

## 2021 ENCATC Education and Research Session PART 4

### Session 9: Bauhaus Research Session – The role of artists and other cultural professionals in applying sustainability values in the cultural and creative sectors (CCS)

**CHAIR:** Anna Maria Ranczakowska, Lecturer in Cultural Management, Estonian Academy of Music and Theatre, Estonia

---

#### At the Pivot point of Cultural Education Management, Teaching, and Artistic Practice

Sherry Mayo, Center Director, Center for the Digital Arts, Westchester Community College (United States)

**Type:** Abstract

**Keywords:** Arts Technology, Education, Digital Divide

**Description of the proposal:** During the Pandemic artists were faced with having to find virtual solutions to their artistic and teaching practices in order to sustain them. Managers for cultural and academic institutions had to swiftly convert programmatic activity to remote experiences in order to continue. This pivoting caused a paradigmatic shift in the way participants experienced art, culture, and learning with pros and cons. Through this crisis much innovation has occurred and a new normal has arrived (Dodson, J. 2021). What is the role for educational and cultural managers and artists during this next phase of recovery?

This paper will identify the key factors that occurred during the pandemic that that lead to a paradigmatic shift in educational, cultural, and artistic practices. That will be followed by a description of the post-pandemic new normal that we have arrived at and its sustainability and the role of educational and cultural managers and artists. Finally, in looking towards the future the paper will project how these roles will continue to change during recovery as technology evolves and safe guards remain in place (Leonard, N. 2020).

In my role as a Center Director of a Center for the Digital Arts, our team had to virtualize our classes immediately upon lock down. Teaching classes remotely was not a technical issue as the college already had a CMS (course management system) in place and we adapted to Zoom for synchronous learning soon after (Kraehe, A. 2020). Our issue was that the center teaches high tech arts technology courses such as 3D animation, game design, etc. that required the latest industry software and hardware and some of our students were not privileged enough to have this equipment at home. The college then allowed us to make many software licenses available remotely for others we tried using free trials or freeware. However, hardware issues remained. The digital divide remains a real equity issue.

Our community is very diverse and even though we lent out many laptops the equipment we had to loan did not equal what we had to offer on site. The center did loan out production equipment such as cameras (both video and DSLR, light kits, etc.). Equipment is something we would like to work on for the future to ensure that students of need can participate equally in their classes. These are some of the pivot points that occurred during the pandemic that will be of discussion in this paper. These are the type of changes that impacted programming for educational managers that also impacted cultural events and teaching artists (Ardalan, S. & Iozzo Adler, C. 2021). A more in depth discussion will follow.



**Presenter: Sherry Mayo**

Artist born in Queens, New York residing in the Hudson Valley. B.A., BioArt, Independent, Boston College, M.F.A., New York University, and Ed.D.C.T., Art & Art Education, Teachers College Columbia University. Sherry Mayo is a painter who experiments with arts technology and integrates it with traditional practices to produce hybrid forms of artistic expression. Recent exhibitions include Sherry Mayo, solo exhibitions at the Field and Mahopac Libraries, STEAM, group exhibition at the Arts Exchange of Arts Westchester, and Dina Hermann & Sherry Mayo, two-person exhibition, LOOK Art Gallery, Mahopac, New York. Recent juried shows include Grass + Roots: Peekskill to Poughkeepsie, Putnam Arts Council and the Center for the Digital Arts, Art in a Pandemic, Putnam Arts Council and the Southeast Museum, Re-emergence, Peekskill Arts Alliance, and the Stay at Home, Make Art, Dorsky Art Museum. Recent publications: Mayo, S. (2018). A Collective Consciousness Model in a Post Media Society, in Dr. Mehdi Khosrow-Pour (Ed.) Enhancing Art, Culture, and Design with Technological Integration, IGI Global, Mayo, S. (2013). A Model for a Collective Aesthetic Consciousness, International Journal of Art, Culture and Design Technologies, Vol. 1, No. 2.

## **Logic of Maaya entrepreneurship in bringing artist to the core: Segou'Art and Festival sur le Niger**

Milena Dragičević Šešić, professor emerita, University of Arts in Belgrade (Serbia)

**Type:** Abstract

**Keywords:** Maaya entrepreneurship; cultural entrepreneurship; ethics of care; solidarity

**Description of the proposal:** When in 2005 Mamou Daffé created Festival sur le Niger, based on Maaya principles (local value system in Segou, Mali), he could not envisage that it would institute a new approach in cultural management that would put an artist at the core of its purpose. The aim of this paper is to analyse and present the logic of Maaya entrepreneurship that is very different from the Western entrepreneurial style. These differences (objectives of the research) start with necessary consent of a community for any entrepreneurial idea. That is enabling entrepreneur and his endeavour to be supported and endorsed by a community and by other entrepreneurs and artists (ethics of care & solidarity), facilitating sustainability and resilience of cultural initiatives.

The Western theories that are framing cultural management and entrepreneurship are lacking any knowledge of entrepreneurial theories and practices developed on the Global South ("epistemicide"). Supported by other theories of decolonising knowledge we would try to introduce Maaya entrepreneurial approach to theories of cultural management and entrepreneurship. Maaya entrepreneurship (Maaya - "humanitude" in the Bambara language) is the basic philosophy of cultural initiatives, the starting point and the final result of all activities (Maaya values of self-respect, availability to others, modesty, hospitality, and humour).

The research was done through several case studies: Ségou' Art – Festival sur le Niger, Foundation FSN, Kôre Cultural Centre CCK, Kôre Institute of Arts and Crafts IKAM; 24 online interviews; two focus group discussions; discourse and iconological analysis of virtual marketing tools (websites and Facebook pages), in the period of November 2020 till March 2021.

The results have shown that Maaya values are always incorporated since the first entrepreneurial cultural idea occurs, and that those are crucial for engaging and dealing with artists. That was the reason why first educational activities developed by CCK and IKAM had immediately addressed practicing emerging artists (Kôre Quality Programme). The creative pedagogical and entrepreneurial team had succeeded in codifying methods of Maaya community and consent-based entrepreneurship in training and educational formats, books and manuals. Maaya entrepreneurship, valorising contemporary art and crafts through traditional knowledge, values, and cultural habits, changes Western cultural management methods by conceptualising 'economic sustainability' as 'contextual sustainability' for a community, artists and organisations. That brings respect from a community and its unconditional support for further innovations.

The Festival's programmes were always concentrated on promoting both established and emerging artists. Although it started as music festival, today Ségou' Art – Festival sur le Niger includes musicians, dancers, theatre makers, visual artists, storytellers, puppetry artists, and many others that transcend conventional art genres. On the discovery stage, every year 20 selected emerging musicians are promoted, while many visual artists are promoted both at Ségou'

Art and through the continuous activities of CCK. Their artistic careers are helped even more as they are educating cultural entrepreneurs willing to further enhance and widen the market for music and visual arts. Thus, Maaya cultural entrepreneurship focusing on artists' needs is making an important impact on its socio-cultural context as it is always community and consent-based.



**Presenter: Milena Dragičević Šešić**

Dr. Milena Dragičević Šešić, prof. emerita, former President of University of Arts, Belgrade, founder of UNESCO Chair in Interculturalism, Art Management and Mediation, professor of Cultural Policy & Management, Cultural studies, Media studies. Diplomas: D.E.A. Paris-VIII 1977, Mag. University of Arts Belgrade (1981), and Ph.D. in literature and communication University of Belgrade (1990). Commandeur dans l'Ordre des Palmes Academiques (French Ministry of Education) 2002. ENCATC Fellowship Laureate 2019. University of Arts Laureate in 2004 & 2019. Guest Lecturer at numerous world universities. Published 20 books and more than 200 essays: *Vers les nouvelles politiques culturelles*; *Art management in turbulent times: adaptable quality management*; *Intercultural mediation in the Balkans* (both with S. Dragojevic); *Culture: management, animation, marketing*; *Neofolk culture*; *Art and alternative...* Translated in 17 languages. Expert for UNESCO, European Cultural Foundation, Council of Europe. Realized 50 projects & programmes in cultural policy and management (Europe, India, Cambodia, Arab countries, Central Asia).

## **The Art of Moving On: Artists and Arts Workers Who Leave the Arts & Culture Sector**

Jeff M. Poulin, Adjunct Professorial Lecturer, American University, Adjunct Instructor, Carnegie Mellon University, Managing Director, Creative Generation (United States) and Cobi Krieger, Research & Knowledge Manager, Creative Generation (United States)

**Type:** Abstract

**Keywords:** Artists, Alumni Success

**Description of the proposal:** In recent years, it has become evident that the critical and creative thinking skills at the core of arts degree programs are attractive to employers outside the field. As the nature of work changes and innovation becomes paramount, practicing artists are finding stimulating jobs in other fields that draw on their ingenuity. According to the pARTnership Movement, public agencies, educational institutions, and corporations are increasingly embedding artists-in-residence within their day-to-day operations. According to the Strategic National Arts Alumni Project (SNAAP) study *Careers in the Arts: Who Stays and Who Leaves?*, 84% of respondents found work in other industries. Further, the seminal report, *Ready to Innovate*, concluded that creativity is among the top factors of employability in American businesses.

In a recent analysis of the SNAAP data, authors posed the question, "When arts graduates exit the arts and culture field, where do they go and what skills do they use?" Through a series of data briefs, the findings are presented to challenge the deficit-mindset attached to artists who exit the field by 'working in other industries.' Session attendees will gain new insights into SNAAP data about those who exit the arts sector and the dynamic relationships between skills acquired in their training and the skills required to succeed in their occupation outside the arts industry.



**Presenter: Jeff Poulin**

Jeff M. Poulin (he/him/his) is an American educator, non-profit administrator, social entrepreneur and the Managing Director of Creative Generation. His work is grounded in justice and seeks transformative solutions to the world's greatest challenges. Poulin has built a career influencing change by leveraging systems, increasing civic participation, and improving cultural understanding through the pursuit of research, leadership development, and policy literacy.



**Presenter: Cobi Krieger**

Cobi Krieger (he/him/his) is an arts administrator and researcher focused on equity in arts education and the arts workforce. In addition to his position as Research and Knowledge Manager at Creative Generation, Krieger is the managing director of the Los Angeles Artist Census, an artist-run research project focused on gathering and publishing data about the lives and practices of LA-based visual artists.