

2021 ENCATC Education and Research Session PART 1
Session 4: Old and newly developed [digital] formats, organisational and business models

CHAIR: Anna Mignosa, Lecturer, Erasmus University Rotterdam, The Netherlands

Artists in result-oriented cultures: Some practical uses of outcomes-based performance management in creative industries

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Type: Abstract

Keywords: performance measurement, evaluation, creative industries, artists-academics

Description of the proposal:

Context and theoretical framework

The topic of performance measurement in artistic organisations has received considerable attention in the last two decades (e.g. Gilhespy 1999; Turbide and Laurin 2009; Weinstein and Bukovinsky 2009; Chiaravalloti 2014; Hadida 2015; Sassi et al. 2017; Knardal 2019; Navarrete 2020). However, researchers have focused mostly on organization's internal, 'formative' assessment (Navarrete 2020) and we know little about how performance measurement is applied as a policy and public governance tool in the cultural field. While some literature emphasizes the impact of New Public Management (NPM) logic on cultural organizations (e.g. Belfiore 2004, Belfiore and Bennett 2007), research on actual implementations of accountability tools in the cultural sector is generally lacking. We know even less about how public management controlling mechanisms influence creative and management practices of public sector organizations.

Aim

The aim of this work is to partly fill in this gap by: 1) analysing different implementations of outcomes-based performance management (OBPM) (Lowe and Wilson 2015) in the cultural field; 2) exploring the impact of outcomes-based performance management on creative sector professionals in Poland. To this end, the study focuses on a specific group of artists – i.e. those who combine creative practice with working in academia ('artists-academics') and are evaluated within the Polish performance-based research and artistic activity funding system.



Presenter: Kamila Lewandowska

Kamila Lewandowska is an Assistant Professor at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. Her work focuses on sociological valuation and evaluation of art in different policy contexts. She leads a research project "Between art and research: Evaluation of creative arts in performance-based research funding systems" funded by the National Science Centre, Poland.

Memory and Communities.

A new day has begun for Industrial Heritage and Trails

Angela Besana, Associate Professor, IULM University (Italy), Annamaria Esposito, Associate Professor, IULM University (Italy), Chiara Fisichella, Researcher, IULM University (Italy), and Maria Cristina Vannini, Researcher, IULM University (Italy),

Type: Abstract

Keywords: industrial heritage; industrial trails; economics; marketing; fundraising

Description of the proposal: Industrial museums, heritages and trails were meant as a reconciliation tool with a past of manufacturing pressure and burden, which might have damaged environments. At the same time, these assets were recovered and converted to sustainable opportunities for a supply chain, which might have declined without innovation. In Europe these are widespread story and memory of administrations and communities around heritages, whose cultural and touristic added value might have compensated the economic loss of industrialization. Trails were above all implemented in order to connect either different destinations of the same (memory of) supply chain or industrial heritages combined with other cultural and creative surroundings (industrial heritage as location for multiple-goals events, industrial trails and ecology programs, industrial museums and universities, ...)

Today, industrial museums, heritages and trails are still a matter for industrial tourism. Nevertheless, a new day has begun for these assets, which might be public or private-owned, for communities and also for international visitors, within the legal framework and governance of corporations and also looking for self-sufficiency, with their own marketing and fundraising (Bennet, 2019).

Main objective of this research is to investigate how much industrial museums and trails have recently developed their legacy and commitment within the governance, communities and stakeholders they connect with thanks to different communication channels (Booth, Ogundipe, Røyseng, 2020) and either with the echo of a main story and memory (the entrepreneur's and the corporate) or with a challenging vision of a different governance and a separate supply (Esposito, Besana, Fisichella, Vannini, 2021).

European case histories (ERIH_HI Barometer, 2020-2019 Results) will be discussed for segments of stakeholders, commitments, relevance of media, with the meaning of diversified efforts for different missions and issues: from community to international visitors' engagement, from creativity to environment, from education to welfare. The choice of the sample concerns Italian museums, above all.

A qualitative and quantitative analysis is confirming effectiveness and focus on community issues, while the use of communication channels varies depending by different role-players in the governance, from corporate to non-corporate staff. The founding corporation can still be an attracting pool of resources and staff, though some distinctiveness is emerging (Hadida, 2015; Essig, 2014; Grönroos, 2012).

The paper provides an overview of evolution of these heritages in Europe in the last decade. Marketing and fundraising uniqueness, revenues and grants diversification, segmentation of stakeholders and causes, range of communication tools and the specific governance inside of the corporation (and outside), they all show a value chain and a benchmark for the same issues within different geographical boundaries.



Presenter: Angela Besana

Angela Besana is Associate Professor of Economics at IULM university in Milan. Her lecturing refers to political economy, economics of tourism, culture and creativity. Her research is about microeconomics, macroeconomics, economics of tourism, nonprofit organizations, economics of philanthropy, economics of creativity. Her latest publications concern economics of music, tourism, philanthropy and creative industries.

Mapping of management and production management environment and behavior of music ensembles in the Czech Republic: “Learning by doing”

Barbora Mikolášiková, Ph.D. student, Music faculty, Janacek Academy of music and Performing Arts (Czech Republic), Lucie Peší Šilerová, Head of Department of Music Production, Janacek Academy of music and Performing Arts (Czech Republic), and Vít Kouřil, Teacher, Department of Music Production, Janacek Academy of music and Performing Arts (Czech Republic)

Type: Abstract

Keywords: music ensembles, management, production management, finance, marketing and PR

Description of the proposal: The aim of this research was to create the first scientific study which mapped the current environment and behaviour of Czech music ensembles. As pilot research, we aimed to get a basic qualitative overview and state of music ensembles environment for possible further quantitative research across the whole field in the Czech Republic. Thus, we interviewed 15 ensembles in different genres from 2019 to 2020. The main question was: “Which organizational, law, managerial, and production management environment are the music ensembles functioning in?” This presentation will summarise the process and results of the research. This contribution is an outcome of institutional support for long-term conceptual development of scientific, research, and development activities JAMU in the years 2018 to 2020. According to current literature, the importance of cultural and creative sectors is rapidly rising. Music and performing arts are part of these sectors. Especially the role of a live production of music is very important for the sector in popular and classical music without a particular difference. This is happening because of the change of the music business (transition from records to digital formats). What are the key activities behind success of an artist? In the research we focused on several fields to find out how the ensembles work inside. 4 main areas (law, management, production, finances) and 4 side areas (distribution, marketing and PR, etc.).

We used several methodological approaches. Firstly, we theoretically analysed the legal forms of musical ensembles, and we conducted desk research of foreign and domestic literature. This was used for creating a collective case study where we studied the background routines of the informers. The collective case study was put together from qualitative research through a questionnaire.

We found out that the ensembles are usually not using any legal form for the whole ensemble, but they use a freelancer license of one of the members. If the group is bigger, they often are in a not-for-profit association. The band cooperate with other professionals usually on an external basis (e.g. a contract) even if it is a manager. Ensembles are more interested in cooperation with a booking manager than an artist manager. Only three ensembles had their artist manager. The ensembles are using records as well as digital distribution for their music. As a means of communication, they are mainly using social media and websites. Off-line promotion is not used very often. The best way how to share their art is through concerts and meeting with their fans.



Presenter: Barbora Mikolášiková

MgA. Barbora Mikolášiková is a doctoral student of music production at the Music Faculty of Janáček Academy of Music and Performing Arts in Brno. Her research interests focus mainly on the role of technologies in music production, strategic management and organisational development. She focuses further on use of technologies in (classical) music Light design project in spring 2019 was initiated and organized by her at Music Faculty. Barbora works as lecturer as well.

Art Exhibitions and Digital Technology: new languages, new audiences, and new originals?

Luis Teixeira, Assistant Professor, Portuguese Catholic University – Porto (Portugal) and Isabella Perrotta, ESPM-Rio, Brazil

Type: Abstract

Keywords: Art Exhibitions, Digital Technology, languages, formats, audiences

Description of the proposal: The object of investigation of this article is the use of digital technologies in art exhibitions. The continuous digitalization of the contemporary world is connecting, more and more, people and information; also bringing, increasingly robotics and augmented reality to everyday life. This scenario has given rise to a paradigm shift in exhibition spaces and museums, in general - which have been concerned with conceiving exhibitions with highly immersive design, promoting visitors' engagement in content, meaning, and personal connection - and in art exhibitions in particular. Technology allows the democratization of access to artifacts and works of great value - that usually involve complexity and high costs to be gathered and transported -, allowing them to be reproduced in very high quality, preserving all the characteristics of their colors and surfaces, besides the magnification of details previously unnoticed to the naked eye. It has the potential to mediate interactions with visitors, to tell stories, and to give new meanings.

An expanded curatorial production process can allow artworks to be integrated and information to be provided in a digital structure designed to empower public engagement in a participatory manner. Artists and galleries have invested in areas such as New Media Art that generate installations involving video to digital audio, virtual and/or augmented reality, and the relationship of elements of space and time in the visitor's experience. Also thanks to the advance of digitalization, the partnership program between galleries, libraries, archives, and museums (GLAM), which makes the content and resources of the institutions available through Wikipedia, have redefined and redesigned the space for the presentation of artworks. Despite all these possibilities, one has to question whether, in the digital/virtual age, the original is still valued.

A digital experience is not inferior, less authentic or a substitute for a physical experience. It is an experience of a different nature. From this assumption, the paper intends to investigate the relationship of technology to art exhibitions from three aspects:

- 1) its ability to arouse interest and attract the public to knowledge of the arts;
- 2) its potentiality (antagonistic to the previous one) to desacralize the "aura of the original";
- 3) its ability to generate the development of artistic languages and poetics.

This article will analyze some emblematic examples such as the traveling exhibitions of the Australian company Grande Exhibitions and The Lune Digital Art Gallery, in Melbourne (from the same company); L'Atelier des Lumières, in Paris; the exhibition of Pink Floyd: Their Mortal Remains. at the Victoria and Albert Museum (2017); among possible others.



Presenter: Luis Teixeira

Graduate and PhD in Electrical and Computer Engineer from the University of Porto. Luis Teixeira is an assistant professor at the School of Arts of the Catholic University of Portugal since 2017. Researcher at INESC between 1993 and 2014. Founder in 2004 and deputy director of CITAR between 2004 and 2011. Integrated Researcher at CITAR since 2004. Coordinator of the Digital Creativity Centre between 2015

and 2018. Coordinator of the master's in management of Creative Industries since 2014. Member of the Board of the School of Arts since 2017. He has expertise in audio-visual and immersive and interactive media production, creative industries, creative coding, and digital signal processing. In recent years has been involve in projects such as PINFRA/22133/2016 "Digital Creativity Center", POCI-01-0247-FEDER-024498 CHIC – Cooperative Holistic view on Internet and Content, NORTE-07-0124-FEDER-000061 "Media, Arts & Technologies", EXPL/MHC-PCL/1011/2013 "MIPA-MOBILE Monitoring psychotherapy with adolescents using mobile applications", EU Lifelong Learning Programme Intensive Program 2011-1-IT2-ERA10-27052, "Art of Sound, Sound of Art", Lifelong Learning Programme Leonardo da Vinci "Creative Energy Educational Exchange Project (CEEEP)". He has been national delegate to COST ISCH Action IS1004 Webdatanet, Cost Action on Sonic Interaction Design, COST Action 287 - Gesture Controlled Audio Systems