

## 2021 ENCATC Education and Research Session PART 2

### Session 6: The role of artists in the new agenda for research and education in cultural management and policy

CHAIR: Maria Bäck, Senior Lecturer, Arcada University of Applied Sciences, Finland

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#### **The state of education in cultural management - artists' perspective**

Sanja Rocco, Senior lecturer, Head of Cultural Management Department, Zagreb School of Business (Croatia), Tanja Grmuša, Assistant Professor, Zagreb School of Business (Croatia), and Goran Luburić, Senior Lecturer, Vice Dean for Student Affairs, Zagreb School of Business (Croatia),

**Type:** Abstract

**Keywords:** Arts and culture management, education, survey, national associations, Croatia

**Description of the proposal:** Educators in arts and culture management come from different fields and with different backgrounds, either more theoretical or more professional. There is a discussion among experts about which approach is better, and the answer is not simple because each of them offers certain advantages and disadvantages. In any case, the broad field of management needs to be adapted to the many specificities of the cultural and creative industries. However, the arts and culture management educators continue to standardize the training of future managers in the creative industry. The main goal of this profession is to support arts and culture in finding and broadening its audience which is becoming increasingly important in today's competitive environment where they are slowly losing the race.

This paper aims to research the formal and informal education in cultural management among artists and other cultural workers in Croatia as well as to find out their opinion on the quality of education and opportunities for long life learning in this area. For this reason, a research was undertaken during March and April 2021. A link to an online survey was sent to members of Croatian national associations in arts and culture, informing them about the aim of the research. The final sample consisted of 285 respondents. Most of them come from the field of visual arts, theatre and design, however artists from film, TV and video production, as well as music and dance have also been included in the survey. The field of literature was the worst represented. The response of members depended on the engagement of the associations as well as the way call for submission was sent, and the researchers had no influence on that part of the research.

The results confirm that most respondents are not satisfied with the knowledge about cultural management acquired during their secondary as well as higher education. The vast majority acquired this knowledge and skills through practice. They are also not familiar with the possibilities of further education. However, most of respondents believe that better cultural management could secure arts and culture a better position in Croatia.

Such a research among members of national associations has not yet been conducted in Croatia. The results of this research can be useful to various stakeholders in the process of creating cultural policy and especially in the segment of educational development.

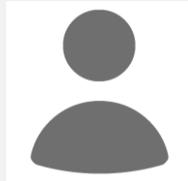
Future research should be expanded to include administrative staff of cultural and arts organizations and associations as well as employees of public cultural institutions. It would also be interesting to compare the results with other countries in the region.



**Presenter: Sanja Rocco**

Experienced Lecturer with a demonstrated history of working in the design industry. Skilled in Graphics, Logo Design, Branding & Identity, Design Management, and InDesign. Strong education professional with

a Master's degree focused in Marketing/Marketing Management, General from Faculty of Economics Zagreb University.



**Presenter: Tanja Grmuša**

She has finished Communication Studies and Croatology at Croatian Studies, University of Zagreb. She received her PhD on postgraduate doctoral study programme at Department of information and communication sciences at Faculty of humanities and social sciences University of Zagreb. She has been participated in numerous scientific and professional conferences in Croatia and has published several scientific and professional articles in different journals. On Faculty for Croatian Studies she teaches Media management on graduate study programme at Department of Communication Studies. Her research interest are mainly related to communication studies, intercultural communication, business communication, media management, journalistic practice and mass media impact.



**Presenter: Goran Luburić**

Goran Luburić is Senior Lecturer and Vice Dean for Student Affairs at the Zagreb School of Business.

## **Cultural managers or artistic producers? Contrasting expectations and realities in professional training**

Federico Escribal, Professor, National University for the Arts (Argentina)

**Type:** Abstract

**Keywords:** Arts, culture, cultural management, artistic producers, training

**Description of the proposal:** This paper focuses on the relationship between the expectations of students who train to become cultural managers and the knowledge and skills effectively provided by their formative institutions in the current Argentinian context.

The training of specific agents for the administration of the cultural sphere has been discussed at the international level since the 1970s (Lacarrieu and Cerdeira, 2016). In the region, however, cultural management appears as a professional narrative inherent to neoliberal discursivity (Castiñeira, 2013; De la Vega, 2021). Its influence marginalises other regional traditions, such as cultural promotion and socio-cultural animation, based respectively on popular cultures and communitarian approaches (Escribal, 2021). Between the end of the last century and the beginning of the current one, the efforts of international organisations made the region aware of the need for specific training in this field (IBERFORMAT, 2004). In Argentina - two decades later - this has translated into an extended and consolidated institutional network of undergraduate, graduate and postgraduate training in cultural management, considered a boom (Wortman, 2009). In this context, a set of criticisms of the training programmes emerges from two clear dimensions: from a decolonial position, the use of a colonial library (Mudimbe, 1988) with a systemic absence of authors, theory and cases specific to the region is objected; secondly, the absence of a comprehensive approach to the complexity of the roles within the labour field is identified (Escribal, 2021). In this register, some evidence suggests that the majority of those enrolled in cultural management programmes seek technical tools linked to artistic production, but are trained almost exclusively from a theoretical perspective, with an absence of practical tools.

The aim of this study is to observe how cultural management students assess their training. To this end, a series of surveys will be carried out to analyse the possible correlation between initial expectations and concrete experiences in relation to content, competences and skills. Three

groups of ten candidates will be selected: a group of recent graduates, a group of advanced students - in the last year of their studies - and a group of intermediate students - in the middle of their studies.

This study seeks for correlations or discrepancies between the motivations for professional training of cultural managers and the way in which universities operationalise their imagined professional profiles. A hypothesis is put forward which indicates that most applicants intend to train in artistic production -a higher technical level offer practically non-existent in Argentina at the moment- and that, therefore, there is a difference in the way in which the figure of the "cultural manager" is understood by applicants and by educational institutions. If this hypothesis is validated, it will suggest the convenience of a redesign of the training framework for cultural management in Argentina.



**Presenter: Federico Escribal**

Federico Escribal is a cultural manager specialized in cultural policies, diversity and cultural rights. He teaches at the National University of the Arts and in the Arts Department of the National University of La Plata. He has been guest teacher at the Arts Faculty of the National University of Colombia. He directed an arts and crafts school in Sao Tome and Principe (Africa). He served as head of the National Directorate for Cultural rights and Diversity promotion (2011-2015), and also as head of the local vocational training system in Buenos Aires' city (2017-2019).

## **Current Role of Artists in New Agenda for Cultural Policy – Challenges for Lifelong Learning of Artists and Cultural and Creative Professionals**

Lucie Abou, Assistant Lecturer, PhD. Student Theatre Faculty, Janáček Academy of Performing Arts (Czech Republic)

**Type:** Abstract

**Keywords:** Status of artists, Lifelong Learning, Career, Art, Theatre

**Description of the proposal:** The specifics of artistic work have been defined in the Status of the Artist already in 1980 by UNESCO. In the Czech Republic Status of the Artist is still in the process of its approval, which will probably belong to the next Czech government. The pandemic crisis however pointed out all the specific conditions of artists and other cultural and creative professionals (hereafter „artists“).

Czech philosopher Jan Patočka, in his “Philosophy of Education” wrote: “a student should not learn only certain means for certain goals but should learn to want something higher ... a real breakthrough of everyday life, of dull normality, is the starting point of its own process of education, which has given European humanity meaning throughout history.” Plato calls this process “astonishment” a special feeling or touch thanks to which we uncover our interest in an “idea”. That is why to improve artists’ working conditions, information, interdisciplinarity and Lifelong Learning are crucial for their sustainable careers. As the participants of the Voices of Culture dialogue agreed in the final Report (2021) „The vitality of European culture depends on the well-being, freedom, professional growth and development of the people professionally engaged in culture and art“.

Before the Velvet Revolution all artists must had been employed. Nowadays there are still 76 out of 275 theatres funded by state or municipality. Czech cultural policy makers used to see artists mainly as employees. The situation has changed and there are more self-employed artists who must meet the same conditions (health and social insurance payments) as other entrepreneurs. Mapping their situation is therefore essential.

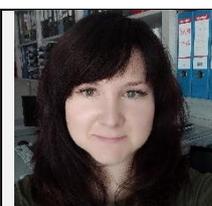
The research maps the current situation (including the impact of COVID-19) of artists on the research sample of the Theatre Faculty of JAMU (hereafter “TF JAMU”) graduates (JAMU is one

of two Czech public higher education institutions educating future professionals in performing arts and one of four art academies all together) via qualitative and quantitative research methods. One of the objectives of the research is also identifying missing key competences (as stated in the EU Recommendation on Key Competences, 2018) of the artists, that can be improved in a Lifelong Learning programme of TF JAMU and contribute to the artists high professionalism while maintaining artistic integrity and creative freedom.

The research also contributed to and, at the same time, drew on the process of the Czech Status of the Artist design, as Theatre Faculty of JAMU was one of the partners who took part in it. In 2021 Lucie Abou also took part in the Voices of Culture, a structured dialogue between artists and other culture and creative professionals with the European Commission on Status and Working Conditions of CCPs.

The main results of the research:

- Map of TF JAMU graduates' needs towards Lifelong Learning
- Overview of their professions
- Areas for possible Lifelong Learning Programme for Theatre Faculty of JAMU
- Building relationship between the Alumni and the academy
- Building and strengthening the role and responsibility of artists and the arts academy in society.



**Presenter: Lucie Abou**

I graduated in Theatre Production and Management from the Theatre Faculty of Janáček Academy of Performing Arts (TF JAMU). After my graduation I had been actively involved in project management and grant management for eight years. From 2005 to 2007 I collaborated with the international orchestra of young musicians from Germany, Czech Republic and Poland "Junges Klangforum Mitte Europa" (founded in 2002 in Germany) as a manager of Czech members. The orchestra has collaborated with important contemporary artists such as Krzysztof Penderecki, Nicolas Altstaedt, Nabil Shehata or Moritz Eggert. From 2008 to the present I have been working as assistant lecturer in the Theatre Management and Stage Technology Department of TF JAMU, where I am currently also a student of the Doctoral Study Programme. I am engaged in research of graduates in relation to lifelong learning.

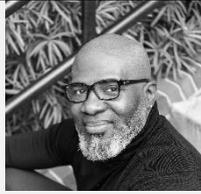
### **France and the Restitution of African Cultural Property: A Critical Race Theory View**

Antonio C. Cuyler, Director of the MA Program & Associate Professor of Arts Administration, Florida State University (FSU), (United States), and Khamal Patterson, Esq., ARTIVE, Analyst (United States)

**Type:** Abstract

**Keywords:** African, critical race theory, cultural property, France, and restitution

**Description of the proposal:** Whether crystallized in pop culture via The Dancing Queen or Black Panther, the restitution of African cultural property remains a contentious discourse warranting serious scholarly attention. In 2018, President Macron commissioned The Restitution of African Cultural Heritage Toward a New Relational Ethics after speaking to students at Burkina Faso's University of Ouagadougou. However, France's debate about the restitution of African cultural property dates back more than 40 years. Although extant literature (Curtis, 2007; DeBlock, 2019; Hicks, 2020; Maaba, 2009; Maples, 2020; Munjeri, 2009; Nevadomsky, 2018; Paquette, 2020; Roberts, 2019; Savoy, 2021; Shyllon, 2014; Shyllon, 2015; and Thompson, 2020) provides insight into how France could realize Macron's vision, this literature has not considered the role that anti-Black racism plays in France's resistance to the restitution of African cultural property. Therefore, we investigate the research question: in what ways might Critical Race Theory (CRT) inform policies on the restitution of African cultural property from France back to African nations?



**Presenter: Antonio C. Cuyler**

Dr. Antonio C. Cuyler is the author of *Access, Diversity, Equity, and Inclusion in Cultural Organizations: Insights from the Careers of Executive Opera Managers of Color in the U. S.* and editor of a forthcoming volume, *Arts Management, Cultural Policy, & the African Diaspora*. He serves as the Director of the MA Program & Associate Professor of Arts Administration in the Department of Art Education at Florida State University (FSU), and Visiting Associate Professor of Theatre & Drama in the School of Music, Theatre & Dance at the University of Michigan. He is also the Founder of Cuyler Consulting, LLC, a Black-owned arts consultancy that helps cultural organizations maximize their performance and community relevance through access, diversity, equity, and inclusion (ADEI).