

**2021 ENCATC Education and Research Session PART 1**  
**Session 2: The role of artists in the new agenda for research and education in cultural management and policy**

**CHAIR:** Valentina Montalto, European Commission – Joint Research Center

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**What Are the Skills Required to Be an Entrepreneur, And Do Music Artists Reflect These Skills?**

Charlie Wall-Andrews, Trudeau Scholar and Research Associate, Ted Rogers School of Management (Canada)

**Type:** Abstract

**Keywords:** Entrepreneurship, Arts Entrepreneurship, Innovation, Human Capital Theory

**Description of the proposal:** In light of the challenges presented by the digitalization of the music industry, this paper draws on original qualitative and quantitative research to investigate the skills and traits required to be a successful entrepreneur, however, with a particular focus on the music industry and Canadian musicians.

Citing theoretical and empirical studies of entrepreneurship, we highlight the skills that foster entrepreneurship in any professional field. Although several entrepreneurs believe that having overall experience and creative talent determine the level of their success in their niche area, researchers found that the most successful businesspersons exhibit certain skill sets, which enabled them to achieve their goals faster than others include: Ability to think innovatively, determine the right time to go to market, organize monetary resources and recognize opportunities, for instance, are some of the traits discovered to aid career success.

In this review, we explore the top entrepreneurial skills proposed by different scholars, specifically looking at the best practices. Unsurprisingly, the literature found typical results and multiple points of conflict that reflect the heterogeneity of entrepreneurship. Comparing the general entrepreneurial success factors to the skills required by artists to succeed in the music industry in the domestic and international market revealed four exciting findings:

1. The essential skills that precede entrepreneurial success for everyone, regardless of their field, are relevant to music artists. However, other skills workers in the music sector need to add to their repertoire if they want to achieve the elusive fame, success, and money in the industry.
2. Although artists in Canada exhibit some critical essential entrepreneurial skills, there is a need for them to enhance these skills to effectively tap into opportunities provided by the digitalization of the music industry.
3. Canadian artists need a solid grounding of industry-specific skills (e.g., digital distribution and copyright issues) that will enable them to match and surpass their competitors in this new era of digital platforms and internet technology.
4. Research suggests that entrepreneurship skills are innate, natural, and taught, contrary to some opinions. In addition, there are empirical findings (Wardana et al., 2020; White, 2020; Zupan, 2018; Toscher, 2019; Toscher 2020) that show that entrepreneurial skills can be taught and learned. However, for the students to absorb the disseminated knowledge, teaching strategies should be based more on experiential learning than the conventional didactic approach commonly used by educational institutions.

Hopefully, these findings provide additional support to existing literature and enable policymakers in the industry to develop better tools to promote “industry-specific” entrepreneurial skills among music professionals in Canada.

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**Presenter: Charlie Wall-Andrews**

Charlie Wall-Andrews (MBA, MA, BA, CCIP) is a Trudeau Scholar and lecturer at the University of Toronto and Ryerson University, and is a PhD candidate in Management at Ted Rogers School of Management, where she specializes in Entrepreneurship in the Creative Industries. In addition to having over a decade of management experience, she is an alumna of the prestigious Ariane de Rothschild Fellowship, which specializes in social entrepreneurship and cross-cultural leadership. As a leader in the creative industries, she established many programs such as the Creative Entrepreneur Incubator and Equity X Production Development Program which prepares artists to turn their passion and talent into a sustainable career. Charlie completed her Master of Business Administration (MBA) at Ivey Business School, and Master of Arts (MA) at York University. [www.charlieandrews.ca](http://www.charlieandrews.ca)

## **Who cares about creative and cultural workers? Creative intermediaries and research on Europe's creative and cultural workforce.**

Tamsyn Dent, Post-Doc Research Fellow, King's College London (United Kingdom), Jessica Tanghetti, Post Doc Research Fellow, Ca' Foscari Venice (Italy), and Roberta Comunian, Reader in Creative Economy, King's College London (United Kingdom)

**Type:** Abstract

**Keywords:** Research, Creative & Cultural workers, Post-Covid Recovery, Value.

**Description of the proposal:** This paper addresses the role of artists in the new agenda for research and education in cultural management and policy by addressing how artists and the wider cultural/creative workforce (CCW) are involved in the research process. Previous studies on the state of employment of Europe's CCW has considered how the policy approach to the sector has been based on top level employment data at the European wide and national scale (Nathan et al 2015; Dent et al 2020). Quantitative statistics based on variable creative and cultural industrial and occupational classifications have contributed to a political celebration of the sector for its creation of new models of employment and economic growth. However the shock wave of the Covid 19 on the sector's employment models sector has caused a rethink on the status and security of the creative/cultural worker.

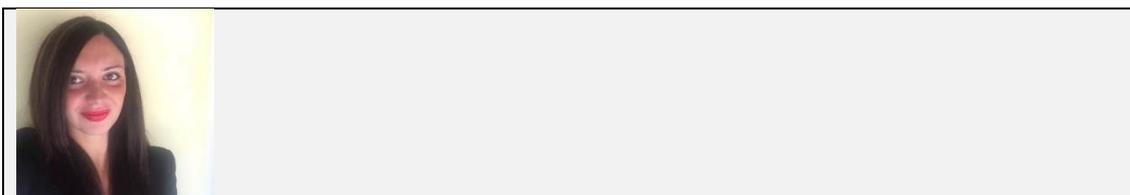
This paper calls for a rethink of how to research and measure the CCW. It is based on the results of a European-wide survey directed at creative and cultural organisations conducted from April - July 2020 and a series of follow up interviews with selected organisations from the survey. These organisations that we are labelling as 'creative intermediaries' (Jakob and Van Heur 2015) vary from grassroots, activist based collectives to established unions, guilds, third sector funding bodies each of whom conduct their own research on CCWs. The survey invited responders to summarise what research they conduct on CCW and the rationale for conducting this research. The follow up interviews enabled a further reflection on why this research was necessary and how it contributed to their and advocacy for CCW. The survey gathered responses from a total of 100 organisations representing 26 countries from the European region. Follow up interviews with representatives from organised based in The Netherlands, Belgium, Greece, Finland, the Republic of Ireland and the UK.

This paper presents the case of the need to embed more grounded, bottom research on the actuality of creative working lives. The knowledge gathered by a series of institutions, from the grassroots level to more established networks, illustrates a more rounded understanding of the needs of cultural and creative workers that are not captured by top level statistics and census data. We argue that the experiences of CCW can be more embedded into cultural policy by including the knowledge gathered by already existing creative intermediaries. However, A key finding that emerged from the interviews is how this body of intermediaries are themselves precarious. Their reliance on external funding means that the knowledge and work that they provide is itself at risk.



### **Presenter: Tamsyn Dent**

Tamsyn is a Research Fellow at the Department for Culture, Media and Creative Industries (CMCI), King's College London. She is currently working on a European Commission funded project titled 'Developing Inclusive and Sustainable Creative Economies' (DISCE). Her research interests are on the cultures and structures of work in creative economies with a particular interest in systemic inequalities. She is a Fellow of the Higher Education Authority and has held previous teaching roles at Bournemouth University and Oxford Brookes University. Tamsyn has provided consultant for a number of UK industry institutions including Birds Eye View, Screen Skills (formerly Creative Skillset), Women in Film and TV, Raising Films and The Offsite.



**Presenter: Jessica Tanghetti**

Jessica Tanghetti is a Post-doc Research Fellow at University Ca'Foscari in Venice, Management Department, where she is involved in a research project on creative clusters in collaboration with Duncan of Jordanstone College of Art and Design, University of Dundee. She is also a Lecturer in Arts Management, Cultural Economics and Entrepreneurship at NABA Academy of Fine Arts in Milan and in Management at University of Brescia. She holds a PhD in "Business & Law", with a research on business investments in the arts in England, conducted during a visiting period at King's College London (CMCI) and supported by Arts Council England. Currently, her research focuses on the working conditions on creative and cultural workers and on the related cultural policies. She has founded and is a partner of a few cultural projects, focusing on fundraising, crowdfunding and innovative ways to support the cultural and creative industries. She also works as a consultant in the field of investment in the arts, art collecting and art market.

**Beyond the Audience: Creating Effective Engagement Strategies for Students on the Spectrum in the Theatre Classroom**

Winter Phong, Assistant Professor and Director of Arts Administration, Oklahoma State University (United States)

**Type:** Abstract

**Keywords:** theatre autism education training

**Description of the proposal:**

Historically, theatre and dance have had challenging relationships with disability to say the least. This challenge stems from ableist perspectives that fail to consider specific needs and experiences of persons with disabilities. At all levels, from youth education to training, to professional performance, opportunities are limited. Alluding to the progress of participation from student to professional, the National Endowment for the Arts, starting in 1982 and continuing on a quinquennial basis, conducts a Survey for Public Participation in the Arts, which consistently shows that supporting arts engagement early in life predictably improves overall educational outcomes and directly affects participation in arts as an adult. Often, performing arts engagement is limited to audience seats for individuals with disabilities, more frequently this focus is on relaxed performances geared toward those identified as autistic. As the prevalence of autism diagnoses have increased, theatre and dance courses must rethink engagement practices.

Through a partnership between the School of Theatre and Dance at Texas Tech University and the Burkhart Center for Autism Education and Research, I was presented with an opportunity to explore how theatre practitioners and educators might plan for engagement of autistic students in theatre and dance classrooms. The observational study was able to use behavior measures from autism study to support evaluation of student engagement. Using groupings of autism symptoms defined by Fein et al. in "The Nature of Autism," symptom domains of social interaction impairments, communication and play impairments, and repetitive and restrictive behaviors, learning objectives of behavior, communication, and social interaction were developed to support evaluation of engagement for autistic students. These three learning objectives consider symptoms while focusing on learning outcomes connected to theatre and dance; behavior is directly connected to physical expression, communication to spoken text and dance forms, and social interaction easily lends itself to dialog and the interaction of actors in scenes or partner choreography. The results of the observational study exposed patterns for improved curriculum planning for autistic students. From study results, I make recommendations for theatre and dance curricula and future application of study protocols.



**Presenter: Winter Phong**

Winter is an arts administrator, educator, scholar, and creative strategist. She works both on a national and international level to promote the arts through community-based arts initiatives. Often this means that she directly supports underserved populations in her community, and as she travels and moves into a new community, she matches her efforts with the needs of the local community. She has a strong passion for community engagement and seeks to empower those in her community through the arts. Some of Winter's international commitments include the Peace Corps, where she served in China. While at her post, she helped to develop a campus-wide performing arts festival that featured Chinese minority groups like Tibetans, Uygher and Yi people. She also spent time in Cambodia, where she led a group of student teachers to develop arts programming to support children that had been orphaned, recovered from dump sites, or rescued from sex trafficking. In her consulting practice, she works nearly exclusively with international companies helping to develop strategic plans and perform market research. Domestically, she has worked in Colorado at the Colorado Springs Fine Arts Center to support initiatives to engage military families from four local military bases. She currently works with Mind the Gap of the UK, Trinity Repertory, Spectrum Theatre Ensemble, and the Burkhart Center for Autism Education and Research on the Texas Tech University campus to help the development of organizations and programs that serve artists with cognitive disabilities. Her efforts include research to refine practice to serve a neurodiverse population of artists. Winter has also worked with LORT and professional theatres in various management functions, including finance, marketing, general management, patron services, and development. Winter has also earned a Master of Business Administration and Master of Fine Arts at California State University, Long Beach, that emphasized arts administration, specifically Theatre Management. She is also concluding her time with Texas Tech University and their Fine Arts Doctoral Program in Interdisciplinarity in the Arts where she helped to pilot a new observational study to measure engagement for theatre and dance courses for students on the spectrum.