartes, and into the current research of how cognition and emotion interact in the human brain. The key issues on finding connections between globalization and the development of new cultural environments in global as well as local communities throughout this project correspond to Hagoort's (2000) ideas of cultural impacts of globalization and the increased level of a nation's interdependence that was proposed by Northouse (2010).

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The exchange will include the topic of finding correlations between promoting universal values system through storytelling of Ancient Greek philosophers and "globalized" value system in the arts society of today.

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#### Transcultural leadership vision development

Instead of trying to find the answer to the question, "what is the profile of the professional performing artist in the 21st century?", the project in Athens will focus on the artistic leadership role played by professional musicians, dancers or actors in contemporary society. We will explore the ways in which artistic visions of performing artists influence members of their audience on local as well as global levels. The idea of performing artists having an impact on social and political changes in contemporary society coincides with Sicca's interdisciplinary approach to arts policy and management studies (Sicca, 1997).

As the student intercultural team of the AMI Project in Belgrade was developing their own cultural space and working on their final presentation for the audience, more practical aspects of work were discussed during their visits to cultural organizations as well. These practical aspects included the development of sustainable global arts management vision geared towards basic management functions including production, marketing, organization, finance and cooperation. Following this idea, both JAMU and FMK students were asked to formulate artistic visions that corresponded to their global ambitions, emphasizing globalization of cultural and artistic processes through a series of practical exercises. Students of the AMI Project were asked to propose a new model of the globalized cultural institution by analyzing the economic, social, cultural and technical conditions that will be needed in order to realize their global ambitions. Issues such as organization, finance and cooperation were brought up in debates. Students explored the possibilities of private and public funding of globalization, and what kinds of sponsorship would be interested in supporting bi-national (Serbian-Czech) or international cultural organizations. One of the most interesting ideas that came up between the students from both countries was to create an international space for art managers and performing artists who could spend some time in the same working space, exchanging ideas, creating short-term projects or performances for the local audience. As it was described by one of the students in the AMI Project:

"So, these young entrepreneurs would live and work together in this international space for a limited amount of time. They would pay for accommodation but would also be able to use the space for work, team meetings, performances.... It would provide some kind of 'HUB' for art managers and artists to meet from all over the world".

Creating joint space for students from other countries to meet each other, exchange ideas and create new projects is the essence of globalized society of today. The goal with the next project in Athens is to continue with this idea of building intercultural teams who will create

transcultural visions in performing arts globalized environments.

### Methods for researching the promotion of cross-cultural leadership through a student exchange program between Europe and the USA

Data from the presented case study will be obtained through the use of qualitative research methods including the observation technique, debates, informal discussions, field notes and personal reflections. In the previous AMI Project, five students from JAMU and five students from FMK participated in the research that took place in September 2015 in Belgrade and in April 2016 in Brno. The topic of the research was the importance of globalization to their own cultural environment. In this paper, quotations from the final debates and informal discussions were used to illustrate the positive correlation between the development of an intercultural student team and the deeper understanding of cultural diversity through cultural external relations by engaging and responding to new developments in the arts, economics, societies and education in both countries. According to Patton (2002) there are three different ways to approach the qualitative interviewing process which include the informal conversation, general interview guide approach and standardized open-ended interview. In this research, the open-ended interview approach has been used since all participants in debates and informal discussions were graduate level students of art management with professional experience that are deeply involved and affected by the issues that were discussed. The next phase in the research process towards a summer project in Athens includes informal discussions and online debates between the planners on the topic of cross-cultural leadership in the performing arts, including elements such as building trust, developing empathy and communications skills as well as creating transcultural visions. Based on these discussions the summer program curriculum will be designed.

### Conclusion

Research projects such as the 2017 summer program in Athens may be very effective in stimulating development of intercultural student teams for research work in the field of leadership and arts management by having

the students engage and respond to new developments in arts, economics, societies and education. The collaboration between the Shenandoah Conservatory, the Faculty for Media and Communication in Serbia and the Janacek Academy in Brno that will take place in Athens will increase intercultural awareness and better understanding of different social and political environments.

Results of the previous AMI Project had positive effects on the improvements of the FMK course curriculum in the field of art management within the ongoing reaccreditation process and reforms in Serbian higher education system. These changes were made by implementing different aspects of highly successful models of the same type of courses at JAMU arts management program that had improved the current course curriculum at FMK. The reason why this project continues in Athens is to expand the idea of implementation of successful models and curriculum development through cultural student exchange between Europe and the United States. The research results of both projects will enhance discourse on the important issue of implementing theoretical research work within the practical experience of arts administration and management infrastructure in these countries.

In this world of highly demanding markets in the professional performing arts business, students of the performing arts field should develop, mature and grow in two different areas of expertise. They should acquire managerial work and leadership skills as well as in-depth artistic training that would prepare them adequately for multiple tasks that require interdisciplinary skills in the field of professional performing arts. As cross-cultural leaders and performers of today, we have the responsibility to accept change as a crucial part of our professional careers, constantly adapting to the new challenges that we will be facing in the future, and helping society to accept those changes with contemporary approaches to knowledge and training. Exchange programs will help the students to become effective and powerful cross-cultural communicators and build successful careers as artistic entrepreneurs of today.

### Questions for further discussion

- What are the advantages and disadvantages in creating new artistic visions in an environment with strong cultural heritage and historical background?
- Does the presence of old traditions and value systems present some kind of ethnocentrism that could become an obstacle in creating transcultural visions?
- What would be the obstacles of intercultural teams that operate in virtual environments?
- In which ways will this summer project provide students of arts management and leadership the experience of different cultural attitudes?
- In which ways will this summer project introduce students to different concepts of work habits and cultural values systems?

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/ANGLES

# Cultural risks in digital societies

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“Someone said with great foundation of truth that printing certainly spreads scholarship, but that it would have reduced content. To read too much is bad for thought. The greatest thinkers I have found, among the erudites I have met, those who had read the least. Or is recreation of the senses for nothing?”  
(Lichtenberg, Aphorisms)

This text will be structured in three parts. In the first part, which works as an introduction, what follows is framed in the theory of the risk society. After that, a central part is presented in which I explain the way I conceive the digital society with its properties of generativity and incommensurability, on one side, but mostly as a structure subject to a capitalist dynamic: cognitive capitalism and pollination of knowledge. With regard to that, all of us and billions of people around the world – with our clicks, likes and tweets – are pollinators like bees, whose pollen is exploited by large companies. The third part will specifically focus on cultural risks and challenges of the digital society.

### The era of manufactures uncertainties

The underlying ideal to modernity is established with two mandates, one explicit and one hidden behind an admonition: the first is reflected in the Kantian imperative “dare to think”, which promotes independence and originality of the individual in the pursuit of knowledge and learning; the second underlies the warning “the deceitful gaze”, a clue to suspicion and mistrust of a flattened reality which conceals the existing and deters the possible. This warning has an artistic and narrative affiliation, embodied in paintings such as “The sleep of reason produces monsters” (Goya, 1799), or in literature[1]. In *The Fable of the Bees* (1705), Bernard de Mandeville presumed that society works through a “clever trap” and in *Discurs sur les ciencias et les arts* (1750), Rousseau presents the “garlands of flowers on iron chains” that corrupt souls[2].

The social theory of the risk society[3] has its founding moment in the early 80s of last century with two, already classic, works – that of Mary Douglas and Aaron Wildavsky in 1983, *Risk and Culture*, and that of Ulrich Beck in 1986, *Risikogesellschaft* – both feeding and projecting the audacity of knowledge and suspicion about the flash and glitter of contemporary society to try to understand its inherent toxicity. “In advanced modernity”, declares Beck, “the production of wealth is always accompanied by the social production of risk”, which is implicit and the result of the deployment of modernity: “they [risks] become stowaways of normal consumption. They travel on the wind and in the water. They can be in anything and everything, and along with the absolute necessities of life (air, food, clothing, home furnishings) they pass through all the strictly controlled protective areas of modernity” (Beck, 1986, p. 25 & 13). They have been fathered, not by the crisis, but because of the success and triumph of modernity. The production and distribution of wealth (labour, consumer goods and social welfare) generate the social production and reproduction of risks and pollution, wastes and garbages, economic crisis and terrorism as unintended consequences. The risk society brings a historical break from the previous forms of danger – attributable to nature or the wrath of the gods; the risks, it is said, are produced industrially, externalized economically,

individualized judicially, legitimized scientifically and minimised politically. Moreover, they are global, endemic and without recognisable or attributable responsible agents; the responsibility is transferred to individuals so that everyone has to assume the “guilt” of everything that happens, be it unemployment, exclusion, cancer or emotional instability (individualisation process).

In Beck's theory, the analysis of the role of science and the media occupies an important place but, as we know, it gives no attention to information technology and communication, cultural industries and the creative sector, to culture as such[4]. In that sense, his understanding of risk and also of globalisation is partial, incomplete and biased. Are we to infer from this that his theory is not useful for reflection on cultural management, cultural policy and culture? Faced with the economic conflicts of the industrial society (resource allocation), Beck declares, those of the risk society are cultural. They depend on the perception and their understanding depends on the symbolic thresholds of tolerance which exists in every society. It generates a culture of uncertainty. This culture of “manufactured uncertainty”[5] is ironic and ambivalent. On the one hand, it is a disenchanted awareness where *we do not know what we do not know* and, therefore, invites the warning, precaution and prevention; and on the other, it combines the perception of threats as well as the need to continually reinvent institutions and new ways of doing politics. Therefore, we are faced with a theory whose objective is to find the existential, cultural significance of the risks.

To begin this text with Beck and his theory of the culture of uncertainty has a virtue and encloses a challenge:

*First.* We must understand that *arts and the humanities are not a world apart*; that these radical and global risks and cultural patterns which they generate as ways of life and thoughts intrinsically concern those dedicated (we who are dedicated) to cultural management.

*Second.* The *current risk society* has not overcome class society and *is also a digital*

society (Abbot, Jones & Quilgars, 2006). I dare to say that the most important event in contemporary society lies in the hegemony of a new system of information, communication and organisation – sustained on the internet, on mobile phones and satellite networks, which allows the meanings to be decoupled from their anchors and material supports and, therefore, their full connectivity, mobility and instant ubiquity. By moving the centre of gravity from atoms to *bits*, of spaces to flows and products to services, a radical transformation occurs not only of places to access symbolic goods but also of the production and circulation of culture and the production of life (Sassen, 2007). Under these conditions, it is considered that IT as a whole is a powerful tool to represent and calculate the exposure to risks, as well as to control, mitigate or reduce and transfer them on a large scale or at a personal level; in terms of global finance or home insurance; in world markets or in individual life projects. Networking technologies (*grid*) allow for the calculation of probabilities based on objective indicators, thus contributing to the quantification of life (Ciborra, 2004: 4)[6].

*Third.* But, the digital society is also a society of risk in the sense that it generates new risks and uncertainties. “Paradoxically”, states Ciborra, “the extension of the quantifiable knowledge domain and its representation exposes us to the danger of further growth of ignorance generated by new and mysterious interdependencies and side effects created by the same infrastructure deployed by the colonisation of knowledge (...) The more we are able to expand the frontiers of knowledge (formalised) thanks to technology, the more dangerous events emerging out of the regions of our ignorance can be” (Ciborra, 2004, p. 4 & 14). The recent documentary by Werner Herzog about the internet, *Lo and Behold. Reveries of the Connected World*, submitted to the Sundance Film Festival last August, is an example of how this step opens up an aesthetic reflexivity not less mature than acidic.

### The digital society and cognitive capitalism

According to this approach, we should now characterise the digital society and explain its incardination in cognitive capitalism. In the digital society, information and data become ubiquitous and cheap; the value shifts to new scarce goods: knowledge and attention. Moulier-Boutang addressed the first aspect with the metaphor of cognitive pollination. Bees, besides producing honey, are pollinators. To what extent are humans pollinators? They always have been. The question is: what is the pollen in the knowledge and learning society? It has been said, not without reason, that artificial intelligence will not achieve its aim until it manages to reproduce human stupidity, because today the pollen of knowledge is constituted by dimensions that cannot be automatized. “The brain is able to respond to inaccurate logic, a logic of uncertainty” which, for now, cannot build the machines, and that is founded on the ability of contextualisation (Moulier-Boutang, 2007 p. 140). But in cognitive capitalism this pollinator function is making us free, flexible and temporary workers in “pirate” companies like Google, Amazon, etc., who steal the knowledge generated by their multitude of users.

Facing the idyllic, horizontal and cooperative prevailing view in certain sectors, such as the open movement (Ariño, 2009), many authors show a more complex picture which responds better to the everyday experience of the internet, where spam, worms, viruses and *trolls*[7] have an intolerable presence: *rickrolling*, *malware* and harassment, pornography, *cookies*, cyber-surveillance and control, *sock puppets* and *socialbots*, the commercialisation and traceability of personal journeys, the monopoly of large companies, the restrictions by applications, the deliberate spreading of rumours and falsehoods and the impersonation of personalities, etc. The philosophy or the *ethos hacker* originally granted the internet and digital society a benevolent aura of *freeness*, solidarity, democracy and humanism, like a de-materialised and de-socialised phenomenon. However, this has little correspondence with reality and it becomes clearer every day with the *Googlesation* the world. The company’s expansion and the diversity of areas in which it operates not only creates indispensable windows or doors to access but it

also affects cultural substance or content: how Google think conforms, to some extent, how we think (Levy, 2011).

### The risks of the digital society

The digital society is a society of risk. It is so on multiple fronts and constitutively because it is driven by the expansive and innovative dynamics of financial capitalism and generates manufactured uncertainties. When talking about them, with a pragmatic vision and without claiming completeness, we can distinguish two levels of approach: the most visible and even institutionalised problems, such as battles over the network, and some other more radical questions.

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### Most visible problems

In this section, we analyse risks and, in order to do, we focus on phenomena and problems which are usually interpreted in a positive key without ambivalence: learning and innovation, the rights of the author, democratisation, etc.

1. *The ambivalence of learning and innovation.* In the digital society we are always “freshmen”, “noobs”, because digitisation makes only new knowledge become valuable. Stiglitz and Greenwald (2014) have addressed the extraordinary importance of learning economies and also the factors which inhibit their development. The dynamics of open learning and innovation are the most beneficial factors in today's economies. Now, what it can be seen as beneficial from the point of view of society, is more ambivalent from the perspective of the individual. From the Sartrean or Norbert Elias perspective, we can state that “we are doomed” to learn and innovate. Our condition of newbies is radical and forever, and we devote enormous efforts to be in a position of continuous learning being aware of the immediate obsolescence of what we learn and, sometimes, its

uselessness (“sterile flowers” as Simmel would say). Functional or continuous instrumental training is not a blessing, but an inevitable requirement for the contemporary social being.

2. *The masters of Big Data.* In the knowledge, learning, and innovation society, the battle for *intellectual property* and *copyright* becomes the main struggle. New technologies and bits run against restrictions and secrets; but large companies – including not only the cultural but also the pharmaceutical, chemical, food processing, genetics, etc. industries – greatly struggle to wrest the institutions to defend their interests through regulatory pressures or non-generative technical innovations (applications). Many people still tend to see this battle as a peripheral, secondary issue and of little relevance, but it is not. If information and knowledge are the core values of the cognitive economy, they must function as private property under capitalism and therefore Google, Amazon, Facebook and many other corporations become the “masters of Big Data”, given their ability to capture and appropriate those resources to monetise them. Against this, a broad but increasingly influential movement defends the character of common good of knowledge and remembers the *enclosure* (private ownership) processes of other material goods of the bourgeois society's origins. According to Stiglitz's approach, knowledge is not only a public good but a *global public* good and the market is not efficient in its production and distribution. Attempts to “capture” knowledge returns by restricting its dissemination introduce distortions in its efficient use (2015, p. 119). Therefore, the struggle for public knowledge goods concerns us directly and significantly.

3. *The knowledge democratisation fallacy.* An increasing number of people have access to a wider body of knowledge. Potentially, technology allows everyone in the world to access the network, and it seems as if hunger will disappear. However, the existence of this new objective culture based on digital technology does not produce more equality but rather less, because social determinations and individual characteristics

generate very different advantages of the objective offer. Simmel saw it well that, with the advancement of technology, a minority could rise to unprecedented spirituality, while a majority would sink into practical materialism. Today, we can see that the most mature, comprehensive, educational systems generate more differences than ever in the expectancy of each person's educational life. The globalisation of the knowledge economy produces the same effects as economic globalisation: greater inequality – as Lynch says, an epistemic inequality. Consequently, the battle for net neutrality is a struggle for cultural equality. An open and free internet is a prerequisite for equality.

4. *The economics of superstars.* According to Chrystia Freeland (2012), one of the factors which has catapulted the global superelites and provided them with the earnings they receive has to do with what Sherwin Rosen, in 1981, based on Alfred Marshall, called the "economics of superstars". Who do we mean? Beyoncé, Madonna or Lady Gaga? Messi or Ronaldo? Frank Gehry, Calatrava or Damien Hirst? In the era of the global plutocracy, there are many types and levels of superstars and celebrities. But they all work with the same logic: the winner takes all; small differences in execution result in large remuneration differences. The rewards to the superelite are based on the prevailing logic in the rituals of competition (sport, literary, science or otherwise) in which the winner is rewarded with everything, creating a huge difference between the first and the rest. Technological change and globalisation tend to create a space of economic tournaments in many sectors and companies where the most successful in a particular field produces untold rewards, but finishing second place and certainly fifth or tenth has infinitely less economic value[8]. The gap between the winner and the rest is even bigger than ever because the symbolic forms are spread on a global scale. On the other hand, fame operates as a feedback and self-production mechanism: it expands itself. However, the chosen ones of the fortune have not made it themselves: their position and earnings are based on the concealment of all social

interdependencies and the system/structure which generates the resources they possess and their legitimacy.

5. *The hegemony of money outside its sphere.* Michael Sandel argues that although it is true that "greed" played an important role in the last financial crisis, there is something more transcendental at stake: "the expansion of markets and of market values into spheres of life where they don't belong" (Sandel, 2012). This is what has happened with the *sharing economy*. Even the economist Paul Romer says that, by using *sharing* in this context, "a good verb has died" (2015)[9] because each click on search engines like Google, on Facebook or on Amazon contributes to their profits and the vertiginous irruption in the last six years of rental companies for cars (Uber, BlaBlaCar), for houses (Airbnb), etc. incorporates areas, activities, goods and services that previously belonged to another social dynamic into the capitalist economy. These spheres which worked with the gift or simple reciprocity economy and are now reduced to new markets. This generalised commodification involves not only new inequalities but also a corrosion of certain social goods because it presupposes that everything can be bought and sold in a market, including privacy. By pricing the items, goods, relationships and services, they are treated as commodities and their nature is silenced. In *Sharing Economy*, Sundararajan argues that we are witnessing a mix between market and donation which removes existing borders and that we walk into a *crow-based capitalism*; we are witnessing a change from buying to sharing, with the confluence of two ideas: first, access without ownership and networks replacing hierarchies (2016, p. 49) and, secondly, the blurring of the distinction between personal and professional, salaried work and casual employment, independent and dependent (ibid., p. 77). This is undoubtedly a do-gooder and complacent position which ignores the dominant dynamics that has the ability not only to extract value but to determine what is valuable.

## Radical questions

At the height of 2016, the words “network” and “social networks” can no longer be declared of primal innocence. In them boil and resonate Wikileaks, Snowden, Panama papers, and personal experiences of *spam*, trolling, rumours, lies and cyberbullying, the suspicion of being watched and spied on for commercial purposes and who knows what many other things. Our lives, says Lynch, have become fishbowls, “but fishbowls into which we have entered voluntarily” (2016, p. 151); our privacy is systematically and unknowingly invaded, without being possible to anticipate how the data collected from our digital practices and during our use of devices which are already part of the Internet of Things will be used. Dating companies like OkCupid – the so-called social sites, adult dating websites – gather so much information about users, their profiles, preferences and practices that, through correlation analysis, they make predictions that the best demoscopic surveys could not do. That has corrosive consequences for dignity, personal autonomy and democracy.

In any case, we are talking about the exploitation of information for commercial or political control purposes. As Stiegler (2015) states, capitalism today exploits mnemonic means to capture the attention and desires of people in order to promote consumption and create consumer subjects. Digital technology allows automatic control of both and make them converge algorithmically according to the controller’s interest. According to this logic, the number of clicks, the amount of viral traffic, is what is important, not the truth of the data provided. “If a person is not sharing a news story, it is, at its core, not news”, says Neetzan Zimmerman (cited in Viner, 2016), a specialist in viral networking. But, is it not the nature of the internet and digital society to generate (possibly unwanted) unforeseen effects, regardless of their integration into the capitalist system or autocratic surveillance and control instances in countries which are either democratic or not? The evolution of the last five years, which led to a few companies monopolising all kinds of digital activities, should set alarm bells ringing.

In his recent book entitled *Automatic society*, Stiegler (2015) argues that the temporality of

computing and reason is very different: while the network runs at 200 km per second, our own body does at 50 m/s. Moreover, algorithmic technology is based on probability, while human reason also operates synthetically and can imagine the improbable. The programmed formalisation of digital language is an epistemological revolution which reduces all varieties of knowledge to a single type and transforms human beings “in its image and likeness”. We enter the era of algorithmic, opaque and anonymous governance, both politically and cognitive. From the field of journalism some have been asking for some time whether, with the explosion of data and its selection by algorithms and consultation associations, we have entered a post-truth era, where data is more important than facts and the truth. The Brexit campaign and that by Donald Trump are still a great opportunity to check it out. Information permeates society through its associative relevance (*likes* and *retweets*) rather than its objectivity[10].

With the same radicality, in *The Internet of Us*, Lynch wonders how information technology affects what we know and how we know it: are we composing a knowledge network or is it composing us? (Lynch, 2016, p. 183). Lynch notes a finding: today, most knowledge is acquired *online* – “The internet is the fountain of knowledge and Google is the mouth from which it flows” (ibid., p. 47). The network has made bodies of knowledge more widely available (access) and, thus, its production more inclusive; what is known is more transparent, but has not improved our understanding and, therefore, our argumentative ability (ibid., p. 217–220). What kind of knowledge is understanding? That which is necessary to be able to provide a good explanation of something (ibid., p. 265). It is not fragmentary but multifaceted; it does not only deal with the facts but with the *why* and *how* they are so; it attracts the structure of everything. Furthermore, it is particularly interested in the *what* of knowing and presupposes the development of skills which are acquired through experience. Understanding is a creative, personal and social act, which supposes the discovery of something new and valuable. Human rationality is too complex to be reduced to the logic of the internet (Gorz, 2003). Moreover, society, continues Lynch, needs thoughtful and

reasonable people with the ability to defend their views with reasons which are in line with the shared epistemic principles or standards. But the infosphere produces fragmentation of universes and makes it more difficult to create a common, public sphere (Lynch, 2016, p. 110). The personalised web, states Katharine Viner, "and in particular Google's personalised search function, which means that no two people's Google searches are the same – means that we are less likely to be exposed to information that challenges us or broadens our worldview, and less likely to encounter facts that disprove false information that others have shared"[11].

Institutions which encourage the use of critical thinking and the civil exchange of reasons do the work of democracy. The growing *networked* nature of knowledge makes the independent thinker all the more important and necessary than ever before. The digital society produces manufactured uncertainties and we kid ourselves if we think we can learn every skill necessary to live a decent life simply by *downloading* it, without interacting with the outside world and likewise interact, also corporately, with it (Lynch, 2016 277).

#### Management and cultural intermediation in the era of risk

To conclude our discussion, we must ask what is the role of cultural management in the era of *big data*. In a sense, one might think that, as a form of intermediation, cultural management has died or will die, because it is being emptied of content, meaning and function. Access has been democratised; in many industries and social areas, managers, producers and other mediation agents have disappeared or are in the process of doing so; in our libraries, we only find students during exam periods; in many areas of practice and especially in tourism, consumers are prescribers through rankings and ratings systems based on algorithmic rationality and it is always Google, Amazon or Facebook which operate as the *super-gatekeepers* and holders of the purse strings.

At the same time, the universe of available information and knowledge is immeasurable while attention and personal time are finite; the bits accumulate miscellaneously and magmatically,

but the subjects need skills to select what is pertinent or relevant. Having more information is not to understand it more and better. Technical perfection which, as Simmel would say, may appear to consciousness as an expression of general perfection, cannot be confused with "the perfection of the soul" and even less with wisdom. Personal maturity is not only having precise information, but also sense/meaning; public life is based on basic agreements which underpin the veracity of argumentation and interpersonal and institutional trust; attention is always directed to something considered valuable outside of it. Pertinence, significance, veracity, confidence and courage are not arrived at by correlations of statistical probability of algorithms or by scientific rationality but by a sociocultural, existential, ethical, aesthetic and poetic rationality.

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## Political and cultural management in this new context of the digital society is concerned with the, never solved, problem of cultural democratisation.

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The oceans of information and knowledge are immense, moving at speeds that human knowledge cannot follow, its incardination in the capitalist exploitation system imposes an instrumental rationality which corrodes the sense of the good life won so hard by democratic societies and the meaning of personal autonomy and human dignity. Institutions and cultural management professionals have therefore never been more necessary than now. But equally urgent and complex is to answer the question, what should or must deserve attention in cultural management? Scientific reflexivity which, as Weber noted, knows no purpose, is not sufficient for a proper response. We have to rely mainly on aesthetic reflexivity (Lash, 2000), ethics and poetic reason. These always take the existential meaning into consideration and, most notably, the existential meaning for people who are the victims of the risks. If scientific rationality is not

enough, much less so is something similar such as economic rationality. Cultural policy must avoid all competitive temptation with the market and its logic, but European institutions and governments increasingly measure culture for its contribution to GDP. This market circumvention is not based on any transcendental principle of cultural superiority; it does not avoid the economic calculation of costs and profits, but is not subjected to it, simply because economic reason is not its *raison d'être*.

Let me conclude by pointing out some of the tasks facing cultural management in the digital and risk society with some examples developed here.

1. *Create spaces for critical and public debate.*

In a society increasingly fragmented by various political, economic, social and cultural logics, which sometimes result in a symbolic and discursive war or secession of the elites (Ariño & Romero, 2016), interaction spaces are required. As stated by Lash in the early 90s, we live in societies where “there are no institutions promoting general conversations which cross class barriers” (1995, p. 105). A “home for good conversations” is needed because, it in turn supports Lynch, in the universe of the network one can dive into the comfortable enclaves of people who share the same opinions and beliefs. We need disturbing, awkward and uncomfortable spaces against ordinary passivity and indifference, existential comfort and, above all, against dogmatism and systematic manipulation of public opinion. As Streeck (2015) states, political participation in a democracy requires, in particular, the willingness to justify and recalibrate options of everyone in light of general principles, developing preferences, not in the sense of diversification, but rather its conjunction and unification. In addition, unlike the client relationship, citizenship requires widespread “support to the community as a whole”. In other words, people must be willing to submit their “raw” wishes to a collective critical examination in a kind of public debate.

2. *Create sociocultural innovation labs.* As already mentioned, learning, creativity and innovation can range from mere rhetoric

to a sentence to which we are subjected in a society where all are always noobs and newbies. For this reason, learning should be domesticated and subject to the purposes of a democratic society. In an era where work as we have known is over, but widespread pollination becomes more important; where environmental risks threaten the quality of human life or human life itself on the planet; the ageing population poses incalculable challenges, we need sociocultural innovation labs more than ever, to imagine, test and develop social technologies which allow us to lead a dignified life.

3. *Find and open new opportunities.* In the miscellaneous universe of the network it is now possible to find new activity niches which were previously not possible due to problems of scale and organisational requirements. The Festival Internacional de Medimetrajés (International Short Films Festival) *La Cabina* is an example where “international” has a literal meaning, and it is based on a small team with great passion, tenacity and boldness. A second example is found in the Erasmus Programme. Students from different countries who participate in the *Erasmus programme* and come to our university are trained at the same time to develop their career in theatrical performance, reflecting critically about Europe and its future and getting connected with their families in real time during the performance.

4. *Redefine the institutions.* When, for example, songs and symphonies, films and books are a click away, any intermediary changes purpose. Direct experience takes an unexpected value. Thus, a concert can be a celebration where the presence and physical proximity, the tangibility of performers, bands and artistic objects (the incunabula of a library, the paintings of Hieronymus Bosch) acquire an unusual importance. Cultural management today, more than ever, is to do with the propitiation of these personal and collective experiences. In this regard, we must not forget that experience and celebration are and have always been augmented reality.

5. *Leading the fight against persistent and new cultural inequality.* Understood as semantics of individualisation is the set of terms which

develop their semantic field such as self-realisation, self-control, self-responsibility and self-management and through the expansion of opportunities and choices of individuals at the time of determining their future (Zin, 2004 & 2007). This semantic would seem to imply that individuals are now released from their social anchors and only depend on their own decisions and merits, so that they are only to be considered responsible for what succeeds or fails. The empirical reality is quite different and contains a post-modern fallacy: risks are experienced and addressed individually rather than collectively although they are a result of socio-economic pressures on individuals (Furlong & Cartmel, 1997), be it in building their own career path, against the flexibility of the labour market, or how new stages of life are faced. Although it has weakened class identity, "the empirical evidence suggests that the degree and intensity of individualisation continues to be mediated through existing inequalities of class, sex, ethnicity and age as well as other differences such as sexuality and disability" (Abbot, Jones & Quilgars, 2006, p. 245). Individualisation does not entail overcoming class inequalities, neither cultural inequalities, which in turn are shaped by economic and educational resources. Elsewhere, we have argued that the maturation of educational systems creates new sources of inequality, especially in the cultural field. Lynch, meanwhile, argues that the internet creates new epistemic inequalities. In short, today there is more cultural inequality; it is larger, more diverse and more intense. You can live comfortably with it installed in an aristocratic intellectual indifference, justified by the "rude and filthy tastes" of the popular classes, but it does not cease to be a way to justify a tremendous injustice. Political and cultural management in this new context of the digital society is concerned with the, never solved, problem of cultural democratisation.

The risk society is a digital society; the digital society is a risk society. In all new technologies –and their more or less immediate promises – we are separated, as Beck would say, from the possible final results by "oceans of unknowing"

or ignorance. Where does the *cyborg* and *neurohacking* experimentation lead? This manufactured uncertainty is not possible to attribute to the gods, nature or blindness to technical deployment because the human societies which have created it in this dynamic that we call "civilizational progress" are ambivalent. They generate suspicions of unpredictable threats [12], but spur – to whomever wants to hear their stanzas – them to change their implacable logic and open the doors to the viable unknown.

The word risk – *Riesgo*, *Risiko*, *Risque*, *Rischio* – apparently originates from Hispanic languages and was linked to marine navigation of uncharted waters (Donkin, 1864) [13]. A *risco* (crag) is a dangerous cliff or rock against which one can rush and crash into and which must be overcome deftly. In navigating the vast oceans or galaxies of knowledge and ignorance, captains and skilled and experienced pilots who promote reflexivity and reasonableness are needed; who help to understand and overcome unforeseen and undesirable dangers; to risk in the improbable to open opportunities in the present; to identify the real pirates in the mists of media manipulation; to revolt against the insecurities produced by illegitimate interests; to overcome information and data which hides facts; create narrative and accounts for people excluded and expelled from the social centrality.

As Gaston Berger, precursor of foresight, argued "Tomorrow will not be like yesterday. It will be new and will depend on us. It is less to be discovered than invented". And Silberzahn (2012) concludes: "The traditional paradigm of decision making is indeed that of choosing among a number of options. But in uncertainty, the role of the decision maker is not so much to choose among pre-existing options but to create these options. The paradigm of decisions under uncertainty becomes the creation of options and their implementation under uncertainty".

Beyond all these Things is the Internet of Us, the Internet of Me.

Finally, creators of existential meanings, producers of vital options, dreamers of the viable unknown, are also, and radically, cultural managers and institutions.

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- [2] "Puissances de la terre, aimez les talents, et protégez ceux qui les cultivent Peuples policés, cultivez-les : heureux esclaves, vous leur devez ce goût délicat et fin dont vous piquez; cette douceur de caractère et cette urbanité de mœurs qui rendent parmi vous le commerce si liant et si facile ; en un mot, les apparences de toutes les vertus sans en avoir aucune (...) Les récompenses sont prodiguées au bel esprit, et la vertu reste sans honneurs. Il y a mille prix pour les beaux discours, aucun pour les belles actions" (Rousseau, 1750).
- [3] Economic theory about risk and instruments against it goes back to at least the 19th century.
- [4] In this sense, Scott Lash's work can be seen as complementary.
- [5] "Through our past decisions about atomic energy and our present decisions about the use of genetic technology, human genetics, nanotechnology, and computer science, we unleash unforeseeable, uncontrollable, indeed, even incommunicable consequences that threaten life on earth" (Beck, 2003 , p. 257).
- [6] "The use of sophisticated formal models is accompanied by crude simplifications characterising the risk situation" (Ciborra, 2004: 5).
- [7] On trolls see Phillips (2015, p. 647-648).
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- [10] For more information see the following websites: <https://www.theguardian.com/media/2016/jul/12/how-technology-disrupted-the-truth>; <http://rue89.nouvelobs.com/2016/07/12/journalisme-a-lereseaux-sociaux-lecon-guardian-264624> and <http://internetactu.blog.lemonde.fr/2016/09/17/la-propagande-des-algorithmes-vraiment/>
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- [12] See the warning about the dangers of artificial intelligence signed, among others, by Stephen Hawking: <http://futureoflife.org/open-letter-autonomous-weapons/>
- [13] "Danger of rushing like one who walks along dangerous cliffs and among crags; others want it to be said harshly because of the rigourousness one places when faced with difficult things. From there he said risk and be risked" (Donkin, 1864).

[1] See, for instance, *A Modest Proposal* by Jonathan Swift (1729), or *The Surprising Adventures of Baron Munchausen* by Rudolf Erich Raspe (1785).



### **Antonio Ariño**

Born in Allepuz (Teruel), Antonio Ariño Villarroya is Full-University Professor of Sociology at the Faculty of Social Sciences. He is a graduate in Geography and History and is a Doctor in Sociology from the University of Valencia. His research focuses on the field of Sociology of Culture, Welfare Policy and Sociological Theory. He received the National Research Award for “La ciudad ritual” (The ritual city) (Anthropos). He currently is Director of the Centre for Participation and Quality of Life of University Students (ECoViPEU). He has recognised four periods of six years on research. In regards to his activities in teaching, he has taught General Sociology, Sociological Theory and Sociology of Culture. In addition, he has taught at the Master’s Degree in Cultural Management and Master’s Degree in Social and Health Care in Dependency.



Photo credit: Ready for the Study Visits!, by ENCATC.



/PROCEEDINGS

# **ENCATC's 24th Annual Conference explores the paradigm and policy shift in cultural management education in risk societies**

**By ENCATC**

*Reacting to risk societies needs creative synergies, continuous reinvention and new ways to operate*

The 24th ENCATC Annual Conference **"Cultural Management Education in Risk Societies – Towards a Paradigm and Policy Shift?!"** took place in Valencia, Spain, from **5–7 October 2016**. This major international event brought together more than 140 academics, researchers, professionals from the cultural sector, policy makers, artists, students and media from over 30 countries to debate about the new paradigm and policy shift needed on cultural management and policy to face today's risk societies.

The three-day programme included: a keynote on “Cultural Risks in Digital Society” delivered by **Antonio Ariño Villarroya**, Vice Chancellor of Culture and Equality at the University of Valencia; a **one-day Members’ Forum** aimed at exchanging pedagogical methods; **five parallel sessions** covering a variety of topics including audience development, heritage, cultural leadership, music management, cultural governance; **four study visits** to the Valencia’s most celebrated cultural institutions; and one best practices platform, the **Knowledge Transfer Session**, to share innovative projects and tap into their potential to widely influence the sector.

The **7th edition of the ENCATC Annual Research Session** organised alongside this event also offered the delegates a range of over 40 presentations on the current state of art in research on cultural policy related topics, as elaborated in university communities and research centres around the world. Once more, this annual gathering was the best barometer of recent trends in academic and professional work in the cultural sector.

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Globalisation, technology, climate change, financial instability, and social inequality were among the challenges and uncertainties analysed and debated by the delegates during the conference and thus from a cultural policy and management perspective.

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**Globalisation, technology, climate change, financial instability, and social inequality were among the challenges and uncertainties** analysed and debated by the delegates during the conference and thus from a cultural policy and management perspective. To address and react to our risk realities, it is crucial **to bridge influencers in policy, economics, the environment, culture and society.** Creators,

cultural managers, producers, entrepreneurs and leaders have the imagination to envision **creative synergies** among the different sectors and key players. Threats also mean that within the cultural sector there must be a **continual reinvention** and **new ways to operate.** In education and training, universities need to **evaluate how and what is taught to tomorrow’s cultural managers** to equip them with the skills and attitude to take on the tough questions and obstacles they will surely encounter. The **research community** should also be **highly attuned to the trends and questions needing their attention** and analytic eye.

Reflecting on the three days of discussions and expertise delivered, ENCATC President, Annick Schramme said:

“It is undeniable that collaboration and a more entrepreneurial approach are the ways forward if the arts and cultural sector wants to be sustainable in the face of uncertainty and risk environments. A pooled wealth of knowledge, innovative ideas, and resources are more powerful than any one individual or institution. I am positive for the future. Together our members and stakeholders can tackle challenges and be the inspiring creative problem solvers with our teaching, training, research, projects, and partnerships”.

In her closing words, she was joined by Antonio Ariño Villarroya, Vice Chancellor of Culture and Equality at the University of Valencia, and Vicent Marzà, Conseller of Education, Research, Culture and Sport at the Generalitat Valenciana who shared their gratitude and enthusiasm for the conference’s results that will certainly “impact the future discussions and decisions taking place at university, city, and regional level and thus for the benefit of the local academic and cultural community as well as of the citizens of Valencia and Spain”.

The gathering in Valencia was also a unique occasion for all participants to **experience local culture**, from the dance of “Moma and the Momos”, a concert by Capella Ministers, a performance of “Tornejants d’Algemesi”, and the “Muixeranga d’Algemesi” which is recognised as UNESCO Intangible Heritage of Humanity.

"The future is bright when we see a rich diversity within the cultural sector represented – from heritage, museums, performing arts, creative industries, arts and health, cultural diplomacy, and more – coming together in Valencia to respond to common challenges and see how their knowledge can be shared, new ideas ignited, and collaborations fostered inside and outside our network", said GiannaLia Cogliandro Beyens, ENCATC Secretary General.

To conclude this very successful conference, ENCATC President, Annick Schramme, also **announced the two finalists of the 3rd ENCATC Research Award on Cultural Policy and Cultural Management:** Elena Borin, from Italy and Jonathan Price from the United Kingdom. Their research has been earmarked to make important contributions to comparative research and policy making and have captivated the jury with their work: **Elena Borin** for her PhD Thesis at the University of Ferrara "Public-Private Partnership in the Cultural Sector: A Comparative Analysis of European Models" and **Jonathan Price** from Gray's School of Art, Robert Gordon University with his PhD thesis "The Discourse of Cultural Leadership".

The day after the conference ended, participants were invited to a **special guided visit** to the nearby **city of Sagunto**, where they received a warm reception at city hall by the Mayor, Mr Josep Francesc Fernández Carrasco.

The 24th ENCATC Annual Conference was organised by ENCATC in partnership with its member, the University of Valencia and its La Nau Cultural Centre. The conference was also made possible thanks to the support from the Creative Europe programme of the European Union, and contributions from the Generalitat Valenciana and Valencia Turisme.

#### CONFERENCE PHOTO ALBUM:

Join us on Facebook to see the photos from the conference in Valencia, the Study Visits and artistic programme!

#### CONFERENCE BOOK:

To contribute to advancing the careers of Research Session presenters, we have invested in the publication of an e-book "Cultural Management Education in Risk Societies – Towards a Paradigm and Policy Shift?!" (ISBN 978-92-990036-5-7). Download the e-book here: [http://www.encatc.org/media/1487-encatc\\_ac\\_book\\_2016.pdf](http://www.encatc.org/media/1487-encatc_ac_book_2016.pdf)

#### CONFERENCE READER:

The conference reader with the presentation, programme, list of participants and more is available online at: <http://www.encatc.org/en/events/detail/24th-encatc-annual-conference/>





/INTERVIEW

## Interview with Cecilia Dinardi

**By Giannalia Cogliandro**  
ENCATC Secretary General

Could you please tell us more about your personal and professional *parcours*? How did you arrive in London and why?

I am originally from Argentina, where I did my undergraduate studies in Cultural Sociology at the Universidad de Buenos Aires for six years. Then, inspired by the story of my uncles and cousin, all sociologists who had done postgraduate courses in Canada, I (together with my partner at the time, also a sociologist) decided to try our luck in the UK. The London School of Economics (LSE) offered me a scholarship to do a MSc in Culture and Society and I accepted it – this was my very first time in Europe, so I came, scared as I was! At the LSE I conducted my first piece of research into urban sociology – a thesis on the role of culture in shaping city branding in Buenos Aires. After a great experience, I applied for a PhD at the LSE and also started working at an urban regeneration research consultancy in London, having previously worked for London museums. Thanks to the LSE's financial support, I managed to complete my PhD (2007-2012) with the supervision of Professor Paul Gilroy. I wrote a thesis on the politics of culture-led urban regeneration, looking at issues of cultural policy, memory and urban space, by engaging with the past, present and future of a listed post office building in Buenos Aires, which became a multi-arts centre. During those years, I also taught at LSE and City, University of London, where I joined as a research

officer working on a project called “Researching London’s Cultural and Creative Industries”.

After surviving the PhD experience, I submitted a research proposal to an international competition organised by the Urban Studies Foundation. And it won one of their great three-year Postdoctoral Research Fellowships! So I re-joined City’s Centre for Culture & the Creative Industries, working with Professor Andy Pratt on creative cities in the global South. Once the fellowship ended, I was offered a permanent post at Goldsmiths’ Institute for Creative and Cultural Entrepreneurship. So a long story short, I came to the UK initially for one year, but ended up staying 10.

Could you please present to our readers the British Academy’s Rising Start Engagement Award? How was this scheme useful for your professional development?

This is a new scheme developed by the British Academy that seeks to support early-career academics by helping them establish new contacts, expand academic networks and get experience in organising engagement events, partnerships and collaborations. I prepared a proposal called “Urban Cultural Policy and Creativity: A Platform for Creative City Exchanges between Policy and Academic Communities” with the aim of bringing the academic debate on creative cities to engage with the international cultural policy development community, and it was selected to receive financial support to organise the events. I wanted to create a platform to move the focus of policies and debates on urban creativity beyond the usual economic perspective so as to make it more socially relevant, that is, to engage with issues of cultural labour exploitation and precariousness, gentrification and inequality. So running through the seminar sessions and public panel was a concern with how creative cities could be made more just and less unequal, a preoccupation with the social foundations of creativity in cities.

Obtaining a BARSEA award was a fantastic opportunity to expand my academic and policy networks, exchanging ideas for potential future collaborations, deepening contacts and establishing new ones.

It was an effective way of bringing together established scholars from the global North with renowned academic and practitioners from Latin America and Africa, as well as early-career researchers and European cultural development agencies, such as British Council, Goethe-Institut, ENCATC, the Danish Cultural Institute, the GLA and the UK Delegation for UNESCO. An ambitious initiative. The result was the curation of a very unusual and exciting space to have a critical debate about culture, creativity, cities and inequality.

You have efficiently prepared this event in London last 5–6 of September, what have you learnt from that experience and what did you want to achieve as a concrete outcome from this high level gathering?

The experience of organising these engagement events was fantastic. First piece of learning was that while these events are really worth doing, they are incredibly time-consuming so it’s better to do them collaboratively. It involved sending countless emails, asking colleagues for recommendations and ideas, finding out about rooms availability at the university, liaising with a travel agency, booking flights and hotel rooms, getting all approvals for each item of expenditure, booking catering and taxis, working with the marketing team, engaging potential participants, setting up a partnership with the British Council, preparing a detailed programme for the events, promoting them, deciding on the topics, allocating slots to speakers, circulating a call for papers for early career researchers, post-events accounting... and the list goes on.

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I hope that we can continue brainstorming to create more opportunities for international collaboration, engaging policy, academic research and practice.

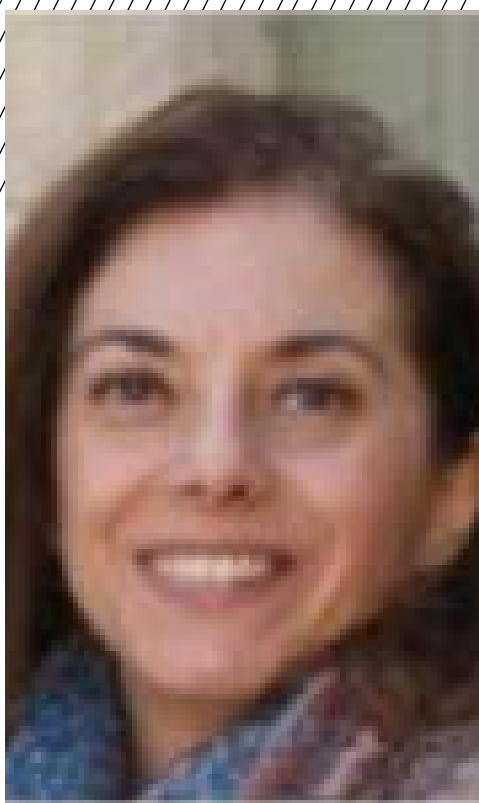
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I also learnt that participants were absolutely excited to be part of the engagement events, which suggests that we need to have more

opportunities of this kind. Being able to discuss, for instance, culture-led urban gentrification with experts from around the world... a professor of Sociology from Argentina, a cultural practitioner from Mali, an economist and policymaker from Brazil, a policy officer from the Greater London Authority, PhD students, UK-based professors, consultants and co-operative representatives, among others, all seated in the same room, was exceptionally stimulating. You get the chance to hear so many different views and perspectives, it's very enriching. A unique learning opportunity.

I hope that we can continue brainstorming to create more opportunities for international collaboration, engaging policy, academic research and practice, and that 2017 will bring us together again, perhaps in a global South location, exchanging ideas about how to research, engage with and better design cultural policies to support artists and cultural producers, in more inclusive, accessible and affordable cities.





### **Giannalia Cogliandro Beyens**

As Secretary General of ENCATC, Giannalia Cogliandro Beyens is responsible for the overall performance of the organization, working with all staff to ensure inter-departmental coordination to accomplish the organization's strategic plan as established by the ENCATC Board. She works to implement the innovative and ambitious programming, planning and operational tools and policies to advance the organization's mission and goals. She is also responsible to advocate for, and communicate the interests of the organisation at the International and European level to key stakeholders. Giannalia joined ENCATC in 2004. She is *Italian* and holds a Degree in Political Sciences – International relations, an M.A. in European & International Career Studies and an M.A. in European Constitution.





Photo credit: Klavírní recitál Pavla Zemena – průběh on Pavel Zemen's, pianist participating at the MAT, Facebook Page.

/TEACHING EXPERIENCES

## **Music Agency Trials as a tool for professional music management education**

**By Lucie Šilerová and Martin Pešl**

**Lucie Šilerová**

**Assistant professor, Music Faculty, Janáček Academy of Music and Performing Arts (JAMU, Brno, Czech Republic)**

**Martin Pešl**

**Assistant professor, Medical Faculty, Masaryk University, Brno, Czech Republic**

Music management students and their curricula at the Music Faculty of the Janacek Academy of Music and Performing Arts are currently focused on three education paths: theoretical, professional, and practical (applied knowledge) courses. Since 2014, the Department of Music Production opened a new system of collaboration connecting the work of music management students with students in the music interpretation areas. This system aims to handle specific music agency problems in educational modules and create simulation of a peer-to-peer work environment between a manager and an artist. Music Agency Trials (MAT) combine acquired knowledge, as well as provide practical experience before entry level employment for future bachelor graduates. Our teaching experience represents an innovation

in bachelor programs. MTAs take place for two semesters and represent a project-based cooperation between students in the second and third semesters. The music management student works individually (possibly also as a team of two or three students) and interacts with individual students of music interpretation. The preparatory phase involves modules focused on the creation of a musician portfolio design and a joint focus on understanding the basic problems of each participant – both manager and artist. The realization phase involves a focus on the online and on-site presentation of the results and the music event production. A final evaluation of the cooperation, with external (pedagogical and/or praxis-based expert) and internal (participating students) feedback is crucial.

In three academic years, three complex projects were finalized. More than 30 students participated. In each year of the project, the head of the specific department (2014: opera singing; 2015: piano; 2016: jazz) was involved, as well as the head of the Department of Music Production. Participating professionals oversaw different modules of the project (webpage programmers, recording studio and audiovisual specialists, photography and imaging specialists, marketing communications, the general secretary of the faculty, etc.). Evaluations have shown great appreciation for the projects and we would like to expand this model, in order to provide this new type of experience for all music students.

## INTRODUCTION

Technology has professionalized the music industry, and this is both an opportunity and a threat for musicians and managers. They are struggling with more specific areas of work, such as IT, photo shooting, audiovisual recording and multimedia presentations. In this article, we present an example of a modular educational tool merging theoretical and practical experience. At the same time, the process for the basal Music Agency Trial (MAT) – also called “Music agency for dummies” (Šilerová, 2016) – gives un-interrupted supervision and qualitative and quantitative feedback through the musician mentor and the course leader evaluation. Music academy students are finding their roles, marketing streams, and responsibilities like those

that many of today’s musicians are managing. The pedagogical efforts arose among the dedicated people at the Janacek Academy of the Performing Arts and Music, Brno, Czech Republic. The Music Management study program runs as a three-year, fulltime study mode at the Faculty of Music. Students can continue their curricula to the master and eventually doctoral level. During the whole program period, students collaborate across other study programs at the faculty. Here we will also discuss further questions and possibilities for program development. We hope that this report of the initial three years will facilitate both practical and theoretical discussion in arts management pedagogy and encourage scholars to engage in groups similar to MATs.

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Music Agency Trial (MAT) gives un-interrupted supervision and qualitative and quantitative feedback through the musician mentor and the course leader evaluation.

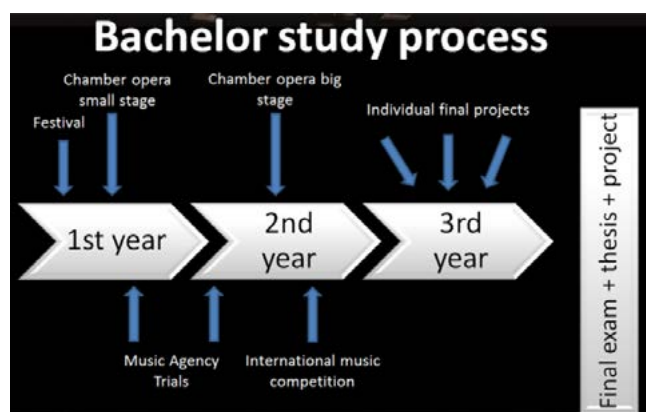
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## Bachelor study program enrichment

Key components of the early educational process in the first academic years are theoretical and professional subjects, and practical workshops. Subjects are taught by academia professors while professional courses represent a transfer of practical issues directly by external specialists from arts institutions, e.g. orchestra directors, concert managers and various music entrepreneurs. With a great deal of student involvement in the practical workshops, many useful skills are highlighted and improved. These focus on key components of classical music management: festival organization, chamber opera and the practical handling of music competitions. All these processes develop as real time activities supervised by teachers and administration teams. Even when participating in real time organization within the education program, peer-to-peer contact with the main consumers of production managers and cultural

managers and with musicians of their own age and experience was missing. Contrary to the team experience of festivals, competitions or opera productions, where it is necessary to follow clear plans and where management trainees usually prepare collective productions, we wanted to strengthen individual creative processes and personal responsibility of the students before they become responsible for their own full scale project, done in the final year (see figure 1).

Figure 1. Schema of the study process of a music management bachelor candidate.



Source: Own elaboration.

The teaching project Music Agency Trial (MAT) has to be complex enough to give valuable experience. At the same time, even a cultural manager *dummy* (first year student) has to be able to complete it, being responsible to help a beginning artist reach his/her first audience. Musicians used to be their own managers and producers, or even had no manager at all. Nevertheless, careers in the music business today seldom succeed without a dedicated manager. The work is demanding for both partners, yet sometimes the manager may be under-appreciated (*"anyone can do that!"*) in the eyes of many in the music community. The student will be soon facing the *do-it-yourself* (DIY) role of the music manager and has to be a specialist not only in management, but also in recording, PR and leadership. Today the industry anticipates more than a *musician's helper*, we try to educate students to be skilled *career architects* as we believe they should be (Artist Management Resource, 2017).

A modular structure was prepared in order to provide teaching projects simple enough for a

*dummy*, while at the same time complex and educational. The complete set of modules is flexible enough to fit different artistic professionals. The introduction to each module is educative. The most important teaching parts are the initial setting up of goals and the final internal and external feedback. We have developed a teaching course that aims to be used both in arts management and music specialties teaching. We hope that this report from three teaching years will facilitate both practical and theoretical discussion in arts management pedagogy and encourage scholars to engage in similar projects and modules.

### Cooperative set up

During each yearlong course, a specific leader is selected. Until now mostly, the head of the Department of Music Management was responsible for the flexible implementation of the desired specialist. Their selection was setup in cooperation with musician mentors. Modules were implemented directed by supervising specialists for photo, image, video, audio, IT/web and marketing. The musician's mentor was responsible for appropriate and timely communication, and also for feedback on ideas, realization, dramaturgy, recording and the aims of the overall presentation of the artist. Ideally, the initial cooperation of the musician and the manager should result in the setting up of individual goals, beneficial for both partners (e.g. CD preparation for the musician, recording experience for the manager). This discussion takes place at a kick-off meeting, in the presence of the manager, the musician, the musician's mentor and the course leader. The selection of applicable modules was discussed.

### Ingredients

Essential for success and for keeping a professional level is the utilization of professional tools. Even in a DIY strategy, students have to have a clear understanding of the available technology and a working proficiency with up-to-date tools. This "hardware" includes:

1. Rooms of the Orli Street Theatre/ Musically Dramatic Lab, which in 2012 opened as the theatre venue of JAMU. It contains a high-tech black box theater (<http://divadlonaorli>).

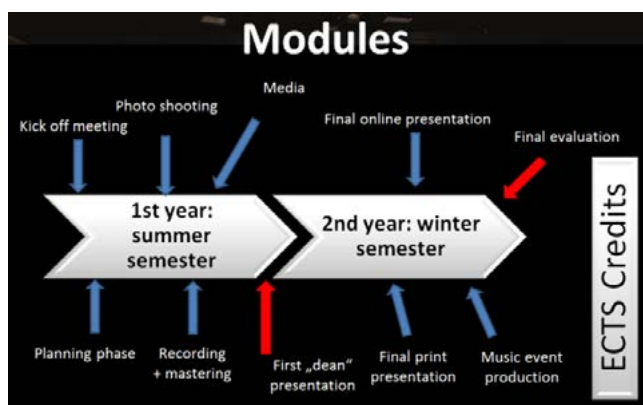
jamu.cz/en/) with stage technologies and a recording studio (<http://studio.jamu.cz/en/>).

2. A special production workplace at the Faculty of Music (equipped with photo cameras, a printer, computers with software for audiovisual material handling and final postproduction).
3. Concert halls of the Faculty of Music: a classical concert hall, small theatre studio and a small concert hall for chamber music and jazz.

### Modules

The general modules are selected after discussion on specific topics. Directed forming of an idea and a literature search is supervised by the course leader. Specific general modules are mirrored in the 14 weeks of each semester. A total of 28 meetings are scheduled dealing with topics such as documentation, negotiation, strategic planning, controlling and evaluation. Interim feedback on encountered problems and obstacles takes place in these lessons. Specific modules during the two semesters were scheduled in a variable number, depending on the needs of individual teams. Each specific module typically consisted of an introduction of problem, planning, and a realization of outcomes. In the case of ongoing dynamic tasks, such as an online presentation, further "routine" meetings also took place in order to maintain and update the results of the modular work.

Figure 2. Schema of specific modules.



Source: Own elaboration.

### Timeline: 1st semester

When mentors setup the framework of the cooperation, the manager and artist are also getting together. This represents the preparatory

phase. Specification of ideas allows for a clear production strategy, responding to the private market system. The first step is a modular portfolio production, using available ingredients. The aim of this phase is a joint agreement on methods to be used and idea formation. The outcome is a complete printed and online presentation of the artist and a marketing strategy. This will allow for a final presentation of the artist in the traditional way, with a concert, with the full involvement of the music manager.

### Timeline: 2nd semester

Music event production is a cornerstone ability, combining the arts of (re)presentation, promotion and concert organization. The goal is to showcase the results of the mutual cooperation. Usually the group provides a music event (not open to the general public) for an invited audience of teaching professors, students and guests. The event is built like a small exhibition, including the managers' verbal presentation of the results, presenting the artist's portfolio and a short performance by the participating artists.

### Feedback phase

1. Internal (participating students) feedback and self-evaluation;
2. External (pedagogical or praxis based) expert from the field – professional renowned music agency;
3. Mentor and course leader feedback.

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We could witness a respectful mutual relationship of musician and agent – students on both sides understand their own needs and work processes better.

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Students provide course documentation with a description of all activities and outcomes. They summarize and self-evaluate their own work. The first interim evaluation takes place at the end of the 1st semester and is part of the so called "dean" examinations. The presentation by the

students provides an overview of achieved goals and planned activities for the 2nd semester. The provision of feedback is anticipated also by the participating musician. This is usually prepared individually during the project and finally at the end of the 2nd semester. Often this experience is refreshing for all participants, due to focusing on the music from different points of view (*product x feelings*). The final concert serves as a discussion point for the comparison of achieved results and can be mentioned as an external evaluation. On regular basis, the results are discussed with an expert from the field – a professional from a renowned music agency. The course leader provides the regular feedback and controls all partial outcomes, together with the musician's mentor.

### Participants' motivation

1. The motivation of participants can be divided into three sectors:
2. Music management students appreciate the possibility to touch and use up-to-date technologies; they can adopt the role of producer and develop a special strategy applied to the one-year cooperation. After the realization of the course, they have their own materials, which they can use to present themselves in the labor market.
3. The material acquisition benefit applies for musicians maybe even more. Music students usually have their first possibility to create professional recordings, websites or fan pages. They are often proud of it and consider the results quite prestigious (not all music students can participate).
4. There are at the same time mutual aspects for both musicians and music management students: to understand each other; since there is a joint responsibility for decisions and active participation during realization, the musician's needs have to be expressed while managerial innovation has to be introduced and "sold". At first, the relationship is between the artist and the manager, but it finally shifts to being between the audience and the artistic team.

### Outcomes

Typical components of outcomes, among others, are as follows: case studies and distributed

materials, high quality photos, a customized biography of the musician, dramaturgy of the event, social media presentation, professional recording, webpages, sound cloud platform, full event production and a final evaluation report. Some examples of these outcomes are available here:

- 2014: voice (pilot case; e.g. YouTube channel: [https://www.youtube.com/channel/UCX2IQJ5BRg9Koqjk2yFZ\\_qA](https://www.youtube.com/channel/UCX2IQJ5BRg9Koqjk2yFZ_qA)).
- 2015: piano (e. g. webpages of participating pianists: <http://www.pavelzemen.cz/en?lang=en>; or <http://www.anastasiafediuk.com/>).
- 2016: jazz (musician/composer).

### Problems and challenges

1. Process of choosing the "right music student" or department (solo instruments/ orchestral instruments, etc.).
2. Cooperation is ongoing between students of the first/second study year, while on the other hand, the future musicians are usually have been in their profession for a longer time, and so do not have the same expectations.
3. Developing of "one to one" course at advanced (master) level.
4. Legal issues regarding the financing and revenues of the final product.

### Conclusion

We have started the long-term development of a supervised cooperation between music and music management students. In the first three years, we could witness a respectful mutual relationship of musician and agent – students on both sides understand their own needs and work processes better. In addition to acquired theoretical knowledge, the creation of materials that students get and can use to start to present themselves is appreciated. The program will continue in 2017 with two conducting candidates as the artists. Cooperation on module development is open and the whole program is available for sharing among cooperating educational institutions.

### Questions for further discussion

- What possible pitfalls and challenges have you experienced or do you foresee?
- Do you have similar programs?
- Would you suggest any further modules?
- Would you like to participate in the spreading of the project to your institution?
- What is the difference between “academia” and practical experience?
- What should be stressed in theoretical and practical education related to music agencies? What is their place in the curriculum of music management?
- How to educate practically and conduct practical education?

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### **Lucie Šilerová**

Lucie Šilerová works as an assistant professor at the Music Faculty, Janáček Academy of Music and Performing Arts (JAMU) in Brno, Czech Republic. She is focused on research on symphony orchestras, in particular on their organization, structures, financial sustainability and social functions. Her interests lie also in historical research about exiled artists and musicians (native groups of resettled Czechs in Minnesota (United States, after 1858) and Austrians in London (after 1938). She received her master degree (MA) from the JAMU, her economical master degree (Ing.) from the University of Economics in Prague, Czech Republic, and her doctorate (Ph.D.) from the JAMU.





### **Martin Pešl**

Martin Pešl is a researcher and an assistant professor at the Medical Faculty, Masaryk University in Brno, Czech Republic. Besides his medical work, he is focused on research writing and publishing. He believes that culture and medical arts has many common focuses and that cultural research can benefit from systemic views of academic research and writing. His interests are related to the application of project management processes in education and in particular in his specializations: cardiology, stem cells research and genetics. He received his medical doctor degree (MD) and doctorate degree (Ph.D.) from Masaryk University.

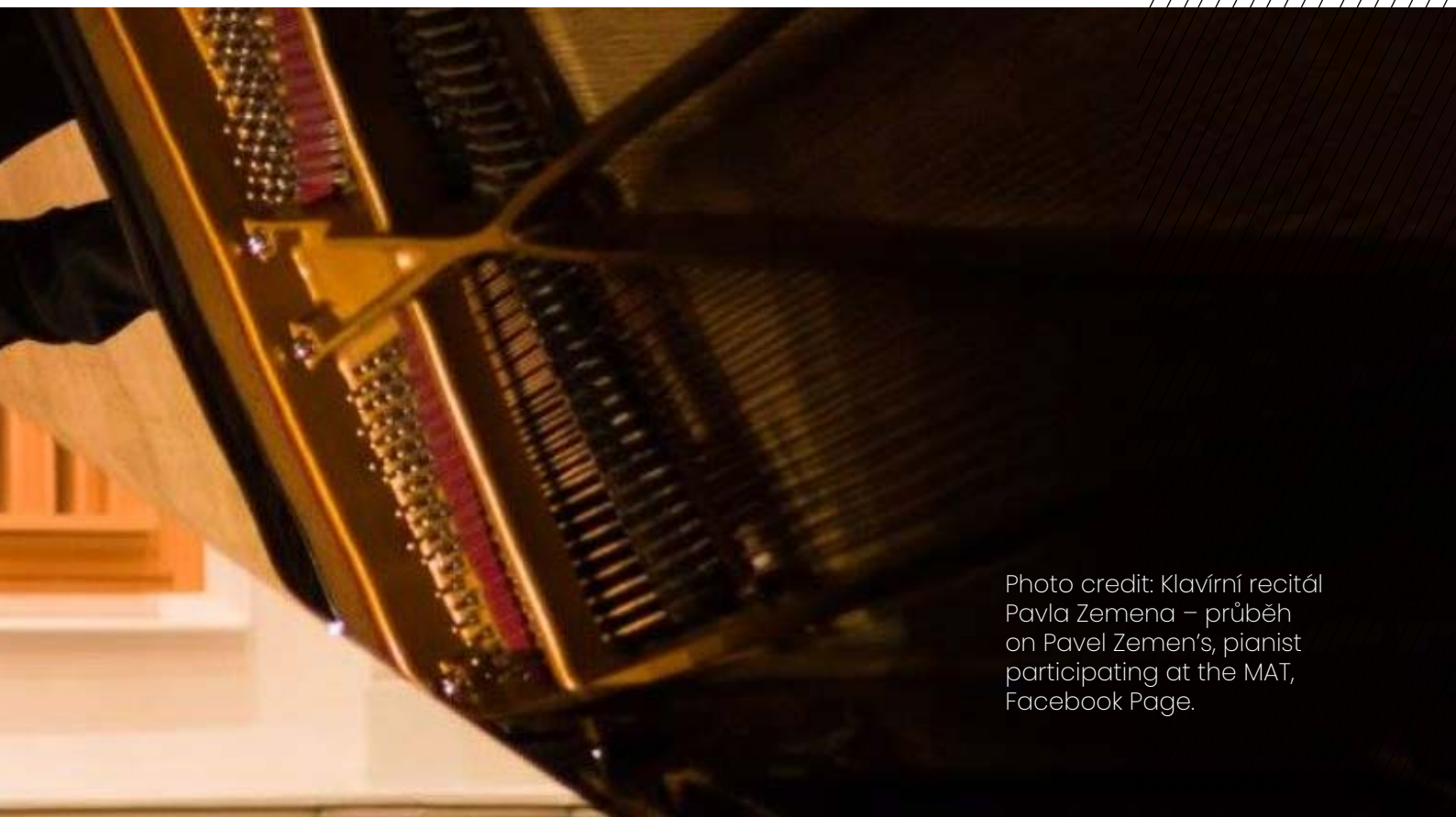


Photo credit: Klavírní recitál  
Pavla Zemena – průběh  
on Pavel Zemen's, pianist  
participating at the MAT,  
Facebook Page.



Photo credit: Zagreb Museum of Contemporary Arts by JasonParis on Flickr// CC BY 2.0

/CASE ANALYSIS

# Models of higher education in the field of culture in Croatia and Serbia

**By Ana Abramović**

Cultural practitioner and writer

## INTRODUCTION

Higher educational programs reproduce knowledge and skills that are not only of the main interest for students and their future professions, but which are also important for the strategic development of the arts and culture. The issue of education for professional work in the field of culture is also within the scope of broader themes, such as working conditions in the cultural field, which are not systematically researched in the context of Southeastern Europe. So, education for professional work in culture remains here in the shadow of other systemic problems of the sector – from infrastructural issues to the question of financing. In which way are models of higher education in culture related to the needs of organisational transformation of culture in new political, economic and legislative circumstances in Southeastern Europe? Different educational models in culture are addressing different issues of the cultural system and society in general. Following the examples of three institutions for higher education in culture in Croatia and Serbia we can see the relations between educational models in the field of culture and the challenges that cultural development faces.

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In Croatia and Serbia, over the last years, tendencies have developed towards the creation of new cultural concepts and new types of cultural institutions.

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#### Regional context

Both the Croatian and Serbian cultural models can be described as cultural models of countries in transition. It is important to say that the ex-Yugoslavian states – after the war in the 1990s – did not undergo identical periods of transition. When we talk about the preservation and transformation of cultural systems, several layers can be addressed:

- Radical differences in ideological concepts that make cultural activity difficult;
- Destruction of cultural systems (for example: collapse of financing models, destruction of cultural infrastructure and so on);
- Cultural differentiation that can be seen in parallel existence of different sets of institutions with opposed ideological values;
- Inability to create new cultural infrastructure and unitary cultural policy

(Dragojevic & Dragicevic Sestic, 2008, p. 42-43).

Over the last years, tendencies have developed towards the creation of new cultural concepts and new types of cultural institutions. The aim of new cultural models is to overcome the existing imbalance and imposed differences between cultural policies such as those aimed at preservation of national identities in relation to alternative cultural practices.

#### Higher education programs in cultural policies and cultural management

As a result of cultural disintegration, there is a lack of systematic knowledge about issues like working conditions in the cultural field or infrastructural needs, among others. Cultural organisational models vary, so there is no coherent idea about the quality and quantity of knowledge required to meet the highly stratified range of occupations

in the cultural sector (production, marketing, protection of cultural heritage, project or festival management, cultural administrator, etc.). Therefore, processes of acquiring knowledge within educational institutions are formalized in different ways.

The Department of Cultural Studies at the University of Rijeka, founded in 2004, is the first department of this kind in Croatia. Their BA and MA programs focus on applying critical and often “antidisciplinary” approaches in order to engage students in broad areas of culture. The academic field of Cultural Studies, developed in the 20th century, claim to be the “engine” of the interdisciplinary and critical spirit. Cultural Studies are the meeting point of disciplines that were earlier on the margins of academic research: gender, popular culture and other studies. There were certain idealistic expectations in media when Department of Cultural Studies were first founded in Croatia: before the economic crisis led to greater unemployment in the country (especially youth unemployment), some pointed that its programs will produce young educated professionals who will take the leading roles in the field of cultural policy, cultural governance, media and the public sphere. However, these programs are focused on discursive knowledge and theory of culture, rather than on infrastructural logic and organisational aspects of the cultural system.

Culture management and production at the Zagreb School of Economics and Management is a private BA program designed to train future cultural entrepreneurs. This program aims to connect students in culture management and production with the culture market. The spreading of the idea of cultural management is generally considered as a reaction to the crisis of the organizational aspects of the cultural field. The manifestation of this crisis in Croatian cultural field can be found in the destruction of heritage and cultural infrastructure; the reduction of participation in cultural activities (for example, lack of interest for cinema or publishing); the lack of cooperation between public, private and civil sectors in the field of arts and culture; the lack of international cooperation and so on. The notion of cultural management tried to give theoretical corpus of knowledge that could be used for

the governance of cultural institutions and that could combine the theory of management and organisational logic with the sociology of culture, cultural policies and the economy of culture, areas that were not part of curriculums of university programs yet (Dragojevic & Dragicevic Sestic, 2008). Known by its name and slogan "Culture means business", the Zagreb School of Economics and Management program aims to connect students in culture management and production with neither existing, nor stable market.

UNESCO Chair in Cultural Policy and Management is an MA programme in Belgrade in which cultural policies meet management of development, cultural and art programs under the principle of cultural pluralism within the Balkan countries. This model, internationally acclaimed and accredited by the University Lumière Lyon 2, examines the role of interculturalism and cultural mediation in the Balkans. Putting emphasis on international relations, students are dealing with topics such as strategic management, cultural rights, cultural heritage and so on. It can be considered as an application of intercultural discourse with goals and programs specially designed for the context of the Balkan region.

### Conclusion

As long as there is a conflict between ideological, national, religious and ethnic values, truly new models and concepts cannot be created in these states. Meanwhile, cultural policies of transitional countries are still dependent on previously existing models and infrastructure and are facing with number of unfavourable circumstances: the instability of national politics, problematic economic relations, an exaggerated notion of market without really developed relations between the actors of the so-called market, national and religious censorship, and so on (Dragicevic Sestic & Stojkovic, 2013).

All the programs mentioned above have their set of goals and methods to respond to different set of problems within the cultural system. Students receive different sets of tools for their future jobs: from abstract thinking, such as understanding the wider social dimension of culture, to practical set of skills required for management positions. In the absence of strategic documents for national

culture development, the question remains as to which model of cultural education could be of strategic importance for the development of new models of sustainable and participatory public culture in such societies.

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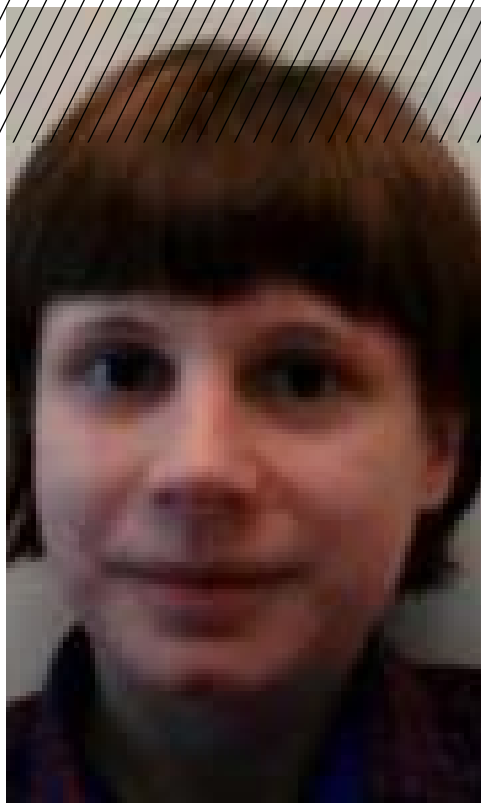
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### Questions for further discussion

- Cultural programs are often defined by the economic possibilities of everyone included. In which way does that relate to the programs of education in culture?
- What could be atypical models of knowledge transfer outside the established cultural education systems?
- What issues of cultural development are other European higher education programs in culture addressing?

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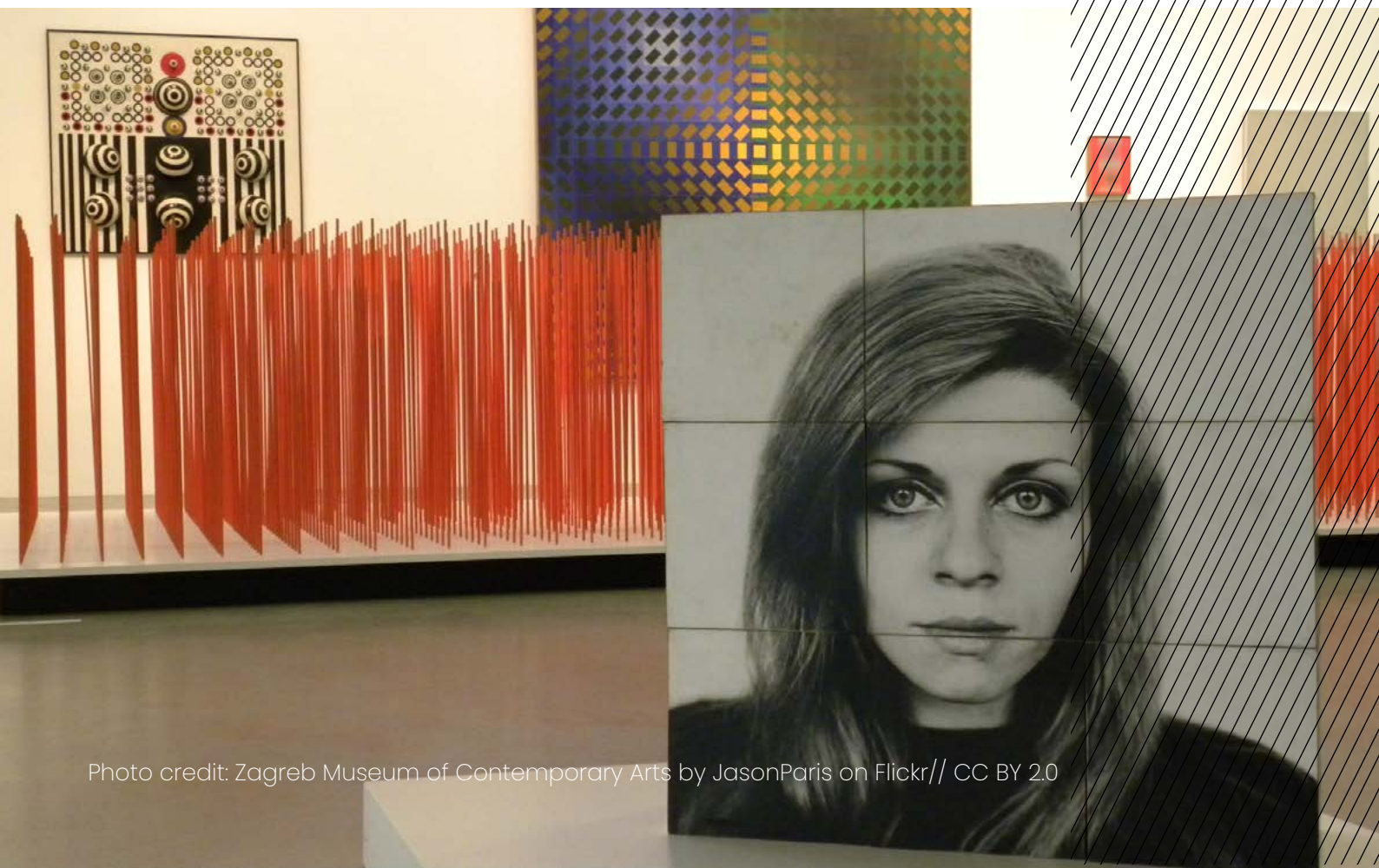




Photo credit: Heritage Walk at Elephanta Caves, World Heritage Site  
by Asit Kulkarni.

/TEACHING EXPERIENCES

# Importance of experiential education: heritage walks as a tool for engaging youth in heritage

**By Shraddha Bhatawadekar**

**Humboldt German Chancellor Fellow and Nehru-Fullbright Fellow**

*Heritage walks are an important experiential model for heritage education. These tours involve physically walking in the area, which allows for personal observations and offers several nuances of heritage sites in their original context. This real-time experience is a strong motivator for creating emotional ties with the place, crucial for understanding the meaning and values associated with heritage. At the same time, the challenges facing heritage also become apparent, thereby encouraging questions and concerns. This engagement with heritage is a first important step towards promoting action for the protection and preservation of heritage. Especially in risk societies, where heritage is at a danger of being lost due to developments, and other such pressures arising out of globalisation and modernisation, fostering this association of people, especially of youth with heritage, can pave the way for its sustenance.*

## INTRODUCTION

I have been engaged in the task of heritage education in Mumbai for over 6 years and have explored heritage walks as an informal way of educating people. These heritage tours involve walking through the myriad lanes of Mumbai, exploring city's heritage, known-unknown, tangible-intangible. The idea behind these walks is to inform participants about various aspects of heritage, be it history, art, architecture, and countless stories associated with these places in order to create awareness and interest about city's heritage. I especially perceive heritage walks as an important tool to educate youth about heritage and have led numerous initiatives in this regard. I would like to cite my experiences here, especially a course in Heritage of Mumbai, which I have been coordinating and how this experiential education approach has resulted in engendering interest about heritage among youth and the consequences it has in the risk societies.

### Background of the course

The certificate course in "Heritage of Mumbai" was launched in the year 2011. My interest in heritage education, with special focus on youth, and strong support from the Department of History at Ramnarain Ruia College, a well-known college in Mumbai, paved the way for this course. This course also coincided with history of modern Maharashtra and Mumbai introduced by the University of Mumbai for first year students, at Bachelor's level, as part of the curriculum in History. The course was therefore perceived as an added value to the teaching about Mumbai.



In conversation with residents at Khotachi Wadi.  
Photo Credit: Asit Kulkarni

The course was designed to include lectures and heritage walks, covering different aspects related to the city of Mumbai and its heritage. Eminent experts, both university academics as well as professionals were to be invited to talk to students. The idea was to expose students to heritage practice along with strengthening their academic knowledge. The course was introduced as a co-curricular activity and was open to undergraduate students of Ramnarain Ruia College. It was divided into 8 sessions and held every Saturday in the months of July-August. Initially the course focussed on exploring the heritage of Mumbai and included modules covering aspects integral to knowing the city. The topics comprised history, architecture, transport and communication as well as communities of Mumbai. There were four lectures followed by walking tours, which helped students associate with these topics well and also allowed a glimpse into their real present context (Bhatawadekar & Yedurkar, 2016, p. 14). The course was successful and it was decided to continue with it the following year.

### How the course has evolved

Since 2011, the course is being organised every year between July and September. It usually takes place right after the new academic year begins in the College. The course has seen growing response from students.

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The course has evolved over the years to include new components beyond lectures and visits.

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Beginning with the basic concepts associated with heritage of Mumbai, the course has now focussed on providing deeper insights into heritage. Some of the highlights of the course included a walk to Khotachi Wadi, a neighbourhood in Mumbai characterised by Portuguese-style housing and originally inhabited by East-Indian Christians, where students got an opportunity to visit and converse with the local inhabitants. The engagement was such that

students were also invited to celebrate Christmas with the residents. During one of the visits, students learnt about history of evolution of currency and coinage in India with a visit to a Reserve Bank of India's Monetary Museum. Another interesting visit in 2016 was the one to Raj Colonial Furniture shop, where students got a glimpse into the Victorian furniture and learnt about household decoration and other interesting aspects related to art trade.

The course has evolved over the years to include new components beyond lectures and visits. There have been competitions such as photography contests, essay writing competitions, quizzes and so on, to promote students' interest and involvement. A Heritage Club was launched in the College, in order to continue heritage awareness activities. A blog was introduced in 2014 to narrate about the activities and experiences of the course, thereby also providing a platform for students to express their ideas, opinions and perceptions.

#### Students' learnings from the course

This course "Heritage of Mumbai" has been successful in imparting new knowledge and creating interest about heritage among students. In the feedback received from students, many of them talk about how they learnt new aspects of their own city, which they had never known before. The real experience with heritage especially through walks helps build memories, connections and associations, which they cherish. When asked which aspects of these heritage walks did they enjoy the most, Uma Kabe, one of the participants said:

"Meeting and talking to people and listening to various folk stories of each and every monument was very mesmerising. We understood how each and every monument has gone through various incidents of Indian history".

Another participant student, Aseema Karandikar, mentioned:

"These walks can make learning about tangible heritage a fun activity".

Gargi Kowli, a student who participated in the 2016 edition of the course also made an interesting comment:

"We've all studied history in school and if you're up for it in college. For some of us it has been a rather boring journey; just a barrage of dates and names one has to learn. But rarely is it provided as something tangible. A heritage course such as this one provides the opportunity for students to experience history. Its success lies in the fact that it has made students from various different fields want to learn more about where they live, starting from something as humble as the *Vadapaav* [a local culinary specialty of Mumbai]".

Thus the course contributes not only to the student enjoyment, but at the same time, it promotes learning in an informal environment. The walks help reinforce what students have learnt in the classrooms; also open them up to the challenges in heritage preservation in a city context. This contributes to understanding about Mumbai's heritage and its importance and the need to conserve it. This was reiterated by Yash Agrawal, who actively participated in the course for two years during his undergraduate studies. He stated:

"The heritage course played an important role for me to get an understanding about Mumbai's heritage. It included very enjoyable visits to various places in and around the city, as well as interesting and informative lectures by historians with different specialisations. I gained valuable information which put my knowledge of history into proper perspective and helped me understand the connection of local history with global history. We visited places like forts, caves and museums. Various workshops and contests were organised too. We learnt to analyse history and understood the real meaning of 'heritage'. The preservation of heritage of all kinds is also an aspect which was covered. My experience was so good that I did the course twice".

The motive of the course is much more than creating awareness about heritage. It also contributes to the development of skills among students, which are needed for their future growth. The experience of using public transport to reach the destination, especially the crowded trains of Mumbai, walking through the busy

streets, exploring new places, etc., it all helps build confidence among students by exposing them to the real-world situations. The interactive and exploratory nature of heritage walks promotes development of observation, analysis and critical thinking skills among students. Curiosity and interest initiated during these discussions does influence some students to choose heritage field as their career. Noopur Mukherjee, a graduate of Ruia College, who attended the course in 2013-2014 expressed herself along these lines:

"It was one of the best career decisions I made as it really inspired me to dwell further into the concept of heritage management and the need to protect the world's heritage for the present and the future generations to come. This course gave me a completely new outlook towards the concept of heritage and it further motivated me to pursue my career in this field wherein I can protect the world's heritage and take it to a next level".

She is now pursuing a Master of Arts in Ancient Indian History, Culture and Archaeology in India and wishes to contribute actively to the field of heritage management.

#### How teachers benefit from the course

Along with students, teachers also benefit from the course. Dr. Louiza Rodrigues, Associate Professor in the Department of History at Ramnarain Ruia College, who is a current convener of the course, shared her experience on how this course supplements teaching:

"Cultural studies, primarily art and architecture of Mumbai, Maharashtra and India is one of the component of the curriculum at the undergraduate level. This course conducted annually is thematic like maritime heritage, art and architectural heritage, culinary heritage, environmental heritage etc. So, it enriches the knowledge about heritage of Mumbai, both tangible and intangible and enables the teacher to teach with interest and put these structures in the context of society, economy, environment, politics and geography. This makes an interesting study and broadens the perspective of understanding heritage".

She also mentioned the overall goal of the course is to contribute to the broader dialogue in heritage conservation. With regard to this, she stated:

"This course sensitizes the students of the neglected heritage of Mumbai. Students are enlightened about the rich, varied heritage of the city and the need to preserve it. It makes them realize that heritage is a reflection of the identity of the people and the nation. The students explore through this course lesser known areas and structures. Finally, students realize that Mumbai is one such city in the world which is characterized by antiquity and modernity".

#### The course in the context of risk societies

The burgeoning cities like Mumbai are always at the crossroads of multiple risks. As Jabareen quotes from UNISDR Report 2010:

"Because of their socio-spatial character and large populations, contemporary cities are more vulnerable to a variety of risks and also have the potential to become generators of new risks, such as failed infrastructure and services, environmental urban degradation, and increasing informal settlements, which make many urban inhabitants more vulnerable to natural hazards and risk" (UNISDR 2010, quoted in Jabareen, 2015, p. 23).

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Heritage courses like this one can be perceived as a first step in bringing this neglected heritage to notice.

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In this context, heritage is at an imminent danger of being obliterated, neglected, forgotten and lost in the tremendous force of development and urbanisation. Other risks such as environmental hazards play their role in further degrading the heritage. What is critical in this situation is creating awareness about heritage and its importance and the role it can play in the integrated city development. Heritage courses like this one

can be perceived as a first step in bringing this neglected heritage to notice, and generating interest and appreciation of this heritage. As Dr. Louiza Rodrigues rightly says:

“Heritage walks can garner interest and create awareness about lesser known historical sites which can enlighten students’ and peoples’ knowledge about their local heritage, which is a part of our composite culture”.

As Aseema Karandikar adds to it:

“As general awareness about the significance of these sites increases, so will the need for its preservation. Involvement of citizens can play an important role in preserving local heritage”.

The heritage walks help reinforce connections between youth, city and heritage and help them understand the role of heritage in the present and future. As Gargi Kowli aptly mentions:

“I feel very fortunate to be living in Mumbai. Not just because it’s a developed metropolitan, which provides every kind of opportunity but because it is the result of constant growth and effort, it was made by years of toil. It echoes the stories of struggle and momentum of advancement. That’s what makes it so rich and so exciting. As we are on the precipice of a new age, studying the stories of the old time is more important than ever. Because we must look to the past to move to the future”.

This association with heritage also makes students aware of issues related to heritage. This is well reflected in students’ comments. As Uma Kabe narrates:

“These walks enhanced our interest in discovering the heritage of our land and restoring it. Walking on the streets, glancing around, understanding the life of people were few of the things that brought to our notice the reality of our society. This helped me realise that we have not taken good care of our heritage sites and we ought to preserve them. It is our civic duty”.

Another student, Riddhi Joshi, also shared similar thoughts:

“It [the heritage course] has built up a responsibility in me for stewardship and protection of heritage – ensuring its continuation into future. It has made me realise that heritage has shaped past and present, and will influence future development as well”.

Thus, it is seen that this encounter with heritage in its living context instils in students the feeling of affection and responsibility, which is crucial for its conservation. Another contribution of this experiential approach is to increase competitiveness and confidence of students, as mentioned earlier. As discussed in the ENCATC Annual Conference last year, it is necessary to empower tomorrow’s cultural managers with skills to enable them to take on risks. Allowing students to experience the city and its heritage through their own lenses expands their understanding of the context and, in a way, prepares them for future challenges.



With students at Flora Fountain in South Mumbai.  
Photo Credit: Asit Kulkarni

More and more such initiatives are required, which can engage students in direct experiences with their surroundings in real context. The world around us is changing rapidly, and this change needs to be reflected in the education system as well. The education sector needs to open up and adopt practice-based approaches. John Dewey promoted the idea of experiential education way back in 1930s. He says that “education in order

to accomplish its ends both for the individual learner and for society must be based upon experience – which is always the life-experience of some individual” (Dewey, 1938). Increasing collaborations between various disciplines and between theory and practice can pave the way for a new dialogue between teachers, students and practitioners, thereby benefitting everyone. In this process, heritage will also benefit as it will have better visibility, role and relevance engendered through increased awareness and appreciation. It is to be hoped that this engagement will lead to a creation of sustainable initiatives towards heritage preservation. The participatory approach promoted through this consciousness will help achieve better conservation and management results. This way, heritage will be integrated with people’s lives and will have a definite role in the present society, its aspirations and socio-economic goals. This is an important step towards linking heritage to sustainable development goals that will ensure survival and sustenance of cultural heritage and use of heritage towards sustainable development of the society as well.

### Questions for further discussion [1]

These questions can be used while discussing about heritage, be it through pictures, objects, or buildings and places; and be it in the classroom, museums or at heritage sites. These questions can help trigger visual thinking and open ended inquiry.

- What’s going on here? What do you notice?
- What do you see that makes you say that?
- What more can we find?
- Does it tell you anything about the time and place it was made in?
- Does it remind you of anything about your time?

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[1] The questions mentioned here are used in Visual Thinking Strategies (VTS) and Inquiry based strategies to facilitate learning and skill development among learners. The questions are derived from VTS webpage and from an online course (MOOC) in Art and Inquiry run by the Museum of Modern Art (MoMA), New York.

### **Shraddha Bhatawadekar**

Shraddha Bhatawadekar is a recipient of Alexander von Humboldt German Chancellor Fellowship and currently affiliated with the Department of Architectural Conservation at Brandenburg University of Technology, Cottbus-Senftenberg. Passionate about heritage education, her work is primarily dedicated to exploring various approaches and methods in increasing peoples' awareness and engagement in the task of heritage conservation. In her current work, she focuses on people-centered approaches to cultural heritage conservation as a strategy contributing towards sustainable future. She also spent a year in the United States in 2015–2016 as part of Nehru-Fulbright Academic and Professional Excellence Fellowship during which she was affiliated with University of Michigan, Ann Arbor and studied various approaches to museum education. An archaeologist by training, Shraddha has worked in the field of heritage management and conservation in India for over 6 years and has been involved in numerous projects such as site management plans, conservation reports, visitor management plans, nomination dossiers for World Heritage Sites, etc. She has also been organising and conducting heritage walks and activities in Mumbai for schools, colleges, citizens and tourists for over a decade. These initiatives are aimed at engendering interest and appreciation of heritage among people, thereby promoting participation in its preservation.



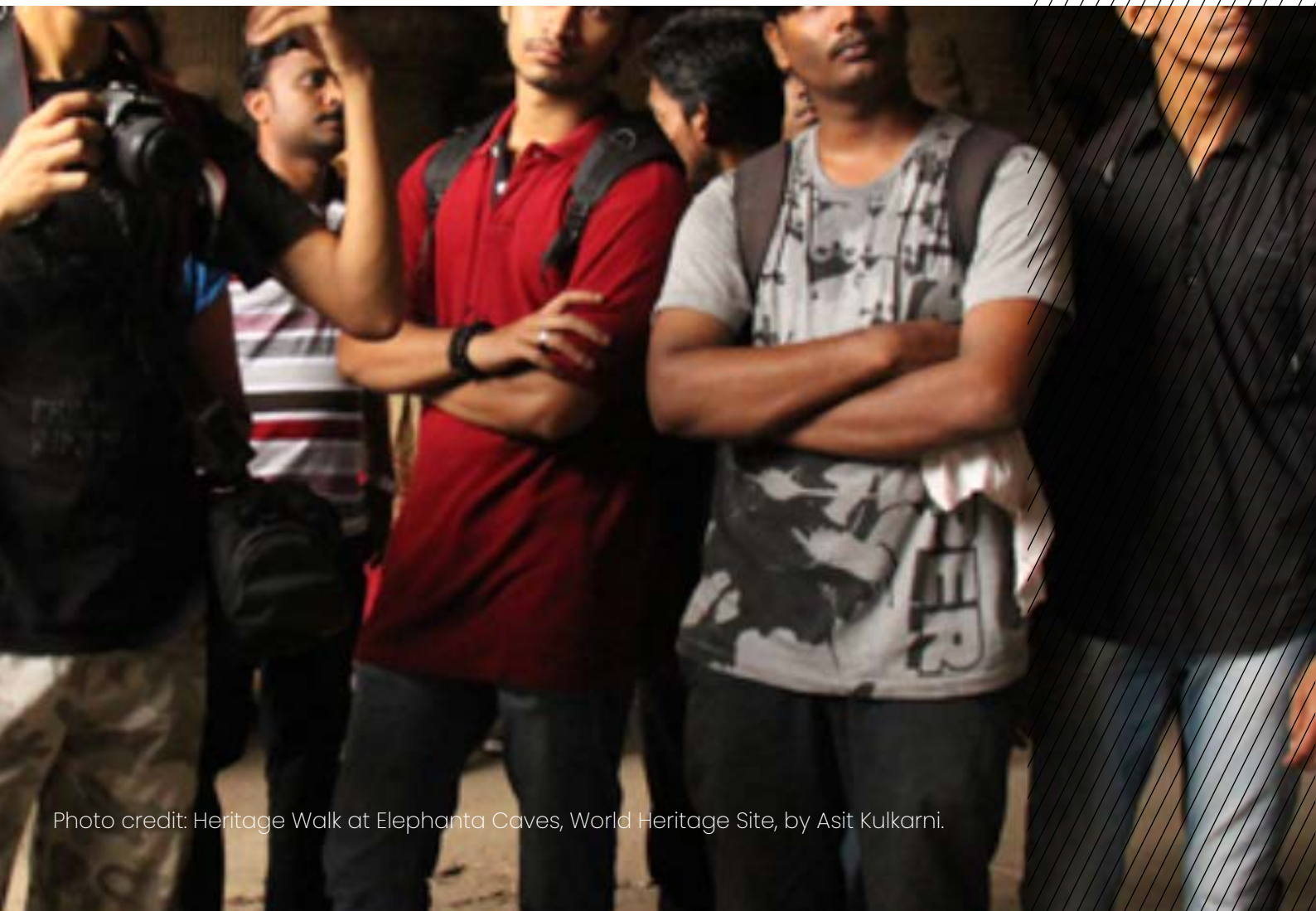


Photo credit: Heritage Walk at Elephanta Caves, World Heritage Site, by Asit Kulkarni.

