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Cultural heritage policies as a tool for development: discourse or harmony?

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ABSTRACT

In recent decades "the notion of 'culture' emerged as the fourth pillar of sustainable development" (see e.g. Dallaire & Colbert 2012: 7). Probably even more than other cultural expressions, cultural heritage is considered as a tool for sustainable development, certainly for the developing world. With this article we want to discuss the notion of sustainable development in the context of cultural heritage policies. Although international policies increasingly point to the value of cultural heritage for sustainable development, we would like to feed the debate on whether and to what extent these cultural heritage policies really contribute to sustainable development or whether these policies can only be classified as policy discourse.

Introduction

Currently, in international cultural policy documents culture is linked to economic development, social cohesion and stability, environmental sustainability and resilient communities[1]. Cultural heritage, in particular, is perceived as an important vehicle for development since "cultural tourism contributes to economic development", "cultural heritage builds social cohesion", "mobilizes communities around its care and management", etc. Recently the Hangzou Declaration[2] placed culture at the very heart of sustainable development policies and heritage is seen as "a critical asset for our well-being and that of future generations". Ever more heritage is considered as a driver for sustainable development in different domains such as inclusive social, cultural and economic development, harmony, environmental sustainability and peace building.

Due to a global scarcity of funds, policy makers increasing seek justification for allocating funds to culture by attributing socio-economic values to it. The cost of culture is obvious in governmental budgets. Unfortunately, the benefits are often intangible and more difficult to capture in conventional terms (McLoughlin, Sodagar & Kaminski 2006: 43). An ever growing body of academic research demonstrates the socio-economic benefits of culture and heritage for society. This led to a remarkable shift in heritage discourse in contemporary heritage policies. Heritage policies altered from an object-oriented approach to a subject-oriented approach. In the past heritage policies mainly concentrated on restoration and conservation (or the object). Today, the focus evolved and the value of heritage for the wider society is emphasized. This culminated in the adoption of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005)[3].

Indeed, every field of culture, from creative industries to cultural heritage, is known to produce employment and revenues. Cultural tourism, for example, accounts for an estimated 40% of the total amount of tourism revenues (Bandarin, Hosagrahar & Sailer Albernaz 2011: 15-18). Additionally, cultural heritage is linked to social or human development and cultural heritage is clearly interconnected with human rights and democracy. The General Assembly adopted the International Covenant on Economic, Social and Cultural Rights[4] in 1966. It does not explicitly mention cultural property, but it recognises "cultural rights" as intimately tied to human rights and Article 15(1)(a) guarantees the right to participate in cultural life, which is considered as impossible without the experiencing of cultural heritage. So, in this article we do not want to question that cultural heritage contributes to sustainable development. This has been confirmed by a range of academic studies and concrete initiatives (int. al. Rizzo & Throsby, 2006; Peacock & Rizzo, 2008). What we do want to question is to what extent policymakers, on the national and international level, who increasingly point to the value of heritage for sustainable development in their discourse, really contribute to sustainable development.

Cultural heritage – driver for sustainable development in heritage policy discourse

UNESCO, in particular, is increasingly focusing on the interconnection between cultural heritage and development. In 1982, the Mexico City Declaration on Cultural Policies focused on the cultural dimension of development by arguing that "balanced development can only be insured by making cultural factors an integral part of the strategies designed to achieve it"[5]. This process was set in motion even more palpably in 1996 with the Report of the World Commission on Culture and Development "Our Creative Diversity"[6]. Today, cultural heritage, in particular, is perceived as an important vehicle for development since "cultural tourism contributes to economic development", "cultural heritage builds social cohesion", "mobilizes communities around its care and management", etc.[7] The organisation has also progressively assimilated alternative approaches that have emerged from the South. The "Nara Document on Authenticity" is noteworthy. This document was issued in 1994 by UNESCO and ICOMOS. It confirmed that various conservation practices that reflect the cultural values of particular societies are acceptable (Askew, 2010: 27). The concept of authenticity, which was before considered as a basic principle for world heritage sites, was now perceived as typically Western. In order to counter the monopoly of the concept of authenticity, the 2005 version of the operational guidelines on the World Heritage Convention introduced the concept of integrity (Labadi 2010: 72). In addition, the organisation developed different instruments

[1] e.g. UNESCO CLT/2010/WS/14.
[2] UNESCO CLT-2013/WS/14.
[3] Council of Europe Framework Convention on the Value of Cultural Heritage for Society, adopted 27 October 2005, http://conventions.coe.int/Treaty/EN/Treaties/Html/199.htm
[4] International Covenant on Economic, Social and Cultural Rights, adopted 16 December 1966, www.unhchr.ch/html/menu3/b/a_cescr.htm
[5] UNESCO Mexico City Declaration on Cultural Policies, World Conference on Cultural Policies, Mexico City, 26 July-6 August, 1982, http://portal.unesco.org/pv_obj_cache/pv_obj_id_A274FC8367592F6CEEDB92E91A93C7AC61740000/filename/mexico_en.pdf
[6] UNESCO CLT-96/WS6.
[7] UNESCO CLT/2010/WS/14.

to concede to developing countries such as Funds installed by the main heritage conventions[8], "The Global Strategy for a Balanced, Representative and Credible World Heritage"[9] and the research project "Culture for development Indicators Suite" (2009 to 2012) (UNESCO, 2012). The Convention for the Protection and Promotion of the Diversity of Cultural Expression[10], that also includes cultural heritage, explicitly encourages the "integration of culture in sustainable development" (art. 13) and Pyykkönen (2012: 555) argues that "one might justly conclude that binding cultural expression to developing countries to the global market economy is one of the core missions". Furthermore, UNESCO participated in the "Rio+20" UN Conference on Sustainable Development in June 2012, which mainly focused on human development. The outcome document of the conference acknowledged, among other things, the importance of investing in cultural tourism and "the need for conservation as appropriate of the natural and cultural heritage of human settlements, the revitalization of historic districts, and the rehabilitation of city centers"[11]. In May this all culminated in the "Hangzou Declaration. Placing Culture at the Heart of Sustainable Development Policies"[12]. Regarding heritage in particular, the declaration states e.g. that the "rehabilitation of cultural heritage should be promoted to enable affected communities to renew their identity, regain a sense of dignity and normalcy" and "inclusive economic development should also be achieved through activities focused on sustainable protecting, safeguarding and promoting heritage".

The other side of the coin

Indeed, cultural heritage can contribute to sustainable development. Unfortunately, we argue that this is not *a sine qua non*. Cultural heritage can also oppose development and can even be a factor in the prolongation of armed conflict. The Hangzou declaration urges inter alia to "mobilize culture and mutual understanding to foster peace and reconciliation". Nevertheless, cultural property can also play a role in war and exclusive societies. Cultural heritage mirroring the identity of opposing groups can be targeted in identity-bound armed conflicts and this can lead to even more manifest expressions of in-group solidarity (or out-group competition) as was observed, for instance, in Kosovo, where Serbian Orthodox heritage was targeted by Albanians and *vice versa*. Cultural heritage was perceived as the cultural claim of a community on the territory. Via the destruction these claims disappear and it becomes "easier" to believe the (re)constructed version of history empowering the claim on the territory of the remaining community. As the Preah-Vihaer case indicates, even UNESCO Cultural Heritage policies can hinder development. Preah Vihaer, the "Holy Monastery", is a Cambodian Khmer site close to the place where Cambodia, Thailand and Laos meet. After the decline of the Khmer dynasty the region became contested territory (Buss, 2010: 112). The International Court of Justice pronounced a judgment on this case in 1962[13] and the territory officially became a part of Cambodia. Nevertheless, the territory surrounding the temple continued to be a source of dispute. The situation has become more complex and politicised since the contested inclusion of the Preah Vihaer site on the World Heritage List in 2008. There have been significant human casualties and the development of the region retarded (Hauser-Schäublin, 2011: 37). The International Court of Justice reinterpreted the judgement of 1962[14] in July 2011. In this judgement, the link between the re-intensification of the conflict and the inclusion of Preah Vihaer on the World Heritage List was acknowledged.

Moreover, some authors, like Smith, perceived UNESCO policies on cultural heritage as relying on an "Authorized Heritage Discourse (AHD)" (Smith, 2006: 28-34), an old way of looking at heritage which privileges old, grand, prestigious, expert approved sites, buildings and artefacts that sustain Western narratives of nation, class and science. Some will argue that the Convention on the Safeguarding of Intangible Cultural Heritage[15] endeavored for a new approach. Prior to its adoption, countries from the South increasingly directed frustrations to the World Heritage Committee, which reflected the geographic imbalance of the World Heritage List. More than in Western countries, in non-Western countries cultural heritage tends to be considered as a whole; a building or an object cannot be separated from its associated values and traditions. The selection criteria of the World Heritage Committee were not necessarily suited to these cultural features of southern countries. According to Aikawa-Faure, UNESCO was urged to include intangible components (Aikawa-Faure, 2009: 15). Lixinski argues that the stress on the survival

[8] The World Heritage Fund, the Fund for the Protection of Cultural Property During Armed Conflict and the Intangible Cultural Heritage Fund.
[9] UNESCO WHC-94/CONF.003/INF.6.
[10] Convention on the Protection and Promotion of the Diversity of Cultural Expression, adopted on 20 October 2005, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_BasicTexts_HD_EN.pdf
[11] A/RES/66/288, par. 130-131, 134.
[12] UNESCO CLT-2013/WS/14.
[13] Summary of summary of the Judgment of 15 June 1962 Case concerning the Temple of Preah Vihaer, http://www.icj-cij.org/docket/index.php?sum=284&code=ct&p1=3&p2=3&case=45&k=46&p3=5
[14] Request for interpretation of the Judgment of 15 June 1962 in the Case concerning the Temple of Preah Vihaer (Cambodia v. Thailand), http://www.icj-cij.org/docket/files/151/16564.pdf
[15] Convention on the Safeguarding of Intangible Cultural Heritage, adopted on 17 October 2003, http://www.unesco.org/culture/ich/index.php?lg=en&pg=00006

of intangible cultural heritage and its importance for cultural diversity and sustainable development is even a basic pillar of the Convention. Development is regarded as a necessary element for the very survival of intangible cultural heritage (Lixinski, 2011: 83-84). However, apart from the possibility to grant a special status to another kind of heritage which is thought to be more important for developing countries, there has not changed a lot. For instance, the involvement of communities (albeit a contested concept as such, see e.g. Anderson, 2006), to counterbalance the idea of an authorized Western nation-state heritage, is strongly encouraged. Nevertheless, as UNESCO is a state-driven organization, which respects the sovereign right of its members, the nomination of intangible cultural heritage still remains an exclusive right of the state concerned. This is particularly problematic in developing countries where there is a tangible risk that nominations will not happen due to lack of means and institutional capacity. Moreover, these countries are vulnerable for identity-bound conflict and heritage of cultural minorities can be excluded. Effective bottom-up strategies challenging the Authorized Heritage Discourse still appear to be absent.

Another striking problem we want to address in this regard is the reluctance of developing countries to access or implement UNESCO heritage policies and law standards. This is obvious when one considers the unequal geographic distribution of ratification rates of the UNESCO Convention on the Protection of Cultural Property in the Event of Armed Conflict of 1954 and its Second Protocol. In the case that a developing state has ratified, the provisions are rarely implemented. On the other hand, UNESCO seems to be willing to improve the situation and a Plan of Action was launched at the Fourth Meeting of Parties to the Second Protocol (12-13 December 2011)[16] (Van der Auwera, 2013). In this regard, the reputation of other UNESCO Conventions is even worse. Steiner and Frey concluded, for instance, that the world heritage list has become even more imbalanced since the Global Strategy was introduced (Steiner & Frey, 2011: 25).

Another point of discussion is the question whether heritage is still valued as important for its intrinsic values. Historic values and esthetic values compete with social and economic values. Policy makers increasingly tend to seek justification for allocating funds to heritage by attributing socio-economic values to heritage as a result of the universal scarcity of funds for heritage conservation. Consequently, heritage discourse altered from a conservation oriented-approach to a value-oriented approach. Increasingly the value of heritage for society is emphasized by arguing that heritage has a significant social and economic impact. Indeed, heritage has a social and economic impact, but the intrinsic value may not be ignored.

Conclusion

This article raised some significant issues in order to feed the academic debate concerning the link between cultural heritage and sustainable development and more in particular, the policy discourse that tends to be just taken for granted. Even though we are convinced that cultural property can contribute to sustainable development, we question whether this is always the case. The discourse on cultural heritage and development tends only to consider the positive aspects of heritage. We believe, however, that cultural heritage can also oppose development and that this has to be acknowledged and prevented. In addition, as international cultural heritage policies acknowledge the link between cultural heritage and development, it is striking that developing countries tend not to find access and implement these policies. It is the exclusive responsibility of the state concerned to adopt (or not) UNESCO policies and it is perceived that an organisations such as UNESCO can only contribute by raising awareness and offering encouragement. States with a low level of development are not always able to implement international heritage policies, to consider the demanding process of nominating a site as World Heritage or requesting international assistance, etc. or they do not consider these things as a priority. On the other hand, an internationalist vision on heritage conservation has prevailed in recent years (Francioni, 2004). This vision reflects the idea that cultural heritage belongs to all of us and thus is not national property as such. How can this dilemma be solved? Is it possible to let UNESCO or other states intervene in some cases when really necessary? Or is this still a bridge too far in a world order of sovereign states governing international organisations?

[16] UNESCO CLT-11/CONF.210/INF.1

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Critical Issues for Research in Arts Management

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ABSTRACT

To develop a more respectable image as a field of inquiry and employment, Dorn (1992) warned that Arts Management needed to create a body of knowledge through scholarly research. To accomplish Dorn's goal, Arts Management should address three critical issues: (1) the need to establish a discipline and profession specific research agenda, (2) faculty preparedness to conduct and supervise research, and (3) student education in research, to guide the development of Research. Addressing these three issues will ensure Arts Management's ability to benefit from and protect its intellectual capital while developing a reputation as a viable academic discipline and profession.

Introduction

Over the last fifty years, Arts Management has made considerable progress towards developing into a valuable academic discipline and profession globally (Evard and Colbert, 2000) including meeting several of the eight characteristics of DiMaggio's (1987) definition of professionalization. These characteristics include: (1) occupations with a monopoly of esoteric knowledge, (2) a body of professional ethics and standards, (3) professional associations that enforce these standards, (4) accredited training institutions, (5) licensed practitioners, (6) collegial interactions among practitioners employed in different organizations, (7) a commitment to professional standards even when they conflict with organizational goals, and lastly (8) a claim to altruism in professional practice.

Although scholars have explored the topic of research in Arts Management (Pérez-Cabañero & Cuadrado-García, 2011; DeVereaux, 2009; Dorn, 1992; Heidelberg, 2010; Jeffri, 1988; Miller, 1974; Rentschler & Shilbury, 2008), faculty have had difficulty directing institutional auditors to a coherent body of knowledge that can assist the discipline's professionalization (Rentschler & Shilbury, 2008). In addition, Jeffri (1988) argued that some academicians view Arts Management as soft, undisciplined, and not rigorous enough, while Rich and Martin (2010) found that some practitioners devalue Arts Management education. Echoing DiMaggio (1987) above, Dorn (1992) warned that Arts Management needed to create a body of knowledge through scholarly research to develop a more respectable image as a field of inquiry and employment. DeVereaux (2009) contextualized these issues in a state of the field examination.

The need to create a body of discipline and profession specific knowledge has provided Arts Management with an incredible harvest ripe with opportunity for research. However, to benefit from and protect the enterprise of its intellectual capital, Arts Management should respond to these critiques in order to foster self-reflection and self-initiated change with regard to research. By developing a discipline and profession specific research agenda, addressing faculty preparedness to conduct and supervise research, and committing to student education in research, Arts Management will do more than achieve Dorn's (1992) goal of developing a reputation as a respectable discipline of inquiry and employment. To do so, first, Arts Management must develop a discipline and profession specific research agenda.

Research Agenda

Arts Management has not identified, codified, or quantified the most important lines of inquiry warranting further scholarly investigation. For example, Table 1 shows the results of a systematic review of the research published in the *International Journal of Arts Management* since its 1998 inception (Hannah and Lautsch, 2011). Scholars have produced a great deal of knowledge about Marketing research and management, as well as case studies on specific arts and cultural organizations internationally. Based on these numbers, however, scholars have not produced as much research about arts funding, sponsorship, or mass communication. Arts Management should consider the educational and practical consequences of the lack of knowledge in these essential areas of management.

Topic of Inquiry	Number of Articles
Arts Funding	4
Company Profiles	44
Financial Management	8
Ideas & Opinions	15
Industrial Organization	12
Human Resources Management	8
Management of Change	11
Management & Organizations	31
Manager's Voice	15
Marketing Management	39
Market/ing Research	57
Mass Communication	1
Measurement of Cultural Organization Performance	11
Sponsorship	5
Strategic Management	14

TABLE 1. ARTICLES PUBLISHED IN THE *INTERNATIONAL JOURNAL OF ARTS MANAGEMENT* (BY TOPIC OF INQUIRY)[1]

[1] The numbers represented in this table are accurate as of the *International Journal of Arts Management*, Spring 2013, 15 (3).

"THE NEED TO CREATE A BODY OF DISCIPLINE AND PROFESSION SPECIFIC KNOWLEDGE HAS PROVIDED ARTS MANAGEMENT WITH AN INCREDIBLE HARVEST RIPE WITH OPPORTUNITY FOR RESEARCH."

A research agenda would help to establish a clear goal for knowledge development and dissemination, and to implement a mechanism for managing and planning progress towards eradicating major disparities in the cannon of knowledge severely lacking in Arts Management. A discipline and profession specific research agenda would also allow Arts Management to assess and distinguish the knowledge the discipline and profession have learned about themselves from the knowledge the discipline and profession need to know about themselves. This will include posing and seeking answers to critical andragogical/pedagogical, experiential, experimental, historical, and philosophical questions pertinent to the sustainability and further growth of the academic discipline and profession of Arts Management.

Music Education's research agenda could serve as an excellent example from which Arts Management can learn. The National Association of Music Education (2013) has articulated a discipline and profession specific research agenda with broad research questions that scholars can explore from many perspectives. However, Music Education's research agenda is valuable because it challenges all scholars, practicing professionals, and students to participate in answering key questions important to the development and sustainability of Music Education as a field of inquiry and employment. The research agenda surmises with this quote:

> Finding answers to the questions in this agenda is now our challenge. All music educators, pre-service and in-service, regardless of what level or which area they teach, can and should be involved in this inquiry. By seizing this opportunity to study and investigate these important research questions, we can look forward to the promise the results of our research hold for improving the quality of music teaching and learning in classrooms across America (The National Association of Music Education, 2013).

With this kind of forethought and planning, Arts Management could begin to use research as a tool for addressing problems that have plagued the arts and its management processes for centuries. Lastly, based on my observations supervising bachelor's, master's, and doctoral degree seeking students' theses and dissertations, students often have difficulty committing to a topic that satisfies their curiosity and makes a contribution to Arts Management. A discipline and profession specific research agenda will assist faculty in their roles as supervisors of research by enhancing their ability to guide students' choices of research topics. In many ways, a discipline and profession specific research agenda would address a complex challenge that threatens the enterprise of Arts Management's intellectual capital through research.

Faculty Preparedness

A recent survey of full-time faculty teaching Arts Management in degree programs who are members of the Association of Arts Administration Educators (AAAE) found that 57% reported the Master's degrees as their highest degree earned, while only 31% reported the doctorate as their highest degree earned (Maloney, 2013). Given that so few full-time facultyhave earned doctorates that would give them access to education about how to conduct research, Arts Management should consider two key questions with regard to faculty preparedness to contribute to and supervise research. If faculty have no previous education or experience in research, how do they come to understand how to conduct research? In addition, how does a lack of education and experience in research affect faculty's ability to successfully fulfil their roles as supervisors of student research?

Morrison, Oladunjoye, and Onyefulu (2007) found considerable dissatisfaction with the interaction and relationships that students had with their research supervisors, especially within the discipline of Business. A more interesting finding relative to faculty qualifications and experience supervising research is that 94% of the 165 respondents indicated that they would like to see more qualified and experienced lecturers supervising research.

Although the relevance of this finding may require further study in Arts Management, faculty preparedness to conduct and supervise research should remain a top priority for the discipline and profession. Well-prepared Arts Management faculty might explore and interrogate practice using a variety of qualitative and quantitative methods to reveal knowledge about the deeper ways of doing and thinking in Arts Management (DeVereaux, 2009).

Addressing faculty preparedness to conduct and supervise research will inevitably enhance the quality of research in Arts Management ensuring that the research developed, produced, and disseminated conforms to rigorous standards (Anderson and Kerr, 1968), while honoring professional relevance.

Student Education

To determine where faculty place importance in educating students, one only need examine the curriculum. A recent study of graduate programs in the United States found that less than 50% of studied programs consider research methodology a core subject area (Varela, 2013). However, some of these same academic programs require graduate students to complete a capstone, portfolio, or thesis. This practice should inspire Arts Management to consider how seriously it values research. I am unaware of such a study in other parts of the world. Nevertheless, to require students to perform a task and not give them sincere preparation in performing that task maintains the negative perceptions some academicians have about Arts Management as soft, undisciplined, and not rigorous enough (Jeffri, 1988).

This suggests that Arts Management should value research enough to make a sincere commitment to student education in research. This education should encourage students to become intelligent consumers and evaluators of research promoting evidence-based decision-making management. More nonprofits have shown that data collection and analysis can change the way an organization operates and improve its results fulfilling its mission (Perry, Preston, & Switzer, 2013).

> "ARTS MANAGEMENT SHOULD VALUE RESEARCH FOR ITS ABILITY TO PROMOTE THE LIFE-LONG LEARNING THAT WILL TRANSFORM STUDENTS INTO 'REFLECTIVE PRACTITIONERS'"

As early as 1979, DiMaggio and Useem studied the factors that prompted arts organizations to use decentralized applied research such as audience studies. Drawing on the findings of twenty-five intensive case studies, they found that studies were most likely to have powerful effects when findings confirmed the predilections of arts managers, when an influential person actively sought implementation, and when researchers were involved on a sustained basis in staff deliberations. Conversely, arts organizations did not use studies under conditions of high turnover, when organizations lacked resources to use their findings, and when influential individuals were hostile or indifferent. Yet, Heidelberg (2010) has forecasted that arts organizations will need to hire an in-organization researcher to shift from using research defensively to using research offensively in order to thrive during economically challenging times.

Thus, Arts Management educators should value the ability to conduct research in the same way that it values the ability to manage finances, raise funds, and market and program the arts. The ability to conduct research can lead to the development of a significant skillset that harnesses individual intellectual curiosity for future employment opportunities. Increasingly, arts organizations advertise positions for researchers who can support fundraising, marketing, programming, and organizational operations through information analysis, evaluation, and synthesis. Perhaps more importantly, Arts Management should value research for its ability to promote the life-long learning that will transform students into what Schön (1983) described as "reflective practitioners" and Jeffri (1988) defined as "the generalist": "Not the soft, flabby thinker, who knows a little bit about a lot of things. Rather, the arts administrator/manager for whom the quest is not part of one's job, but part of one's life." She explained, the generalist is one who knows how to think, and keep on thinking, who reads and reads on, who writes, studies, and is disturbed and occasionally gratified.

Conclusions

In this article, I sought to articulate three interconnected critical issues that threaten the development of Arts Management's intellectual capital and enterprise through research. This included a discussion of the need to establish a discipline and profession specific research agenda, the need to address faculty preparedness to conduct and supervise student research, and lastly the need to commit to student education in research. Inevitably, the question of who should take responsibility for addressing these issues emerges from a critique of this nature.

Professional educational associations such as the Association of Arts Administration Educators (AAAE), the European Network of Cultural Administration Training Centers (ENCACT), and the Asia Pacific Network for Cultural Education and Research (ANCER) should take the leadership role in addressing these three critical issues. First, the professional education associations could collaborate with practicing arts manager and their professional associations to establish a meaningful research agenda. The educational associations should also do more to professionally develop the discipline and profession's human capital with regard to research.

This might include adding workshops on how to conduct research, or how to develop significant research questions to the discipline's knowledge base, as well as methodologies, and their appropriateness to certain research questions at annual conferences. Workshops of this nature might also inspire research collaborations between academically and professionally qualified faculty (Madzar and Citron, 2009). Because of its age, relative to other formally established disciplines and professions, Arts Management could harness its human capital to use practice and faculty members' experiences and expertise to conduct research that will develop theories that have considerable implications for Arts Management education.

In terms of student education in research, the above listed professional associations could encourage their memberships to add a course in research methodology to their curricula or find creative ways to incorporate research methodology throughout the education of emerging arts managers. This will lead to a student population better poised to acquire jobs as researchers in the arts and Arts Management, as well as arts managers well versed in consuming and evaluating research and its significance to their work. If Arts Management responds to the three critical issues articulated here, it will accomplish the following: continue on its path towards fully achieving professionalization, change the negative perception that the discipline and profession are soft and not rigorous enough, develop a reputation as a respectable field of inquiry and employment, systemically create a comprehensible body of knowledge, enhance public awareness about Arts Management, and lastly as Miller (1974) suggested maybe even allow research to save the arts administrator/manager.

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Experiential Learning Theory applied to the Degree Profiles of the Arts and Cultural Management Programmes in Europe[1]

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ABSTRACT

European Higher Education Area (EHEA) has been in construction for a bit more than a decade. This paper aims to explore this process as well as the communication of cultural and arts management degree programmes through outcome-based education vocabulary as something flagshipped by the EU. It also aims to engage into critical discussions about learning outcomes and experiential learning process. The theoretical framework of the paper is mainly based on constructivist education paradigm and, to a lesser extent, on connectivism; David Kolb's experiential learning cycle and Benjamin Bloom's taxonomy of learning domains are applied in the analysis. 23 degree programmes of ENCATC members are approached through the degree profiles provided on their websites: learning outcomes, profiles of the graduates, and other informative texts. We are questioning the connections between the learning process, learning outcomes and profiles of the graduates, and giving practical suggestions for the programmes administrators to make the information on the degree more clear and holistic, both for the students and for potential employers.

Keywords:

European Higher Education Area (EHEA)

Cultural and arts management

Learning outcomes

Experiential learning

Profiles of the graduates

[1] I would like to thank first and foremost professor Annukka Jyrämä, whose time and advises meant a lot to me. Also, my gratitude goes to Corina Suteu, who has written an extraordinary review about the cultural management education in Europe – a thoroughly academic yet extremely entertaining read.

"AS ONE OF THE MAIN AIMS OF THE BOLOGNA PROCESS, EUROPEAN HIGHER EDUCATION AREA (EHEA) WAS MEANT TO ENSURE MORE COMPARABLE, COMPATIBLE AND COHERENT SYSTEMS OF HIGHER EDUCATION IN EUROPE"

Introduction

Educational field in Europe is changing fast nowadays. However, the role which could be performed by education in society depends largely on the people working in this field, their capacity to reflect and interrelate with crises and changes, and to implement the results of these reflections into the educational programmes. In such a case, current students and future professionals will possess the knowledge, skills and attitudes needed for working in the changed realities. Higher education institutions (HEIs), as mostly financed and historically trusted by governments and people, are even more responsible before society to take a leading role in their field. This is why it was decided to focus on cultural and arts management higher education or, we can say, degree programmes. In addition, cultural and arts management programmes —since they operate in three different domains - culture, management and education— serve as an interesting example of cross-sector education (Suteu, 2006: 12). ENCATC, as the leading network of cultural administration and training centres in Europe, should be a good starting point for reaching and exploring these degree programmes and their profiles.

As one of the main aims of the Bologna Process, European Higher Education Area (EHEA) was meant to ensure more comparable, compatible and coherent systems of higher education in Europe since its inception in 1999.[2] This should contribute to the mobility of students, as well as of future qualified workforce, thus solving the employment problems and the lack of innovative approaches across Europe. During the past two decades formal higher education in general[3] has become much more student-centred and is encouraged to further do so; EHEA is meant to facilitate that process (Bucharest Communiqué, 2012[4]). Introducing degree profiles, learning outcomes and profiles of the graduates should be one step in making education even more accessible, responsible, measurable and clear for current and future students. A degree profile describes the specific characteristics of an educational programme or qualification in terms of learning outcomes and competences, following an agreed format (the Bucharest Communiqué, 2012). It normally consists of basic administrative information, programme learning outcomes, core or specific competencies, purpose, employability, education style and other aspects[5]. While the change in higher education cycles and application of a three cycle system[6] meant already serious restructuring for many countries (in many cases shortening the education cycle), the application of degree profiles meant further adjustments.

Learning outcomes in the EHEA setting have been defined as a statement of what a learner is expected to know, understand, or be able to do at the end of the learning process. (Bucharest Communiqué, 2012). It is specifically underlined that learning outcomes should describe the minimum achievement and not the highest or more advanced ones. European Commission states that, from qualifications perspective, learning outcomes result in: better matching of qualifications with labour market expectations, greater openness of education and training systems to recognise (prior) learning achievement, and enhanced flexibility and accountability of education and training systems whilst enabling greater autonomy in defining the routes to attaining outcomes (or in other words learning process). The weakness though may be that this approach is not geared towards the development of explorative and experimental teaching or of training programmes that attempt to produce very diverse learning according to the diversity of learners (European Union, 2011: 7). However, in terms of employability, these social partners, who are not necessarily experts in education and training processes, have a better

[2] EHEA became a reality with the Budapest-Vienna Declaration of March 2010.
[3] This paper particularly focuses on the cultural and arts management level 6 and 7 programmes according to ISCED 2011.
[4] See http://www.ehea.info/Uploads/%281%29/Bucharest%20Communique%202012%281%29.pdf
[5] The example template of the degree profile developed by Core2 project can be found here: http://www.google.ee/url?sa=t&rct=j&q=&esrc=s&frm=1&source=web&cd=4&ved=0CEgQFjAD&url=http%3A%2F%2Fwww.core-project.eu%2Fdocuments%2FThe%2520CoRe2%2520Degree%2520Profile%2520Template.docx&ei=r6mbUpSLOISL4ATk5IC4Cg&usg=AFQjCNER5AhYRdgmDym8il6gxjVOv8fW_g&sig2=w-dH20E98CkhldCt0-22PQ&bvm=bv.57155469,d.bGE
[6] Bachelor, Master, Doctorate.

understanding of what to expect from a graduate when the qualification is expressed in terms of learning outcomes, and employability has been one of the main objectives of the Bologna Process. Hillage and Pollard (1998) work towards a definition of employability as a sum of three abilities: gaining initial employment, maintaining employment, and obtaining new employment if required. It can be assumed that a good part of the graduates of tomorrow will have to create their own jobs rather than to seek for existing ones. In the educators' discussions and official EU documentation it is not easy to find the notion of graduate profile, there is no such term officially in use. Without applying any specific terminology, we will use the more descriptive - profile of the graduate.

Adam, like other observers, concludes that it is probably still the case that most European countries are using learning outcomes only to a limited extent and not in a coherent or holistic way (2004: 3). Firstly, we assume that there are several reasons for that and some of them are rooted in the essence of learning outcomes as something "final", ending a supposedly linear learning process while in reality it is hardly ever so. Formal learning is intertwined with non-formal and informal ones, new knowledge is constructed on top of prior one, and students have very different learning strategies and awareness of their own learning process. Secondly, learning outcomes in their formalized way were adopted later (2009) —in some cases almost ten years later— than all of the degree programmes selected for the research were established, thus the obligation to provide learning outcomes came *post-factum* and might have been perceived by the programme administrators as of forced and bureaucratic nature. This paper does not focus on the perceptions of programme administrators on learning outcomes as such, but the timing factor explained above should be taken in consideration.

There is a substantive body of literature on the construction and assessment of learning outcomes in degree programmes. Biggs has explored in a number of his works the quality and assessment of learning outcomes of HEIs (2003, 1993, 1987). Drew (1998) and Marton and Säljö (1976) have explored students' perception on their learning outcomes, while Kennedy (2007) has described the writing and application processes of learning outcomes. Learning outcomes are most often created applying Bloom's taxonomy of learning domains (1956) or its derivates. This also applies to the generic descriptors (learning outcomes) of each educational cycle according to qualifications frameworks in EHEA (ENIC-NARIC[7]). On the other hand, the move towards learning outcomes is hardly ever challenged in policy discourses —although there is vigorous debate in academic literature—, but there are concerns that the learning outcomes perspective can easily fail to grow to have an effect on education, training and learning practice. Some stakeholders go further stating that uncritical use and choice of the learning outcomes perspective may prove harmful in that it represents a distraction from other important education policies. Making choices is the fundamental action that is taken by government cultural agencies and our interest – and here for example Schuster (2001) includes artists, art administrators, government personnel, citizens and tax payers – should be in how those choices are to be made.

> "THE ROLE OF CULTURAL AND ARTS MANAGEMENT EDUCATION SHOULD BE AT THE EDGE OF THE DEVELOPMENTS, PIONEERING RATHER THAN FOLLOWING, CRITICALLY APPRAISING AND SHARING BEST PRACTICES AND EXPERIENCE OF OPERATING IN THE CROSS-SECTOR EDUCATIONAL SETTING."

EHEA in general could be regarded as a possibility for bigger and easier mobility and transfer of knowledge, clear and transparent understanding of quality higher education, and better chances for graduate employability. The role of cultural and arts management education should be at the edge of the developments, pioneering rather than following, critically appraising and sharing best practices and experience of operating in the cross-sector educational setting. Making the communication of degree programmes in cultural and arts management clearer, more coherent and holistic can be a good step forward. However, the action should always follow reflection and it is questionable whether there has been enough reflection in the cultural and arts management academic as well as professional community on the correlation between

[7] ENIC-NARIC: European Network of Information Centres in the European Region-National Academic Recognition Information Centres in the European UnioN. For more information, see http://www.enic-naric.net/index.aspx?s=n&r=ena&d=qf

learning outcomes, learning process and profiles of the graduates. We would like to encourage that discussion. Consequently, the following questions are posed for this research: Have the programmes stated their learning outcomes and profiles of the graduates on their websites? Is the experiential learning cycle applied in communicating the learning process and – if so – how? Is Bloom's (or other) taxonomy applied in describing the learning outcomes and – if so – how? What could be the practical ways for the programme administrators[8] to communicate through their degree profiles in a more coherent manner?

Cultural and arts management – an academic field?

Discussions and disputes have always accompanied the arts and cultural management discipline in the society, since at the very core of such management activity lays extremely subjective and often hardly definable object – artistic or creative work (looking at culture as certain limited creative activity). However one can approach culture also in wider terms – as a system (Meyer-Bisch, 2013), as a process (Robinson, 2000), as a springboard or citizenship (Mercer, 2004) – and such are the wider tendencies not only in academic discussions but also concerning political decisions. The field has constantly evolved towards complexity and the mastery of new skills, competencies as well as attitudes has become important for people operating in it (Suteu, 2006). The employment options as well as the expectations toward the graduates are so varied – depending on their exact position in the field – that it becomes rather hard to interpret them into a set of fixed outcomes.

> "IN ORDER TO REALLY BUILD A CAREER PROFILE FOR THOSE WORKING IN CULTURAL MANAGEMENT AND TO ADD ACCLAIM TO THEIR PROFESSIONAL STATUS, THE REQUIRED SKILLS HAVE TO BE CAPABLE OF BEING FLEXIBLE, EASILY AND IF NECESSARY QUICKLY REDESIGNED."

Back in the 1970s Henry Mintzberg (1973) claimed that the pressure of the managerial environment does not encourage the development of reflective planners, but rather of fast information manipulators and actors. In 2003 Cornuel claims that there is no longer any intellectual contribution that the management schools provide to the private or public decision makers or simply to society as a whole, summing up the discussion about the lack of truly scientific approach to managerial style disciplines, thus "emptying" them of content. We can also bring to the front here Bourdieu's statement about agents' attitude of action as a choice among all other possibilities, and their inability to see it as just one of possibilities (1999). This is very symptomatic of higher education programmes development in culture and arts management, where there is a constant struggle to raise the employability of the graduates and give them as much qualifications as possible. Sadly, as Suteu argues (2006), these choices of what gets into the curricula and what kind of learning outcomes are covered, might be quite random, although perceived as only possible choice by those who made it.

Suteu argues further that the cultural management should not limit itself to adopting a certain number of traditional notions of business management training by simply adding sector specific information. The art and culture are so complex by nature that they can hardly be limited into an informative set. The study by Boylan (2000) concluded that there is a dangerous tendency for formal accreditation of arts managers and cultural administrators in Europe.

The specialized academic training in cultural management has created professionally closed groups: librarians, curators, conservationists and so on, but this process cannot be applied to general cultural management. There cannot be a homogenous closed occupational group with the same standardized training from a general perspective. Some researchers even claim that it is difficult and may even be impossible to develop universal training models for apparently similar occupational groups of cultural administrators and arts managers (Stewart & Galley, 2001).

In order to really build a career profile for those working in cultural management and to add acclaim to their professional status, the required skills have to be capable of being flexible, easily and if necessary quickly redesigned, and retraining must be possible. The academic diploma as well as other kinds of credentials will only be an intermediary step,

[8] In this paper "programme administrator" is a term used for describing a person responsible for constructing the degree profile. Other terms might be "programme manager", " leader", "specialist", "coordinator", etc.

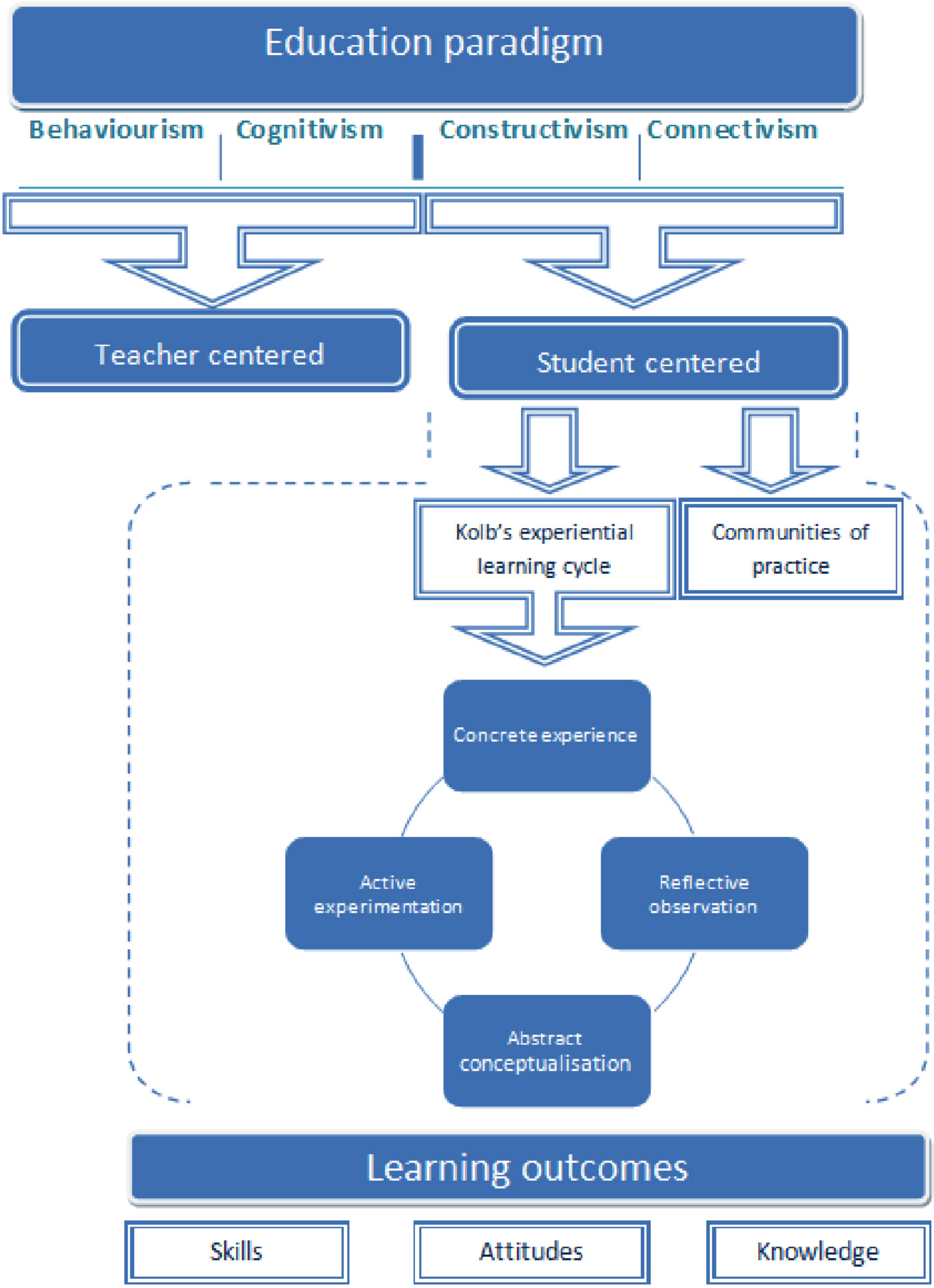

FIGURE 1. THEORETICAL FRAMEWORK OF THE PAPER

Source: Own elaboration.

among others, to acquire professional recognition (Suteu, 2006: 48). In this way, being capable and motivated to apply the appropriate learning method to future (working) situations and reflect on it becomes strategically more important that possessing a set of skills and knowledge in several domains.

As to the instruction methods, we would like to argue that cultural and arts management degree programmes are closely connected to experiential learning from their very beginning (in the 1980s). The first programmes were established at the very same time as Kolb introduced his experiential learning model (1984) based on Kurt Lewin's work. The people who started the programmes did not always have an academic background and perhaps had never received training themselves, but they stepped in to create a new learning experience based on their professional experience and understanding of the needs of potential cultural and arts managers (Suteu, 2006). They were practitioners with different backgrounds and experience, who understood the need for more holistic training for professionals working in the field (often themselves too), and naturally the logic for creating the degree programmes and designing the learning experience must have had the learner-practitioner as starting point. Although, as it was already argued before, the choices of the topics and subjects comprised in the curricula were probably largely personal, they were also tightly connected to the practical experience and realities of labour market and according situations.

Thus, we have briefly immersed into the contradictory topic of cultural and arts management as an academic discipline and its relationship with business management. Some insights to the Bologna process, European Higher Education Area and the position of experiential learning in it were also introduced. However, in order to proceed with the research, we need to understand the prevailing academic discussions on the experiential learning first.

Position of experiential learning in the constructivist education paradigm and implications on learning methodology

The Bologna Process is strongly putting forward student-centred learning and supporting active learning methodologies in degree programmes, as well as EHEA is focusing on experiential learning theories. On a further level of generalization, experiential learning can be traced back to the constructivist education paradigm. It is beneficial to demonstrate here also the other education paradigms and corresponding practices. The theoretical framework of this paper can be summed up in this schematic representation:

The fathers of constructivism (Lewin, 1935; Dewey, 1986; Vygotsky 1997[1926]; Piaget, 2003 [1947]) saw learning as a selective process in which people give their own meaning to information, continuously interacting with their various environments. Constructivists are much less individualist than behaviourists and much more experience-focused than cognitivists. They picture learning process as focusing on and around actual experience of a learner. Starting from theories of Lev Vygotsky and Kurt Lewin and continuing to more recent David Kolb and Roger Fry (1975), who were actually co-working on the early developments of experiential learning model, one can notice the importance and role of the learner and his prior experience in the learning process for the constructivists. Gibbs (1992) and Von Glasersfeld (1989), among others, have been exploring the motivation, assessment and responsibility of the learner in the constructivist approach and ways of stimulating these. Furthermore, student-centred learning represents both a mindset and a culture within a given higher education institution and is broadly related to constructivist theories of learning. It is in its turn characterized by innovative methods of teaching which aim to promote learning in communication with teachers and other learners, and which take students seriously as active participants in their own learning, fostering transferable skills such as problem-solving, critical thinking and reflective thinking. In addition different taxonomies in describing the student achievements (or, in other words, learning outcomes) are applied, for example knowledge, attitude, skills or in other words cognitive, affective, psychomotor (Bloom, 1956) as well as multiple intelligences (Gardner & Hatch, 1989). The learning process should also be related to personal learning styles; however, no substantial body of empirical research in academic settings which would prove the reliability of any suggested learning styles inventory exists. That is why the individual learning styles will not be taken in consideration in this paper.

Experiential learning theory and experiential learning model as introduced by David Kolb in 1984 puts emphasis alongside the experience, as well as on reflection and conceptualization of the experiencing and experimenting process. Kolb himself said that "Learning is the process whereby knowledge is created through the transformation of experience" (1984). Kolb's model has received certain critical comments from some scholars mainly criticising the simplified representation of learning process in the model, while others like Dewey (1986) claimed that reflective learning processes are highly complex. The model has also been developed and reformed further by different scholars: for example Argyris and Schön (1978) stressed the intellectual capacity of the learner in relation to the model and his/her capabilities of acting in accordance with it from an organizational perspective; Moon (2004) restructured the reflection processes in the model. It is clear that, as the learning outcomes are not designed to describe the whole variety and depth of every learner's acquired knowledge, the experiential learning cycle in its original form will not picture every single learning path. In 1997 a paper was released analysing the experiential learning's relation to the managerial education by Holman, Pavlica and Thorpe, which brought forward the social aspect of reflection processes also missed out in Kolb's model.

Still it was chosen for the theoretical framework of this paper as until now no crucial changes, rather restructurings, have been proposed for it. Moreover, we aim to approach the model in an innovative way, by picturing the learning outcomes into the model or, in other words, into the learning process.

Another paper on the empowerment of students as co-producers of the learning situations was introduced by Lengnick-Hall and Sanders (1997), which already suggested the emergence of communities of practice and a whole new educational paradigm – connectivism. Born in the digital era, it does not only relate to the digital field. Wenger describes communities of practice (in organizations mainly) applying three dimensions: joint enterprise as understood and continually renegotiated by its members; mutual engagement that binds members together into a social entity; the shared repertoire of communal resources that members have developed over time (1998). As the name suggests, new learning theory asserts that "we derive our competence from forming connections. The critical factor is the nature of the connections that we make or the order that create from the chaos that is, i.e. forming connections between specialized communities" (Siemens, 2004). Connectivism develops further the idea of experience as a basic unit in student-centred education and stresses the possibilities of learning from other people`s experiences. In this way communities of practice are part of active learning methods. There is nothing radically innovative in this idea, except that without active learning methods applied in higher education setting, the learners would not have the possibility to explore the variety of experiences during their formal studies and, more importantly, create future professional networks.

Having discussed and demonstrated the Bologna and EHEA construction processes in relation to the development of cultural and arts management higher education and presented a theoretical framework for the current paper, we would like to move forward and introduce the research methodology chosen and the research process conducted, as well as the results gathered.

Constructing the research – through ENCATC membership

The idea for this research was generated from the construction of EHEA and promotion of student-centred outcome-based approach to education in general. We wanted to explore the effects of these processes on cultural and arts management programmes and, if necessary, make relevant suggestions for their more holistic communication. Four research questions were posed: Have the programmes stated their learning outcomes and profiles of the graduates on their websites? Is the experiential learning cycle applied in communicating the learning process and – if so – how? Is Bloom's (or other) taxonomy applied in describing the learning outcomes and – if so –how? What are the instruments and methods based on the experiential learning theories which could enable programme administrators[9] to communicate through their degree profiles in a more coherent manner?

In the empirical part the programme information was accessed through the degree profiles available on the websites, considered to be also an important initial information source for the students. Altogether 23 degree profiles from 16 countries were approached, all representing cultural or arts management higher education programmes, ENCATC members.[10] The research was constructed using qualitative research methodology, namely content-analysis of deductive nature. Content analysis was chosen (Berelson, 1952; Bryman, 2008; Flick, 2008) as a research technique for the objective, systematic, and quantitative description of manifest content of communications. Content analysis is considered to be a research tool focused on the actual content and internal features of media. The coded results are usually used to make inferences about the messages within the text(s), the writer(s), the audience, and even the culture and time of which these are a part. Qualitative content analysis was also chosen because it is embedded in a model of communication and the aim of this research was to explore the communication of degree programmes through their learning outcomes, profiles of the graduates and other informative texts. It must be said here that in this research the author did not have the possibility to interview the students and explore their perception on stated learning outcomes, which could be a next topic to investigate. Nevertheless, this more conceptual discussion and study are considered as an inevitable initial step.

Although qualitative methodology is often questioned for its objectivity, qualitative content analysis is considered to be a rule guided method. The central analytical units in this particular case (the codes) were developed based on Kolb's experiential learning model (concrete experience, reflective observation, abstract conceptualization, active experimentation). The results obtained in applying the codes to the degree profiles were also structured using knowledge, skills and attitudes taxonomy by Bloom. Several examples were chosen to support the analytical argumentation and a scheme (Figure 2) was created to better present the results. The scheme thus represents the learning outcomes (knowledge, skills, and attitudes) positioned on the four parts of the experiential learning cycle, bringing together the learning process and its outcomes. The attitudes are positioned centrally – as crossing all the four parts of the circle while knowledge and skills

9 See footnote nr. 8 in this article.

10 The full list of programmes researched with their websites' links is provided in an appendice.

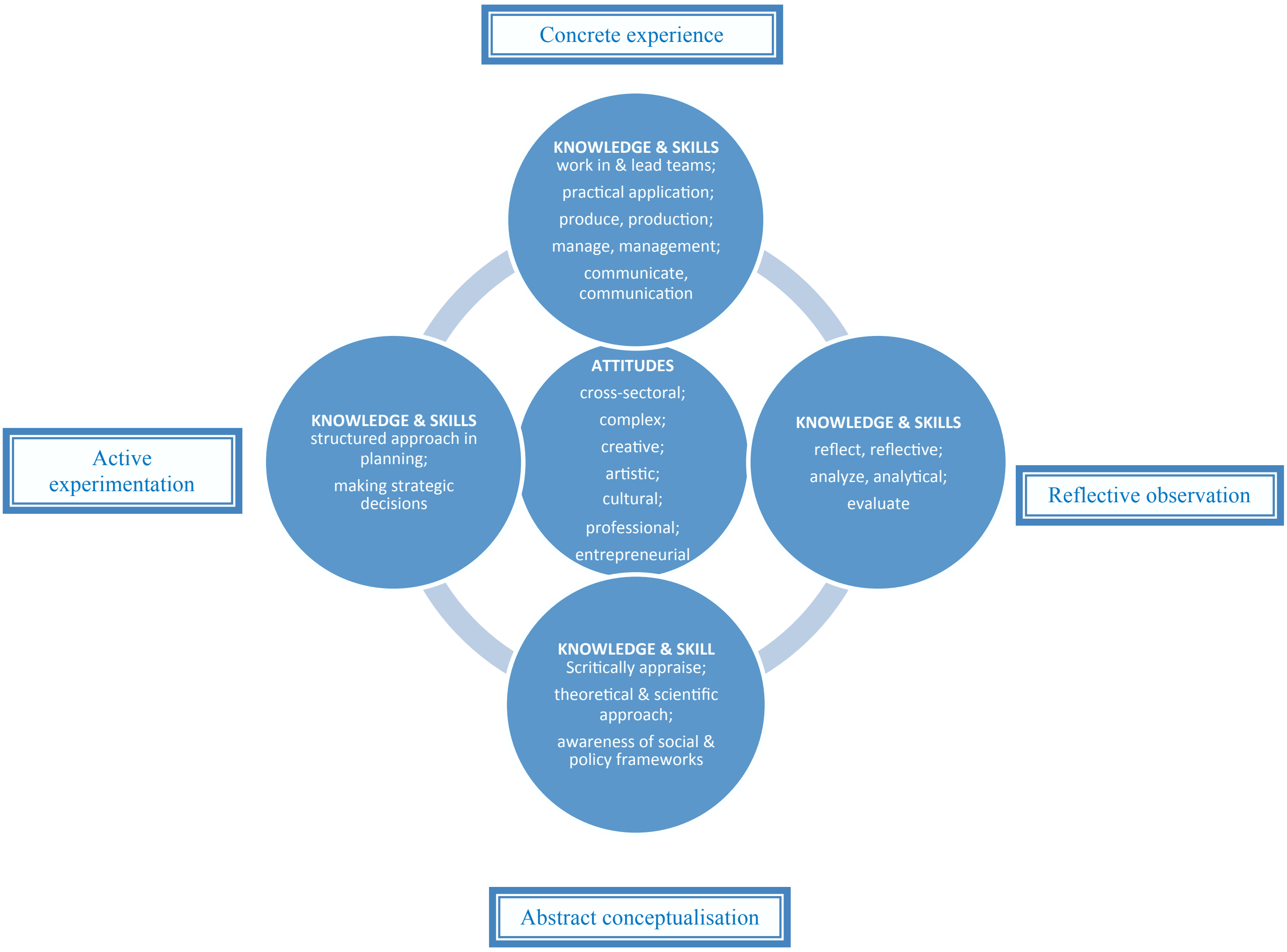

FIGURE 2. SCHEMATIC REPRESENTATION OF EMPIRICAL RESEARCH RESULTS
Source: Own elaboration.

are positioned on the four parts of the model. The analytical procedure followed a methodologically controlled application of the category to the material (Mayring, 2000). To control the quality of the content analysis process publications by Weber (1990), Coffey and Atkinson (1996), and Silverman (2001) were explored.

Communication of the selected cultural and arts management degree programmes through their degree profiles

As it was mentioned before, a degree profile of an educational programme describes the specific characteristics of an educational programme or qualification in terms of learning outcomes and competences, following an agreed format (the Bucharest Communiqué, 2012). We will not focus specifically on the visual representation of the data on programmes' pages nor on the logic of the pages, nevertheless we admit that this in an important matter worth investigation.

First and foremost, learning outcomes were presented (in one or another form) on the sites of all degree programmes in research. On very general level one can notice that most of the programmes under research aim for an approach which would cover the whole spectrum of Kolb's experiential learning cycle (concrete experience, reflective observation, abstract conceptualization, active experimentation) and according knowledge, skills and attitudes. However, they don't communicate the learning process in a way following the four parts of the experiential learning cycle nor apply Bloom's taxonomy to the learning outcomes. It is visible that less focus is on the active experimentation part, while concrete experience is clearly predominant. Additionally, speaking about the language and terminology, the learning outcomes were worded in complex manner and there were still different terms (or none at all) used by the degree programmes in the sense of learning outcomes, for example: learning objectives or aims, programme content, core competencies, skills, etc. Some of the outcomes were worded quite specifically and others more generally; however, each programme usually applied similar style to all of its learning outcomes. Also, due to the complex nature of cultural and arts management as academic discipline, there was still no common understanding as to which department do the programmes belong to. The reality ranged from Arts and Humanities, to Communication or Business. We can assume that these differences come from historic reasons and traditions in local higher education practices, however this is not the topic of current research.

Looking at David Kolb's experiential learning model and experiential learning as such as it was explored in the theoretical framework of the study, it concentrates on the experience of the learner and on the reflection process which surrounds it. In other words, in order for the learning outcomes to fully reflect experiential learning process (and for the researcher to be able to trace it), one needs to connect the description of the learning process itself with the learning outcomes. This was not the case for the majority of the degree programmes and that is why the learning outcomes and learning process were brought together into one scheme, so that the connection between process and outcomes could become more visible. It will be further explored, but let us just point out here that some examples of the learning process (distinct methods) were often described in the introductory informative texts[11] about the programmes and it occurred that these normally quite short texts are generally an important communication tool for the programmes. Some of the programmes demonstrate very holistic approach to those, so that even without reading the learning outcomes separately, one can more or less understand the uniqueness and focus of the programme:

> The Sibelius Academy Master's Degree Programme in Arts Management offers a wide variety of skills necessary for the growing culture industry. Mastering economy, communication, research, and analytical thinking gives students the tools necessary for working in demanding expert and leadership positions and as an entrepreneur. Visiting lecturers, who form an active link and mirror to the world of work, contribute to the learning experience. Sibelius Academy organizes arts management tuition in Helsinki (Arts Management, in English) and in Kuopio (taidehallinto, in Finnish). Fluent English is a prerequisite for successful Arts Management studies in Helsinki, where the focus is on the management of arts organizations. In Kuopio, the emphasis is on cultural business activities. The teaching contents reflect a balanced mix of arts fields, including dance, music, and theatre as well as, for example, museums. The students also represent several art forms and disciplines. (University of the Arts Helsinki Sibelius Academy, Master`s degree in Arts Management, "About us").

It was decided in the introductory chapter of this paper to use the more descriptive term "profile of the graduate", since the term "graduate profile", initially considered, was not represented in EU nor in academic terminology. The research showed that educational programmes also used the terms "competencies" and "qualifications" in the same sense; Suteu also employed "professional profile" (2006). Employability profile was found in the UK terminology and research papers (Yorke, 2006 [2004]). However, since many programmes did not have a more descriptive representation of their suggested profiles of the graduates, but rather had lists of possible jobs, the coding approach could not be applied to them. Thus, more attention was dedicated to the learning outcomes rather than to the profiles of the graduates in the empirical part.

Attitudes as the key part of learning outcomes

As the drawing of the research results demonstrates, the notions used most frequently (codes) to express the attitudes acquired by the graduate of the cultural and arts management programmes under research were:

- Cross-sector.
- Complex.
- Creative.
- Artistic.
- Cultural.
- Professional.
- Entrepreneurial.

Although we admit the limitations of this research – the selection of programmes, possible problems in the coding process –, still we consider these as an important insight into the values and aims of the cultural and arts management

[11] Usually those texts were titled "About the programme„ or just "MA/BA in cultural/arts management" and described shortly the main aims, USP, organization of studies and cultural-creative sector in general.

training in Europe. We can notice that 3 out of 7 words are connected to the artistic and cultural field and creativity, proving that the awareness of this field, its mechanisms and characteristics are considered as very important. We can thus support what Suteu (2006) said about the business skills simply being supported by the sector specific knowledge as not sufficient for cultural and arts managers. The degree profiles (learning outcomes, profiles of the graduates and other informative texts) demonstrate us clearly that learning cultural and arts management goes beyond this simplistic approach. They also show that entrepreneurial attitude is considered important, also in those programmes, which focus strongly on academic or research development of the students. It enables the students to be flexible in their choices and create new job opportunities for themselves. It might be also the reason why most of the cultural and arts management programmes under research did not have profiles of the graduates outlined separately – not wanting to limit the job possibilities of the graduates to a certain fixed list. However, as we will further explore, the programmes had some interesting approaches to presenting the profiles of the graduates or employability-related information in general. Nevertheless, it would be beneficial in the next phase to have interviews with the programme administrators to make sure what kind of indicators and logical path were applied when writing the profiles, as well as additional analysis of countries' qualifications frameworks to understand whether the profiles are professionally adequate. In addition to the interviews with the students about their perception on the profiles of the graduates, these would be next steps in research.

Another comment in this chapter about the term "professional" – which was one of the results of the research – seems relevant: the professionalism of the graduates was considered important. Although there is no clear definition of "professional" provided by the programmes (and it might be different for different participant countries of EHEA), it would be beneficial to initiate a discussion on the topic of professionalism in arts and cultural management within ENCATC. Similarly to what was said about the entrepreneurial attitude in relation to very different domains of cultural and arts management (ranging from academic work to production), "professional" was also used for very different activities and to all four domains of Kolb's cycle. Professional networks both as a learning method and learning outcome, for example, were mentioned on several occasions, reminding us of the connectivism and communities of practice (Siemens, 2004; Wenger, 1998).

> The cornerstones of the degree programme are close co-operation with players on the cultural scene, open and informed discussions, practical studies in cultural enterprises, entrepreneurship and practical work in the form of projects that are also internationally orientated, in order to provide you as a student with the broadest perspective possible and a contact network for the future work. (ARCADA UAS, Bachelor's degree programme in Cultural Management, introductory text).

"Cross-sector" and "complex" were also the widely used terms, which is logical if we take in consideration what was said about the arts and cultural management field in general. We might say that the attitudes as part of the learning outcomes are the hardest part to measure and yet there is a general expectation in the instruction literature for the programme managers that the learning outcomes should be measurable.[12] The complexity of the learning outcomes themselves adds to these difficulties:

> Masters Culture Management will be able to detect, analyse and offer creative solutions to complex problems of culture management from within an open, critical attitude, in a scientific manner and from within an interdisciplinary conceptual framework. (University of Antwerp, Master's degree programme in Culture Management, Programme learning outcome 3).

Learning outcomes in experiential learning cycle – concrete experience

Moving on to the four parts of Kolb`s experiential learning cycle and corresponding knowledge and skills as part of learning outcomes, we got the following notions as a result of the research:

- Work in or lead teams.
- Practical application.
- Produce, production.
- Manage, management.
- Communicate, communication.

All these notions were connected to the actual experience of the learner in the process of

[12] Which actually should distinguish them from competencies.

studies. Most often learning methods used for attaining those were internships or placements of different kinds, as well as mentored practical projects. Concrete experience was as important in knowledge and skills terms as cultural and artistic was in terms of attitudes. As it was already said before, the introductory texts about the programmes contained a lot of useful information which helped in differentiating one programme`s focus and special characteristics from another:

> In contrast to other university level programs in Arts Management, the Department of Arts Management at DAMU is directly linked to variety of artistic study programs at the school and includes a hands-on practice. It has a professional anchor in the school, particularly through the DISK theatre, where student productions are presented year-round. (DAMU, Master's degree programme in Arts Management, information about the programme).

"EVEN IF THE EDUCATIONAL PROGRAMME DOES NOT HAVE CREATIVE PRODUCTION AS ONE OF THE MAIN MODULES, IT STILL CONSIDERS IT AS AN IMPORTANT ACTIVITY."

Artistic or creative production as a separate learning module was a specific focus of some programmes but was mentioned as one of the learning outcomes or part of the profiles of the graduates in most cases. Thus we can say that, even if the educational programme does not have creative production as one of the main modules, it still considers it as an important activity. Quite naturally, management was mentioned very often and although it is hard to position management on just one of the four parts of the learning cycle, it was decided to situate it with the "concrete experience" as a learning activity, admitting though that management as a learning outcome is much more complex and demands for different learning activities. It is actually in a way a summary of all knowledge, skills and attitudes that the cultural and arts management programmes aim for. The example from the profile of the graduates below serves also as a good introduction to the last research result gained in this chapter – communication:

The principal job opportunities for those completing the program are:

- Manager or administrator of cultural services, facilities and projects;
- Cultural mediator;
- Manager of cultural companies and industries;
- Programmer and promoter of social and cultural activities;
- Manager of festivals or cultural events;
- Public relations and cultural sponsorship.

(South-West University "Neofit Rilski", Master's degree in Cultural Management and Visual Communications, 4 semesters programme).

We can see here both the positions of a manager and of a mediator, which is an interesting term reflecting the position of cultural and arts managers' work in between the artistic or cultural and management fields. Mediator, in our opinion, is a job related in many ways to communication between different people and sectors and it was mentioned in one or another way in most of the programmes under research. Communication is part of management as well production or mediation. The claim should be made here that by providing learning methods and situations which support the development of communication skills and practising communication contributes to the experiential learning cycle in a way that makes up for some of its critics, discussed in the theoretical chapter. Communication adds a social and interpersonal aspect to the model and in this way could also contribute to the general academic discussion on experiential learning cycle and its application in the degree programmes.

Learning outcomes in experiential learning cycle – reflective observation

Next we would look at the reflective observation and research results which were positioned in this part of the experiential learning cycle:

- Reflective, reflect.
- Analytical, analyze.
- Evaluate.

As it was already explored in the first chapters of this paper, reflective and analytical skills are important on all levels of learning and professional activity, even more in such a complex field as arts and cultural management. We can also distinguish here the reflection and analysis on one's own learning process as well other people, activities and topics. In student-centred education, taking the responsibility for one's own learning becomes key and students become colleagues in constructing the educational process, as well as they should become colleagues in constructing their own learning outcomes. We can see that some programmes already implement this kind of advanced approach:

Tailor-made programme

> Before entering the MA-AM programme, you are asked to describe your learning goals and your ambitions for starting out in the professional field. You will be encouraged to set realistic goals that take into account the requirements of the area of arts management you are interested in. The projects you will take part in will be tailored to your ambitions. In this master's course, extra attention is paid to expanding your awareness, experience, skills and knowledge about your chosen field. (HKU University of the Arts Utrecht, Master`s degree in Arts Management, introductory text).

Evaluation implies also activities that can be directed towards oneself – self-evaluation or evaluation of one's own learning process –, as well as evaluating other people, activities and phenomena. Evaluation as well as reflection and analysis are the learning outcomes which connect very clearly the knowledge and the skills, since they cannot be realized in an effective and holistic manner without mastering relevant skills and having basic knowledge in different domains (or domains under evaluation, analysis and reflection). The learning outcomes related to the reflective observation of the experiential learning cycle can be considered representative of the cultural and arts management education provided. An academic master thesis as the final assessment method also implies – alongside other important skills and knowledge – a vast amount of reflection and analysis of theories, academic discussions and empirical information, connecting all of these in turn with the researcher's own background, ideas and contribution to the field. In this research, master level programmes normally had a thesis project as their final assessment. Bachelor programmes did not necessarily have a research work, but rather a practical or final project that students were obliged to carry out and analyse. Similarly, research and research methodology-related subjects were more present in the master (postgraduate) level programmes.

> "REFLECTIVE AND ANALYTICAL SKILLS ARE IMPORTANT ON ALL LEVELS OF LEARNING AND PROFESSIONAL ACTIVITY, EVEN MORE IN SUCH A COMPLEX FIELD AS ARTS AND CULTURAL MANAGEMENT."

Learning outcomes in experiential learning cycle – abstract conceptualization

Following are the results gained in the research of the learning outcomes positioned in the abstract conceptualization part of the Kolb's experiential learning cycle:

- Critically appraise.
- Theoretical and scientific approach.
- Awareness of social and policy frameworks.

In the experiential learning cycle the section of abstract conceptualization is most related to concepts, theories, knowledge of the field and different related sectors (for example fundraising, marketing or visual arts, film etc.). Thus, in a way it helps us in differentiating between the focus of the programmes. Although most of the programmes promised to teach basic theories and concepts related to the cultural and/or arts management field, only few were more focused and elaborated. In this particular research we found programmes focused on fashion management (e.g. University of Antwerp) and theatre management (e.g. DAMU), but also programmes with a stronger focus on cultural policy (e.g. University of Arts in Belgrade, Goldsmiths University of London, or City University of London) or leadership (e.g. University of the Arts Helsinki Sibelius Academy) were spotted. This list is not exhaustive, but it can give us some examples of specific focus of the programmes judging by the topics in their learning outcomes relating to the abstract conceptualization part.

It can be difficult though for the reader to differentiate between knowledge and skills mentioned in the learning outcomes as well profiles of the graduates, especially when they are very wide. Something which could help all the degree programmes in general is applying a structure or a taxonomy (for example Bloom's [1956]) for the grouping of the different learning outcomes. This was unfortunately not the case for all degree programmes; nevertheless, most of them had some kind of structure (even if not coherent), but only few were more explicit and elaborated. One concrete example of the structured programme learning outcomes:

Graduates:

- will possess advanced business knowledge, i.e. economics, organisation, accounting, strategy and marketing;
- will have basic knowledge of public, private and administrative law and in particular the law of the arts and cultural heritage;
- will have an overall understanding of the sectors of cultural heritage (museums), cultural activities (music, theatre, performing arts), cultural industries (cinema, music industry, publishing, etc) and organizations operating in these areas;
- will be knowledgeable in sociology, communications, art history, music and urban planning.
  (Universita di Bologna, Master's degree programme in Innovation and Organization of Culture and the Arts, expected learning outcomes: knowledge and understanding ability).

We would also like to point out that being aware of social and policy frameworks is in its turn connected to creating and working with professional networks, which was described in the chapter examining attitudes in the learning outcomes. Often programmes mentioned practitioners and experts as guest-lectures and this as learning method also helps in developing corresponding networks (for example guests from ministries develop policy networks and awareness) as well as provides students with information from the first source. It is also beneficial for developing communities of practice in the classroom, sharing experiences (also with experts of the field) and reflecting on those experiences, which might not be the learner's own ones.

Below there is another relevant example in this regard:

> Seminars are a vital space for working with leading professionals, managers, artists and specialist from a variety of fields. Students keep a pulse on current cultural activity through regular participation at professional conferences/seminars organized by a wide-range of active cultural institutions. (DAMU, Master's degree programme in Arts Management, information about the programme).

Learning outcomes in experiential learning cycle – active experimentation

Last but not least, below we present the results of the research focused on the active experimentation part of the experiential learning cycle:

- Structured approach in planning.
- Making strategic decisions.

As it was already said before, active experimentation is the least represented part in the programmes in this research. We admit that in order to claim it as a major weakness of cultural and arts management programmes, we would need to have interviews both with the programme administrators and students, as well as even with graduates, so we are not claiming that. Nonetheless, this looks symptomatic to the author, especially because of her background of working with one cultural management programme. It seems though that, judging by what David Kolb meant with the active experimentation or testing out the concepts and ideas created by the reflection on one's concrete experience, this phase could be really profitable for the students to find their field of interest and professional application. It could also be really beneficial for the reader (for example future student or employer) to be able to find more information on the learning outcomes related to this part of the cycle, so it could be very valuable in terms of employability. At the moment lists of the graduate jobs seem to be a popular way of representing the profiles of the graduates or employability. Practically speaking, many programmes used lists of possible (or already acquired) jobs as profiles of their graduates, some were specific (for example public relations specialist, director of business department) and some more general (cultural mediator or regional cultural manager). In addition, most stated in one or another form that the job opportunities are plentiful, which links back to what Suteu said about the programmes trying to provide as much choice for the graduates as possible (2006). Technically speaking some less conventional presentation ways were implied: graduate quotes or interviews (e.g. Université Pierre-Mendès-France, City University London, University of Warwick, or Università Bocconi), separate websites of the graduates (e.g. Insitut für Kulturmanagement Ludwigsburg), portfolio of graduates (e.g. University of the Arts Helsinki Sibelius Academy, Goldsmiths University of London).

Below is one typical example of presenting the profiles of the graduates as lists:

- Manager, specialist or administrator in the framework of public, civic or business services, teams and projects;
- Planner/producer of cultural events (in the arts and humanities, festivals, heritage, tourism, etc);
- Regional cultural manager;

- Planner/promoter of intercultural dynamics and socio-cultural activities;
- Researcher in cultural management and cultural policies.
  (Universitat de Barcelona, Master's degree in Cultural Management and Policies.)

It seems that active experimentation part of Kolb's model would need closer attention on the side of programme administrators; the learning outcomes and profiles of the graduates in relation to that should be addressed critically. Also, programme administrators would need to revisit their learning processes in relation to this part of the experiential learning cycle and consider if more learning activities would be needed in the degree programmes.

Finally, it can be said that cultural and arts management programmes definitely serve as an interesting example in terms of learning outcomes and profiles of the graduates, relying on the experiential learning theory and hopefully bringing learning outcomes into the scheme of learning process. The reflections and examples presented are expected to serve as a subject for further thought and critical assessment of programmes by their administrators.

"THE FOCUS OF THE LEARNING OUTCOMES IS STRONGLY ON THE CONCRETE EXPERIENCE IN THE EXPERIENTIAL LEARNING CYCLE AND ACTIVE EXPERIMENTATION IS SOMEWHAT LESS PRESENT."

Conclusion

Educational field in Europe is changing and we – as cultural and arts management programme administrators, lecturers, practitioners – need to stay at the edge of the changes and be pro- rather than reactive. We need to equip our graduates with skills, knowledge and most importantly attitudes which would give them freedom in finding employment or creating a new one. It is our responsibility to use appropriate and effective learning methods, which would be in accordance with official regulation, yet allow for all the learners to find their learning path. Cultural and arts management programmes in Europe could thus become the initiators of critical discussions, best practices and innovation in the higher education field.

This paper was written with the idea to explore how the process of becoming EHEA has influenced the cultural and arts management degree programmes in Europe, with the intention to focus on their degree profile information as an important communication tool for their prospective students and other stakeholders. The theoretical framework was based on the constructivist paradigm and focused on the student-centred approach to learning process and experiential learning model by David Kolb (1984). Benjamin Bloom's taxonomy of learning domains (1956) was also applied in the analysis. The choice of such theoretical approach stemmed both from the outcome-based education principles introduced in terms of the Bologna Process together with EHEA, as well as from the importance of experiential learning process in cultural and arts management education as such. The four research questions formulated focused on the learning outcomes, profiles of the graduates and learning process of the programmes selected.

Further, ENCATC was selected as a representative research base of cultural and arts management educational programmes in Europe. The qualitative content analysis of the degree profiles of the 23 chosen programmes showed that they have demonstrated learning outcomes as well profiles of the graduates on their websites, as well as outlined parts of the learning process in their informative texts. However, the connection between these three parts was not evident and it was decided to use an innovative approach to experiential learning cycle by Kolb in merging the learning outcomes with the learning process. This gave interesting results and helped in making clear some of the key issues in programme communication. Firstly, it was noticed that profiles of the graduates are much less clearly present than learning outcomes. Secondly, the focus of the learning outcomes is strongly on the concrete experience in the experiential learning cycle and active experimentation is somewhat less present. Additionally, communities of practice (Wenger, 1998; Siemens, 2004) emerged as a learning method for different learning outcomes. All four parts of the model allowed for interesting reflection in general and provided input for next steps of research – involving programme administrators, students and graduates into reflection on the learning process and outcomes using interviews.

All in all it can be said that significant efforts are made by the cultural and arts management programmes in Europe to comply with EHEA and they can be encouraged to share their experiences and critically reflect on these processes, as well as to engage their students and graduates in these reflection processes.

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APPENDICES

List of Cultural and Arts management education programmes chosen for this research from ENCATC members' list and their corresponding internet links.

1. University of Antwerp (Belgium), www.ua.ac.be
2. South-West University "Neofit Rilski" (Bulgaria). http://www.swu.bg/academic-activities/academic-programmes/masters-programmes/sociology,-anthropology-and-sciences-about-the-culture/cultural-management-and-visual-communications.aspx?lang=en
3. Theatre Faculty of AMU, DAMU (Czech Republic). https://www.damu.cz/international/copy_of_ma-programmes-in-english/arts-management-1?searchterm=arts+management
4. Estonian Academy of Music and Theatre (Estonia). http://www.ema.edu.ee/index.php?main=608
5. Helsinki Metropolia UAS (Finland). http://www.metropolia.fi/en/degree-programmes/culture-creative-industries/cultural-management/
6. Arcada UAS (Finland). http://www.arcada.fi/en/bachelors-degrees/degree-programmes-swedish/cultural-management
7. University of the Arts Helsinki Sibelius Academy (Finland). http://www.siba.fi/en/studies/degrees-and-programmes/arts-management/about-us
8. IUT Michel de Montaigne Université Bordeaux 3 (France). http://www.iut.u-bordeaux3.fr/diplomes/licences-pro/comedia/
9. Université Pierre-Mendès-France (France). http://www.onisep.fr/Ressources/Univers-Metier/Metiers/responsable-de-projets-culturels
10. Studienganh Kulturarbeit (Germany). www.kulturarbeit.org
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The Journey not the Arrival Matters: Developing Intercultural Awareness and Communication Skills in Tourism Education[1]

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ABSTRACT

Tourism professionals' linguistic and intercultural skills have been identified as pivotal assets towards upgrading the quality of the service they provide and contributing to successful communication and intercultural dialogue. This paper aims to shed light on skills-based tourism education, centred in real-world problem-solving tasks, within the scope of teaching/learning English as a foreign language for tourism purposes. It will specifically focus on the methodologies adopted in the subject of English IV in the Tourism Management and Leisure Management and Tourism Entertainment undergraduate degrees at the Estoril Higher Institute for Tourism and Hotel Studies, in Portugal, whose syllabus introduces the relationship between tourism and culture, encourages the reflection on the concepts of cultural representations and stereotypes, and emphasises the need for tourism professionals to be aware of cultural differences, enabling them to relate with worldwide business partners and tourists in more respectful ways.

Keywords:

Tourism Education

Intercultural Awareness and Communication Skills

English for Tourism Purposes

Skills-based Teaching/Learning

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Introduction

According to the seminal insight offered by Gavin Jack and Alison Phipps, "tourism matters because it provides both a lens onto and an energy for relationships with everyday life" (2005: 1). Hence the relevance of "tourism's contribution to mutual understanding and respect between peoples and societies" addressed in the *Global Code of Ethics for Tourism* (UNWTO, 2001: 4). Indeed, the mundane practices promoted by tourism exchanges foster social interaction and may contribute to cultural diversity as an essential dimension of intercultural dialogue (UNESCO, 2009). On the other hand, these same practices may, to a certain extent, challenge commodification and cultural standardisation, frequently pointed out as predicaments of the activities conducted by tourism under the auspices of globalisation (Richards & Wilson, 2006).

Therefore, it is mandatory that tourism stakeholders develop intercultural awareness and communication skills so that they can relate with, understand and respect other cultures and behaviors. Thus, this paper advocates that tourism education should be guided by more holistic, humanistic (Krippendorf, 1999) and engaging principles and practices. These should facilitate the development of specific skills that equip tourism professionals with the necessary knowledge and expertise to better interact with tourists, hosts and business partners from different cultural, ethnic and religious backgrounds. The practice of empathy and respect, quintessential values in any (inter)cultural relationship, contributes to cultural and social sustainability – a buzzword in tourism activities nowadays, though more frequently endorsed with regard to environmental and economic issues – and enables individuals not to lose sight of what brings them together: their common humanity.

Following a brief overview on the development of tourism studies, an area that has been gathering momentum in higher education in the past decades, this paper focuses on the training and education of future tourism professionals, usually regarded as privileged mediators between tourists and host communities and those who play a major role in the promotion and preservation of tourism destinations' cultural heritage and cultural diversity: the human capital that will make the difference in the future of tourism and hospitality (Bergsma, 2000). Apart from general content-based knowledge and specific training in subjects related to the tourism context, the development and improvement of the linguistic and intercultural skills of professionals in the sector have been clearly identified as pivotal assets towards upgrading the quality of the service they provide and contributing to successful intercultural dialogue. Thus, stemming from the author's experience as a lecturer at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), in Portugal, this paper aims to shed light on the teaching methodologies and practices adopted in the subject of English IV in the 3-year undergraduate degrees in Tourism Management and Leisure Management and Tourism Entertainment. The English IV syllabus introduces the relationship between tourism and culture, encourages the reflection on the concepts of cultural representations and stereotypes, and emphasises the need for tourism professionals to be aware of cultural differences (including customs, verbal and body language, religion and food habits), enabling them to relate with people from different parts of the world, in more respectful ways. In this context, this paper will draw on the findings of skills-based teaching/learning, centred in real-world problem-solving tasks, which contributes to examine the author's teaching practices and students' learning experiences that are developed in the scope of English as a foreign language for the specific purposes of tourism.

In a nutshell, this paper seeks to encourage food for thought on the development of intercultural awareness and communication skills in tourism education, especially since the education and training of future tourism professionals is perceived as a point of departure to "a hospitable welcome" (UNWTO, 2001: 4).

"THIS PAPER FOCUSES ON THE TRAINING AND EDUCATION OF FUTURE TOURISM PROFESSIONALS, USUALLY REGARDED AS PRIVILEGED MEDIATORS BETWEEN TOURISTS AND HOST COMMUNITIES."

Tourism Education

Tourism is "one of the largest and fastest-growing economic sectors in the world", corresponding to 9% of the world's GDP, including its direct, indirect and induced impacts, and employing 1 out of 11 people worldwide (UNWTO, 2013: 2). Whereas there were 25 million international tourists in 1950, in 2012 there was slightly more than one billion (UNWTO, 2013: 2), and in 2030 this number is expected to rise up to 1.8 billion tourists (UNWTO, 2011: 5). This year, in particular, the United Nations World Tourism Organization expects world tourism to grown on average 3% to 4% which, in the case of Europe, will depend largely on the economic recovery of European countries, with tourism playing "a key role as a tool for economic development and job creation within Europe and worldwide" (ETC, 2013).

In Portugal, the *National Strategic Plan for Tourism*, published in 2007 for the 2006-2015 period and later revised for the 2013-2015 period (Turismo de Portugal, 2013a), stresses the importance of the tourism sector as a wealth generator and job creator for the country, corresponding to 9,2% of the Portuguese GDP and 8% of the working population (Turismo de Portugal, 2007, 2013a, 2013b). Between 2010 and 2011, tourism experienced an 11.3% growth in Portugal and 9.4% between 2011 and 2012. In 2012 the country hosted almost 14 million tourists, out of which 56% were from international markets[2] (Turismo de Portugal, 2012, 2013b). This number has been influenced by the impacts of the Arab Spring manifestations, protests, and riots initiated in December 2010, as many international tourists that used to go to countries like Egypt, Tunisia, Morocco, or Turkey, for instance, are now choosing other Mediterranean countries like Spain, Italy, Greece, and Portugal for their holidays (Nunes, 2013). Indeed, Portugal has been distinguished with different awards by the World Travel Awards Europe in recent years, such as the best European golf destination in 2012 and 2013.[3]

The strategic vision for the country is that Portugal should become "one of the fastest-growing destinations in Europe, driven by a value proposal based on the country's distinctive and innovative characteristics" (Turismo de Portugal, 2007: 5) and the qualification of human resources is a major concern in this context (Turismo de Portugal, 2007, 2013a). Human resources policy should focus on the improvement of professionals' qualifications and competencies through on-job training, in order to contribute to enhancing the quality of the service they provide and the competitiveness of the tourism offer (Turismo de Portugal, 2013a).

"A MORE HOLISTIC AND PRAGMATIC EDUCATION IS PRIVILEGED WITH GREATER FOCUS ON PROBLEM-SOLVING AND TASK-BASED LEARNING, NOT ONLY IN ON-SITE CLASSES, BUT ALSO IN THE NEED FOR STUDENTS TO CONTACT WITH THE SECTOR'S PROFESSIONALS AND WITH TOURISTS THROUGH INTERNSHIP PERIODS."

Tourism is a transdisciplinary area that brings together many different fields of expertise – economics, management, foreign languages and cultures, ICT, sociology, psychology, history, geography, among others. As a field of study, its origins date back to a technical/vocational interest in areas such as hotel operations and catering, leisure and recreation, experienced in the second half of the 20th century (Butler, 1999; Airey, 2005; Fidgeon, 2010), boosted by increasingly service and knowledge-base economic restructuring (Fidgeon, 2010: 700) and the progressive awareness to cater for the demands of new consumerist profiles. As Amoah and Baum put it: "the tourism industry is a labour-intensive service industry, dependent for survival (and at best, competitive advantage) on the availability of good quality personnel to deliver, operate, and manage the tourist product. The interaction between the tourist and tourism industry personnel is an integral part of the total tourist experience" (1997: 5).

Higher education tourism programmes, which are characterised "by a focus on specific occupational skills" (Inui et al, 2006: 26), first appeared in the 1960s in Europe and rapidly developed to other parts of the world. These programmes are frequent. In Portugal, it was in the 1990s that undergraduate courses experienced an increase in higher education. Nowadays, different higher education institutions, both at the polytechnic and university levels, offer tourism-related degrees, namely general tourism degrees and degrees in hotel management, but few are those which offer courses in more specific areas of tourism, such as leisure management or tourism information, or that specialise only in tourism studies, exception made to the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) and the Higher Institute of

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[2] In 2012, the most significant tourist generating countries for Portugal were the UK (16,8%), Spain (15,8%), Germany (10,6%), France (9,6%), Brazil (6,5%) and others (40,7%) (Turismo de Portugal, 2013b).

[3] Other awards include the Algarve as Europe's leading beach destination (in 2012 and 2013) with different types of accommodation also being distinguished in this region (Villa Joya as Europe's Leading Boutique Hotel in 2005 and 2006 and as Europe's Leading Boutique Resort, from 2009 to 2013; Hotel Quinta do Lago as Europe's Leading Golf Resort, in 2013; Conrad, Algarve as Europe's Leading Luxury Resort, in 2013; Martinhal Beach Resort & Hotel as Europe's Leading Villa Resort, in 2012 and 2013); Madeira as Europe's leading island destination (in 2013), and Lisbon as Europe's Leading Destination (in 2009), Europe's Leading Cruise Destination (in 2009) and Europe's leading city-break destination (in 2009, 2010 and 2013) (in *World Travel Awards* [Online]).

Tourism and Hospitality at Guarda's Polytechnic Institute.

There has been an increasing need to bridge the gap between higher education course providers and tourism stakeholders so as to understand the industry's requirements and demands and cater for these in course design. A more holistic and pragmatic education is privileged with greater focus on problem-solving and task-based learning, not only in on-site classes, but also in the need for students to contact with the sector's professionals and with tourists through internship periods. This also allows students to have a more realistic perception of how the market works and how they can apply the knowledge they acquire in their degree at the service of the industry and of tourists' preferences. Moreover, many subjects/classes are taught by individuals who work in the industry and have some expertise in a specific field/area, which also contributes to the development of closer links between tourism education and the market.

Employability is one of the reasons why tourism studies motivate students, especially when the number of tourists in the world has been experiencing steady growth. Besides, students can relate directly to the subjects of study since all individuals experience, at some point or another in their lives, the condition of tourists and this allows students to bring everyday life experiences into class, either their own or those of friends and relatives.

However, according to Airey, "tourism is a victim of its own success", because "the very things that have made it successful, particularly its vocationalism and multidisciplinarity, are the very things that may stand in the way of its full development and recognition as a serious field of study" (2004: 14), since it may be considered a broad and all-encompassing activity. On the other hand, the fact that tourism is often considered as an "industry" or an "economic sector", rather than a group of activities, contributes to a rather myopic understanding of tourism as a source of income, revenue and profit. However, its human dimension and social and cultural turn should constitute an increasing focus of attention, both from researchers and practitioners, especially since tourism professionals are considered "philosophic practitioners" who need to acquire a broad range of knowledge to be able to *see the big picture* of the "complex world of tourism", at the same time that they have the ability to "recognise the partiality of the world of operations and technical problem solving" (Tribe, 2002).

Intercultural Awareness and Communication Skills in Tourism

As we have seen earlier, the number of people travelling worldwide has exponentially increased in the past decades, which has created more and diversified opportunities for cross-cultural verbal and non-verbal communication. However, not only tourism has contributed to increased mobility; these opportunities also stem from other types of movement, which include business workers, migrant workers, international students and teachers[4], refugees and asylum seekers, immigrants, among many others (Graddol, 2006: 29).

For higher education students, in particular, the fact that student exchange programmes between institutions are growing and "students from many different cultures come together to live and learn" (Holmes & O'Neill, 2012: 707) or that they are often encouraged to take an internship abroad, not to mention that are likely to establish relationships with people from many different cultural backgrounds when they enter the labour market, creates the need for them to develop/improve their intercultural awareness and communication skills. Arguably, developed intercultural competence can "increase students' future employability on the labour market"[5] (Stier, 2006: 9).

According to Spitzberg and Changnon, intercultural competence is "the appropriate and effective management of interaction between people who, to some degree or another, represent different or divergent affective, cognitive, and behavioural orientations to the world" (2009: 7). Intercultural competence includes attitude, knowledge, interpretation and relating skills, discovery and interaction, as well as critical cultural awareness (Byram, 1998). For Stier (2004, 2006), intercultural competence is divided into *content-competence*, meaning the knowledge about the history, language, customs, and traditions of a given place, and *process-competence*, that is, the dynamic character of intercultural competence that can be divided into intra- and interpersonal competences (Stier, 2006).

> Intercultural competence is perceived as the ability to see and understand differences in one's own and other people's cultures and countries, accept them, and accordingly react in conversation and behavior. Intercultural

[4] Especially due to the reinforcement of European mobility and cooperation programmes in the past few years, both for students and teachers – Comenius, ERASMUS, Grundtvig, Leonardo da Vinci, Study Visits, among others.

[5] The *ICOPROMO – Intercultural Competence for Professional Mobility* project focused precisely on contributing to the development of strategies that would promote young professionals' intercultural awareness in association with language learning [Online]. This project was managed by the Centre for Social Studies at the University of Coimbra, in Portugal, and funded by the Leonardo da Vinci programme between 2003 and 2006.

> competence involves treating people in a way that is not offending, scornful, or insulting to the members of other cultures. At the same time, it includes the knowledge of one's own nation and culture, awareness of their value, their preservation, and development (Luka et al, 2013: 3).

More specifically, intercultural encounters bring to the fore differences not only with regard to verbal communication and paralanguage (intonation, pitch, rate, register, and fluency), which depend on the language of communication, but also in relation to non-verbal communication, including body language (facial expressions, different gestures – greeting, farewell, insulting, and beckoning gestures, for instance), movement, ways of dressing, and attitudes.

Since tourism is a "highly international and intercultural oriented business" (Sangpikul, 2009: 13), "tourism specialists must possess a high level of professional-language competence and intercultural-communication skills, which would allow them to operate in versatile sociocultural contexts, including a multicultural environment" (Luka et al, 2013: 2). The ability to communicate in foreign languages in the right register and the understanding of the cultural baggage languages carry will enhance the performance of those working in tourism. Indeed, one's *linguistic capital* (Bourdieu, 1992) engenders knowledge acquisition and cross-cultural understanding, fosters social integration and cohesion, and stimulates the symbolic empowerment of individuals. Moreover, the command of different foreign languages (plurilinguism) triggers economic benefits, employability and facilitates the mobility of people and businesses.

> "THE ABILITY TO COMMUNICATE IN FOREIGN LANGUAGES IN THE RIGHT REGISTER AND THE UNDERSTANDING OF THE CULTURAL BAGGAGE LANGUAGES CARRY WILL ENHANCE THE PERFORMANCE OF THOSE WORKING IN TOURISM."

English Language Teaching/ Learning for Tourism Purposes in Higher Education

Foreign language learning is mandatory for any tourism professional, especially English, which is increasingly understood as *the* global language[6] (Crystal, 2003) for communication among people from different countries, and in many cases, as second language rather than a foreign language. Hence Coleman's understanding of English as a Foreign Language (EFL) as a misnomer, "whose acquisition is a social and economic necessity, akin to ICT skills and a driving licence" (in Coleman & Klapper, 2005: 5). In fact, from EFL teaching/learning we are increasingly moving to an ELF (English as a Lingua Franca) (Jenkins, 2007; Mauranen & Ranta, 2009; MacKenzie, 2013) reality.

Although learning English is important in any area of business, it is imperative in tourism activities which bring together many people from different countries – tourists, tourism professionals and local communities. In the Portuguese tourism context, learning the English language is even more relevant when the first generator of tourists for the country is the UK and there has also been a rise in the number of US tourists (Turismo de Portugal, 2013b).

One of the challenges of teaching/learning EFL for tourism purposes in higher education is the fact that students need to develop multiple skills, which include not only communicative ones in this foreign language, but also a more general understanding of areas that have a direct impact on their professional performance, that is, content-based knowledge about tourism activities, in addition to a more familiar understanding of specific tourism-related situations with tourists from different cultural and ethnic backgrounds (Gonçalves in Hussin et al, 2010: 127).

6 English is the second most spoken language in the world, when considering native speakers and second language speakers, after Standard Chinese (*Ethnologue*). These estimates do not include, however, speakers of English as a foreign language, whose number is more difficult to determine, although they may ascend to 1.5 billion speakers.

The Challenges of Foreign Language Teaching/Learning at ESHTE

The Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) is a state polytechnic higher education institute in Portugal, founded in 1991, that trains future professionals in the areas of tourism and hospitality. It offers 1-year post-secondary Technological Specialisation Courses[7], 3-year undergraduate degrees[8] (1st Cycle), different Postgraduate and Advanced Training courses[9], 2-year Masters degrees[10] (2nd Cycle) and a 3-year PhD in Tourism, in association with the Institute of Geography and Spatial Planning, at the University of Lisbon. All courses have a significant practical component, not only in the way different subjects are taught, but also in the compulsory internship of four months for Technological Specialised Courses and of five to eight weeks at the end of the second and the third years of the undergraduate degrees (with the exception of Tourism Management, which only has an internship period at the end of the third year). What distinguishes tourism studies at ESHTE from other institutions in Portugal is the fact that ESHTE is the only tourism-dedicated higher education institution in the country and while most institutions offer general tourism degrees, ESHTE offers specific degrees in the areas of tourism and hospitality.

With regard to foreign language teaching in the 3-year undergraduate degrees, students can choose from five foreign languages to study: English, French, German, Italian and Spanish. In Cookery and Food Production students must choose only one foreign language which they will study in the first year alone; in Tourism Management and Hotel Management students choose two foreign languages which they will study in the first two years of the course; and in Tourism Information and Leisure Management and Tourism Entertainment students also choose two foreign languages, but they will study them all throughout the three years of their courses. While the first semester in most of these language classes corresponds to an A1 level (according to the 2001 *Common European Framework of Reference for Languages*[11] [CEFR], by the Council of Europe), English is the only foreign language whose first semester corresponds to a B1.1 level. There are, however, a number of challenges that both foreign languages teachers and students face at ESHTE. On one hand, some courses do not offer foreign language training in all semesters, only in the first two (as in the case of the degree in Cookery and Food Product) or in the first four (as the degrees in Tourism Management and Hotel Management), which is clearly insufficient for students to learn/improve their knowledge in a foreign language, in addition to the fact that the year in which they do not have foreign language classes is precisely the year that precedes their entrance in the labour market. On the other hand, and certainly the most unfavourable aspect in foreign language teaching at ESHTE is that, apart from the degree in Tourism Information, on-site classes take place only once a week for a period of two hours. This is particularly inexpedient when semesters are only fifteen weeks long (equivalent to a total of thirty hours in a language subject), and out of these some classes are engaged with oral and written assessment. Not to mention that each group has, in general, twenty to thirty students of mixed proficiency linguistic levels[12], which puts at stake the quality of teaching/learning and demands considerable effort to integrate all students in active class activities.

These have been the results of unsound adaptation and misinterpretation of the Bologna Declaration, which has sought to facilitate the readability, comparability, and mobility of/between degrees in the European Higher Education Area (European Ministers of Education, 1999). Pre-Bologna 4-year courses have been contracted into three years with different subjects being subjected to an altogether erosion from the curricula or to a significant reduction in the number of on-site learning hours per week, as it was the case of language classes, and academic years have been adapted to semesters guided by an assessment-oriented calendar, which reduces the opportunities of learning interaction with/among students. In addition, neither teachers, nor students have been trained/prepared to deal with these changes and to understand how they should adapt their practices to the principles introduced by the European Credit Transfer System (ECTS) and by the *Common*

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[7] In the areas of Nature and Adventure Tourism, Gastronomy and Culinary Arts, F&B, Safety and Food Hygiene, Hotel Reception, and Nautical Tourism, the latter in association with the *Escola Superior Náutica Infante D. Henrique*, a higher education institute in Portugal that specialises in Nautical Studies.

[8] *Licenciatura* in Portuguese. In Tourism Management; Leisure Management and Tourism Entertainment; Tourism Information; Cookery and Food Production; and Hotel Management. All these courses are organised in 6 semesters.

[9] In the areas of Spas and Wellness, Cultural Tourism Management, Tourism Entrepreneurship and Innovation, Geographic Information Systems applied to Tourism, and Commercial Aviation in partnership with Gestair Flying Academy, among others.

[10] In Innovation in Culinary Arts; Food Quality and Safety in Catering; Tourism, with three branches: Events' Management, Strategic Management of Tourism Destinations, and Planning and Management of Nature and Adventure Tourism; and Tourism and Communication, in association with the Institute of Geography and Spatial Planning and the Faculty of Letters, both at the University of Lisbon.

[11] The *Common European Framework of Reference for Languages* establishes a three-level global scale of language learning – Basic User, Independent User, and Proficient User – corresponding to six levels of progression – A1 (Breakthrough), A2 (Waystage), B1 (Threshold), B2 (Vantage), C1 (Effective Operational Proficiency), and C2 (Mastery).

[12] Students are not subjected to an initial placement test that would determine their linguistic level and place them in a group accordingly. Instead, at the time of enrolment students are informed that they should choose English only if they have already completed five years of learning in the language.

English IV | Syllabus
1. Cultural Differences 1.1. Intercultural Communication 1.2. Tourism and Culture 1.3. Awareness of Cultural Differences 1.4. Cultural Differences and Body Language
2. Tourism and Creativity 2.1. Alternative Forms of Tourism 2.2. Innovative Ideas in Tourism
3. Future Trends in Tourism 3.1. Changing Markets 3.2. Future Prospects

FIGURE 1. ENGLISH IV SYLLABUS IN TOURISM MANAGEMENT AND LEISURE MANAGEMENT AND TOURIST ENTERTAINMENT DEGREES AT ESHTE

European Framework of Reference for Languages, in the case of language subjects, where the adaptation of curricula has been rather abrupt and not carefully reflected upon (Sarroeira, 2012: 84). Indeed, with regard to the reduction of the language offer in many higher education institutions in Portugal, there has been a complete subversion of the principles advanced by the Bologna Declaration. The Declaration states that mobility of students, teachers, researchers, and administrative staff should be promoted "by overcoming obstacles to the effective exercise of free movement" (European Ministers of Education, 1999). However, if foreign language and cultural learning is not provided in correct and sufficient ways, how can these obstacles be overcome? Instead, more widespread foreign language learning opportunities, together with the intercultural awareness they entail, should have been promoted.

With the goal to minimise the impacts caused by this setback in foreign language offer and learning, the *CLi*CESHTE, ESHTE's Foreign Languages and Cultures Centre, was created in 2007, following a recommendation provided by the European University Association (EUA). According to the EUA, ESHTE should "offer more foreign language quality training to staff and students and work on the projects for establishing a language and cultural centre to promote language learning within a well-defined language policy" and that the institution should, in general, "raise language and cultural awareness" (EUA, 2007: 16). The *CLi*CESHTE started offering foreign language courses to the general public and to companies in the areas of tourism and hospitality, as well as other language and cultural activities to its students (including literary and cinema sessions, seminars, and tours in foreign languages, among others). In 2009, *CLi*CESHTE was one of the co-founders of ReCLes.pt[13], the Association of Language Centres in Higher Education in Portugal. This Association, a member of the Cercles (*Confédération Européenne des Centres de Langues dans l'Enseignement Supérieur*), aims to promote language learning/teaching in Portuguese higher education and contribute to lifelong plurilingual acquisition and competences.

English for Tourism Purposes: a Language for Specific Purposes (LSP) or Content and Language Integrated Learning (CLIL)?

This paper focuses on a reflection of strategies and practices in teaching/learning English as a foreign language for tourism purposes. However, at the threshold (B1) and vantage (B2) levels, this brings a difficult distinction to the fore: is it a form of English for Specific Purposes (ESP) or Content and Language Integrated Learning (CLIL)?

"English for specific purposes is a term that refers to teaching or studying English for a particular career (like law, medicine) or for business in general" (International Teacher Training Organization, 2005), while CLIL "is a means of teaching curriculum subjects through the medium of a language still being learned, providing the necessary language support alongside the subject specialism. CLIL can also be regarded the other way around – as a means of teaching English through study of a specialist content" (Graddol, 2006: 86), which focuses on content and language learning through the 4Cs

[13] *CLi*CESHTE/ESHTE has been reelected as a member of the Association's Executive Committee until 2015.

framework: content, communication, cognition and culture (Coyle et al, 2010: 41). Therefore, CLIL is "neither language learning nor subject learning but an amalgam of both" (Coyle et al, 2010: 4). Therefore, although English for tourism purposes has to privilege the development of language skills when addressing topics within the scope of tourism (ESP), it is true that many times students feel that they are actually learning tourism-related subjects through the medium of English (CLIL). Moreover, an EFL teacher for tourism purposes "is increasingly seen as an octopus-like creature that must spread its tentacles over many different fields" (Gonçalves in Hussin et al, 2010: 127) and contribute to students' development of skills in a wide range of areas of expertise, rather than just providing students with the necessary tools for the improvement of their linguistic skills in the English language, which blurs the ontological and epistemological differences between the two methods (ESP and CLIL).

English IV in the Tourism Management and Leisure Management and Tourism Entertainment degrees

This paper seeks to focus specifically on the methodologies and practices adopted in teaching/ learning English as a Foreign Language in the degrees in Tourism Management, which in the second year is divided into Management of Tourism Companies (Appendix 1), Management of Tourism Products (Appendix 2), and Leisure Management and Tourism Entertainment (Appendix 3). While Tourism Management aims at preparing professionals to work in different tourism companies' departments, in events' management, and to create and develop new products in several companies and institutions within the tourism sector, the degree in Leisure Management and Tourism Entertainment seeks to provide students with the necessary skills and competencies to coordinate and supervise various tourism entertainment activities at hotels, in small and medium-sized companies including nature and adventure tourism and events companies, in theme parks, and in other cultural venues.

The English IV syllabus[14] (2nd year), addresses the relationship between tourism and culture, encourages the reflection on the concepts of cultural representations and stereotypes, and emphasises the need for tourism professionals to be aware of cultural differences (including customs, verbal and body language, religion and food habits), enabling them to relate with people from different parts of the world in a more respectful way. It also analyses the relationship between tourism and creativity in the development of new ideas and alternative forms of tourism, namely through the analysis and reflection provided by Richards and Wilson's text (2006), and concludes by considering the future of tourism and the different endogenous and exogenous factors that may contribute to the transformation of this sector in the future, by adopting a more ethical and humanistic approach to tourism activities and in their relationship with others (business partners, tourists and hosts). This is mainly achieved through the study of UNWTO's *Global Code of Ethics for Tourism* (2001) and Krippendorf's "School for a More Human Tourism" (1999).

English IV seeks to grapple with the challenges of "languaging" in tourism-related contexts, that is, "the process of struggling to find a way of articulating the full, embodied and engaged interaction with the world that comes when we put the languages we are learning into action" (Phipps, 2007: 12). Therefore, the pedagogical methodologies endorsed in English IV are manifold, with the aim to motivate students and to adapt to their *multiple intelligences* (Gardner, 1983; Puchta & Rinvolucri, 2007) and learning styles. These include diversified tools which promote collaborative learning[15], such as: warming-up activities with various purposes; different types reading comprehension tasks; usage of ICT (video, audio, internet) in on-site, computer-mediated communication and virtual learning environments; short writing activities and peer editing exercises; contextual grammar exercises; oral communication/interaction tasks and activities; individual essay writing; group project development followed by students' oral presentations; and tutorials (individually or in small groups), among others[16]. They all, however, stem from a bottom-up, student-centred and constructive approach in which students are empowered in their own learning, by bringing their own knowledge and experience to the fore, and "learn by doing" through task-based and real-life problem-solving activities, either individually, in pairs or in small groups. All these methodologies "require a learner to act primarily as a language user and give focal attention to message conveyance" (Ellis, 2003:

[14] The previous semesters of English language learning in these courses focus on a general introduction to tourism and the tourism system, understanding tourists' needs, wants and motivations (English I), to a progressive specialisation of studies related to the degrees' specificities – either a focus on tourism management or leisure management and entertainment activities (English II). English III focuses on the understanding of tourism marketing, tourism promotional strategies and destination image and management.

[15] Collaborative learning "promotes critical thinking, fosters socialization, improves attitudes towards learning, and develops a better understanding of diverse cultural backgrounds" (Hassanien, 2006: 19).

[16] The subject's assessment is divided in the following items: written test (45%), two group oral presentations (15% each = 30%) and active oral and written participation in class, homework, and attendance (25%). Students are required to achieve a B2 level (CEFR) at the end of this semester.

"THE SEMESTER'S MAIN PROJECT CONSISTS IN EXAMINING AND REFLECTING ON HOW CULTURAL REPRESENTATIONS AND STEREOTYPES ARE SHAPED AND NEGOTIATED IN CONTEMPORARY CULTURES AND SOCIETIES AND HOW THESE CAN INFLUENCE TOURISM PROFESSIONALS' PERFORMANCE WHEN DEALING WITH CERTAIN INDIVIDUALS OR GROUPS OF TOURISTS.

4-5). These tasks and activities[17] also contribute to develop and improve knowledge acquisition, develop critical thinking, promote interaction and creativity, and trigger motivation; some of the skills Morgan (2004) suggests future tourism professionals should develop. Indeed, as suggested by Hollyforde and Whiddett (2002), the ways in which students perceive the complexity of a subject will have a direct impact on their motivation and how they engage with that subject, and Penny Ur adds that it is evident that "motivation makes teaching and learning immeasurably easier and more pleasant, as well as more productive" (1996: 274).

The semester's main project consists in examining and reflecting on how cultural representations and stereotypes are shaped and negotiated in contemporary cultures and societies and how these can influence tourism professionals' performance when dealing with certain individuals or groups of tourists. Students choose a cultural representation or stereotype using specific examples from the media, advertising, film, music, literature, etc., and question it, deconstruct it, and provide new understandings and interpretations that help avoiding the danger that representing an individual or a group in a particular way may carry, that is, "that dialogue may stop short at difference and that difference may engender intolerance" (UNESCO, 2009: 41). Some of the cultural representations and stereotypes analysed in the 2012/2013 academic year included, for instance, the concept of beauty, representations/ stereotypes of certain nationalities (the Americans, British, Canadians, German, Mexicans, Italians, and Portuguese) and religions (Jews, Muslims), the reification of women in advertising, how certain age groups (teenagers and the elderly, in particular) are subjected to oversimplified interpretations, and how people with tattoos can be discriminated against by other individuals.

The end goal of this project is that of promoting critical (inter)cultural awareness and understanding about cultural differences, together with the improvement of students' communication skills in the English language. The fact that the topics of study and research are chosen by students and that they address everyday life issue and aspects with which they feel a personal link, allows students to relate to the project and the classes in more motivating ways. Therefore, students' feedback on the strategies adopted in English IV and the subjects that compose its syllabus is generally positive.[18]

> It [English IV] showed me some interesting details about certain cultures.
>
> (Duarte Antão, 22 years old, Leisure Management and Tourism Entertainment student).

> I think that in English IV we practice a lot and we learn significant issues for work and for life.
>
> (Ana Canadas, 19 years old, Tourism Management, Management of Tourism Companies student).

> The subject of English IV helped me to get new ideas of how I should act in relation to other cultures. One example was a lesson about the behavior of different nationalities face similar situations, as for example punctuality and gestures that are misinterpreted in other cultures, etc. This information is very relevant for me since it can avoid

[17] Due to the diversity of tasks and activities undertaken in this subject, the specific topics studied in the semester, and students' different learning styles, no specific coursebook has been adopted. Moreover, there is in the market an insufficient provision of coursebooks for specific areas of tourism such as leisure management and tourism information. But even when these are provided, in the areas of hospitality and catering, for instance, their target level is usually that of the basic user.

[18] The following statements were written by students in English and they are included in this paper in their original form, without any language corrections, not only to avoid any manipulation of their statements, but also to show the English language writing skills they have acquired and the improvements they still need to make. Leisure Management and Tourism Entertainment students still have two semesters of English language learning in the 3rd year, but not Tourism Management students, for whom English IV is the last semester of English language learning in their degree.

> some misunderstandings when in contact with different cultural realities.
>
> (Jael Cohen, 20 years old, Tourism Management, Management of Tourism Companies student).
>
> The subject of English IV was very important for our improvement. We developed some skills in these areas; I think that now we are prepared to lead with special needs and different cultures. I remember for example those situations where people come to Portugal in vacations and they need special meals, different moments to eat, days to avoid some kind of food, occasions to pray, different meeting and convention, etc. We know now that what is polite in Portugal could be rude in other countries, and we need to take care.
>
> (Marta Entrudo, 21 years old, Leisure Management and Tourism Entertainment student).

Moreover, students are aware of the importance of developing intercultural competences in tourism activities, whose social, cultural, and human dimensions are reinforced in English IV. When asked about the importance of intercultural competences/ awareness and communication skills for tourism professionals, students replied:

> It's very important that tourism professionals develop the skills to create a dialogue with other cultures, and be aware of the costumes and preferences of each culture. To be more competent we need to have a good communication, and a quicker response to different situations of our daily-life.
>
> (Jéssica Serra, 19 years old, Leisure Management and Tourism Entertainment student).
>
> I think that it is quite important for tourism professionals to have a bigger knowledge about other cultures. If they develop intercultural competences/ awareness and communication skills, they would avoid some kind of constraint or restraint. The understanding of some habits and traditions will also avoid misunderstandings and troubles. If tourism professionals are aware of the contrasts between cultures, they can clarify the tourists, avoiding uncomfortable situations.
>
> (Ana Canadas, 19 years old, Tourism Management, Management of Tourism Companies student).
>
> As tourism professionals the development of intercultural competences are extremely relevant, because it's crucial to know the differences between the different societies or cultures to know how to work with them and to be able to respect, understand and communicate with them. In that way tourists will be plenty satisfied because the professional was aware of the cultural or communication differences and customs.
>
> (Rafaela Melo, 22 years old, Leisure Management and Tourism Entertainment student).
>
> It's my belief, as a tourism student, that having a wider sense of interculturality makes a better tourism professional. I consider that developing these skills it's essential to provide a better service to future clients. Tourists come from very different places with many different cultures, by acknowledging these differences tourism professionals must set new and higher standards in the service they're providing.
>
> (André Calisto, 25 years old, Leisure Management and Tourism Entertainment student).

This shows that "individuals – through critical cultural awareness and reflection in action, and through relational communication with the Other – come to recognize their own identity and its boundaries, and thus, to appraise their intercultural competence" (Holmes & O'Neill, 2012: 716), but also how "the use of English as a common language, but not as a lingua franca, can provide us with opportunities for acting as responsible cosmopolitan citizens, without implying the loss of our cultural and ideological roots or the transformation of the English language into a neutral, disengaged or unaffiliated medium" (Guilherme, 2007: 72). English should not be seen as the enemy next door, but as a language that can facilitate individuals' understanding of their common humanity.

Conclusion

Inui et al (2006) have suggested that tourism educators need to revisit the focus of the education they provide and to reconsider their role as educators:

> Taking the natural stance, our role as educators should be in preparing students to be employable, while the theoretic stance would require educators to facilitate critical thinking and moral decision making in our students.

> Educators are more than skilled experts in classrooms; they are "social leaders, cultural advocates, and moral visionaries, spiritual directors who choose to do their leading, advocating, visioning and directing" (Inui et al, 2006: 34).

Therefore, those teaching in tourism education should offer more humanistic, engaging, and holistic learning experiences to their students that emphasise the social and cultural dimensions of tourism, their future relationship with tourists coming from different cultural backgrounds, and a clearer link between their learning practices and their future professional contexts. In this respect, foreign language subjects play a significant role in tourism education. In foreign language learning, *the journey not the arrival matters*.[19] This means that it is the learning process itself, with all its challenges, victories, complexities, and discoveries that matters the most, together with the development of individuals' intercultural competence, which is also a dynamic process, rather than a given. Both involve self-reflection of one's own culture and cultural habits, critical thinking, interacting with others from different cultures, and respecting other people's differences and dignity (Boni & Lozano, 2007; Singh & Rampersad, 2010).

However, given the challenges and pitfalls that foreign language learning has been subjected to in higher education studies, it is mandatory that, both at the national and institutional levels, a foreign language policy is adopted that sets the short and long-term objectives of foreign language teaching/learning, promotes language and cultural diversity, and establishes clear guidelines and goals for education providers, teaching staff and students. This foreign language policy should contribute to enhance communication and intercultural skills in different languages, in articulation with the needs and demands of the labour market, so that foreign language acquisition/development can also foster employability, making individuals better prepared to perform successfully on the global stage.

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[19] Quote attributed to the Nobel Prize-winning poet T. S. Eliot.

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APPENDICES

1st Semester	Total No. Hours	Contact Hours	ECTS
Foreign Language I	84	59	3
Foreign Language I	84	59	3
Introduction to Tourism	112	55	4
Tourism Businesses	140	74	5
Economics	112	70	4
Technology and Information Systems I	112	79	4
Quantitative Methods	140	74	5
Methodology Seminar	28	28	1
2nd Semester			
Foreign Language II	84	59	3
Foreign Language II	84	59	3
Law and Tourism Legislation	140	92	5
Market Studies	168	92	6
Technology and Information Systems II	112	79	4
Portuguese Culture	112	68	4
Tourism System	168	76	6
3rd Semester			
Foreign Language III	84	54	3
Foreign Language III	84	54	3
Geography and Tourism Markets	140	80	5
Business Management	140	80	5
General Accountancy	112	73	4
Business Behaviour	140	76	5
Transports	168	114	6
4th Semester			
Foreign Language IV	84	48	3
Foreign Language IV	84	48	3
Sociology of Tourism	112	55	4
Human Resources' Management	140	74	5
Management Accountancy	112	73	4
Financial Techniques	140	92	5
Natural and Cultural Resources	140	98	5
5th Semester			
Tourism Itineraries	112	78	4
Reservation Systems and Information Fluxes	84	47	3
Tourism Marketing I	140	83	4
Events' Management	84	51	3
Tourism Economics	84	51	3
Knowledge Management	84	54	3
6th Semester			
Financial Management	112	55	4
Business Strategy	140	83	5
Tourism Marketing II	140	83	5
Management of Tourism Businesses	140	72	5
Quality Management	140	92	5
Ethics and Social Responsibility	84	51	3
Internship	336	6	12

APPENDIX 1. TOURISM MANAGEMENT – MANAGEMENT OF TOURISM COMPANIES CURRICULUM

1st Semester	Total No. Hours	Contact Hours	ECTS
Foreign Language I	84	59	3
Foreign Language I	84	59	3
Introduction to Tourism	112	55	4
Tourism Businesses	140	74	5
Economics	112	70	4
Technology and Information Systems I	112	79	4
Quantitative Methods	140	74	5
Methodology Seminar	28	28	1
2nd Semester			
Foreign Language II	84	59	3
Foreign Language II	84	59	3
Law and Tourism Legislation	140	92	5
Market Studies	168	92	6
Technology and Information Systems II	112	79	4
Portuguese Culture	112	68	4
Tourism System	168	76	6
3rd Semester			
Foreign Language III	84	59	3
Foreign Language III	84	59	3
Tourism Geography I	140	92	5
Business Management	140	72	5
Sociology of Tourism	112	55	4
Geographic Information Systems	112	71	4
Transports	168	114	6
4th Semester			
Foreign Language IV	84	49	3
Foreign Language IV	84	49	3
Tourism and Development	168	94	6
Tourism Geography II	140	92	5
Tourism Planning I	140	96	5
Tourism Entertainment	84	51	3
Natural and Cultural Resources	140	98	5
5th Semester			
Tourism Planning II	140	96	5
Tourism Itineraries	112	78	4
Tourism Economics	84	51	3
Tourism Marketing I	140	47	5
Knowledge Management	84	47	3
Reservation Systems and Information Fluxes	84	47	3
6th Semester			
Tourism and the Environment	84	51	3
Innovation and Development of Tourism Products	168	105	6
Management of Tourism Businesses	140	72	5
Ethics and Social Responsibility	84	51	3
Tourism Marketing II	140	83	5
Events' Management	84	51	3
Internship	336	6	12

APPENDIX 2. TOURISM MANAGEMENT – MANAGEMENT OF TOURISM PRODUCTS CURRICULUM

1st Semester	Total No. Hours	Contact Hours	ECTS
Foreign Language I	84	53	3
Foreign Language I	84	53	3
Introduction to Tourism	112	55	4
Portuguese Culture	112	68	4
Technology and Information Systems I	112	79	4
Business Management	140	80	5
Tourism Entertainment Methodology and Practice	168	92	6
Methodology Seminar	28	28	1
2nd Semester			
Foreign Language II	84	53	3
Foreign Language II	84	53	3
Technology and Information Systems II	112	79	4
Anatomophysiology	112	74	4
Business Management	112	72	4
Cultural Entertainment	168	92	6
Sports Animation I	168	110	6
3rd Semester			
Foreign Language III	84	54	3
Foreign Language III	84	54	3
Kinesiology	84	51	3
Leisure Spaces I	112	71	4
Leisure Psychology	112	55	4
Sports Animation II	112	88	4
Arts and Shows	140	92	5
4th Semester			
Foreign Language IV	84	49	3
Foreign Language IV	84	49	3
Geographic Information Systems	112	71	4
Risk Management	112	71	4
Leisure Spaces II	112	71	4
Exercise Physiology	84	51	3
Adventure Tourism and Sports	140	92	5
Internship I	224	6	8
5th Semester			
Foreign Language V	56	42	2
Foreign Language V	56	42	2
Entertainment in Tourism Facilities	168	92	6
Tourism Entertainment and Local Development	112	73	4
Marketing	140	83	5
Interpersonal Relationships	112	55	4
Cultural Planning and Management	112	58	4
6th Semester			
Foreign Language VI	56	42	2
Foreign Language VI	56	42	2
Planning and Management in Tourism Entertainment	168	92	6
Events' Management	84	51	3
Management of Leisure Facilities	140	94	5
Ethics and Social Responsibility	112	51	3
Planning and Management of Activities with Special Populations	112	56	4
Internship II	224	6	8

APPENDIX 3. LEISURE MANAGEMENT AND TOURISM ENTERTAINMENT CURRICULUM

Democratization or vulgarization of cultural capital? The role of social networks in theater's audience behavior

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Keywords:

Theater management

Art consumer research

Social networks

Cultural capital

ABSTRACT

This paper investigates the participation in social networks of theater's audiences. Our purpose is to observe and understand the role of social networks in the consumption behavior of the theater field. We put the accent on the concept of cultural capital with its social dimension. We realize an exploratory study that consists in a dozen of qualitative semi-structured interviews with theater's audiences that participate in social networks. We provide an analytical framework based on uses, influences and perceptions of changing in social stratification in theaters. We reveal two kinds of perception: a positive one and a negative one that we denominate *democratization effect* and *vulgarization effect*. Our findings help cultural institutions to have a better understanding of who are the theater audiences and how they act. On an operational level, our study offers information to art's managers interested about the strategic use of Web 2.0 tools.

Introduction

Scientific research investigates the role of Internet as strategical channel in arts and cultural institutions (Kolb, 2005; Rentschler et al, 2007). Particularly, social media have gained interest both in research and in practice as one of the more recent marketing tools (Weinberg, 2009; Meerman, 2010; Hettler, 2010). They become a Buzz Word in the art sector especially due to its characteristics, such as the communication scope, the interactivity aspect and cost-effectiveness dimension. Indeed, research indicates that the performing arts seem to be especially eager to exploit its potential benefits (Hausmann, 2012).

Studies present the situation under different points of view: in certain cases they focus on the institution management (Hausmann, 2012) or, at the opposite, paying attention on consumer's perspective (Martinez & Euzéby, 2010). Although a slowly increasing body of literature (Janner et al, 2011; Scheurer et al, 2010; Turrini et al, 2012) explores this topic, empirical studies are still rather scarce especially concerning the ideological influence of virtual communities on the decisions of consumers (Kozinets, 2008; De Valck, 2010).

Looking at this different perspective of arts management, it seems all the more relevant to ask ourselves about the changes and the consequences of the new digital order to have a better understanding of audience behavior.

In our paper we investigate the participation in social networks of theater's audiences. Our purpose is to observe, describe and understand the role of social networks in the consumption behavior. We choose specifically the theatre, because it represents a particular case in which the social context strongly influences the experience of consumption (Esquenazi, 2003).

Indeed, several empirical evidences (Edgell et al, 1997) show that in theaters the consumption often becomes ostentation of membership to a social class. And it is through this symbolic use of arts that high social classes reflect their distinctive role on the society (Veblen, 1899; Bourdieu, 1979). We are interested on this social aspect of consumption, so we present the situation highlighting the so-called *cultural capital* concept (Bourdieu, 1979).

The novelty of our research is that we explore the social dimension in social networks' participation. Until now, no projects have been developed on the role of social networks in the theater's audience behavior, specifically in relation to the cultural capital. We choose the audience perspective putting the accent on the perception of changing in social stratification.

Starting with these concepts, we conduct an exploratory study that consists in 10 semi-structured interviews with theater audiences that participate in social networks. This research takes place in the qualitative fields of study that allow us to explore the future directions of consumption behavior.

We provide an analytical framework in which we present information about uses, influences and perceptions on social stratification in theaters. In particular, we reveal two kinds of perception: a positive one and a negative one that we denominate *democratization effect* and *vulgarization effect*. We offer an overview that helps cultural institutions to have a better understanding of who are the actual theater audiences and how do they act.

Our findings can have a direct impact on managerial approach of theaters: firstly, they aim to develop a more specific positioning in marketing strategies. Then, they may also inspire the altering of some storyboard plans in cross-promotional campaigns or in fund raising actions.

Our paper will revolve around four parts: a brief review of the literature, the methodology, the presentation and the discussion of the main results, and finally, limits and paths for future research.

Literature Review

In the perspective to build an evolved portrait of the cultural consumption in the Belgian French Community, a survey was realized in 2007 under the guidance of the Observatory of Cultural Policies (OPC). This research focused on the attendance of citizens in various cultural sectors (cinema, dance, theatres...) and it starts with a panoramic sight on the most frequent leisure activities that Francophones have practiced at least once in the year. This study uses the first survey conducted in 1985 by the Université Libre de Bruxelles (ULB) and the Université Catholique de Louvain (UCL) for investigating into the matter, by expanding on issues such as the use of new communication technologies.

Two years later, the French Ministry of Culture and Communication launched a similar initiative and it also engaged in a prospective study on cultural policies in 2030. As results, they propose several scenarios integrating the major dynamics for the future as, between others, the digital revolution.

In the above-mentioned study, social media are considered as information sources, a distribution channel, but also a "place" of consumption and exchanges. They promote networking and communities while offering multiple opportunities for access to cultural content. So, Web 2.0 tools can be factors in development for cultural institutions: those who diligently attend cultural facilities spend more time on the Internet than others (Donnat, 2009). In addition, the Internet plays a facilitating role in the organization of cultural events (Maresca & Van de Walle, 2006). It seems to be a real opportunity to be seized by the professionals of culture to facilitate the meeting between the public and works.

While many studies in the museum field have concerned Information and Communication Technologies (Courvoisier et al, 2010), the impact of the digital revolution in the performing arts has been very little developed.

For instance, the CREDOC study (Maresca & Van de Walle, 2006) represents the first exploratory research that describes the uses of Internet in cultural practices. In this study, two main utility functions are discussed: the information search and the possibility to book tickets for concerts, cinema and theatres. Internet is therefore necessary above all as a practical tool, but not only.

Since then, it has been shown a positive relationship between the possession of an Internet connection at home and the purchase of cultural goods and services (Maresca et al, 2010). Internet promotes an expansion of supply and increased convenience for distance booking. Thus, it maintains the logic of accumulation: those that are most connected are also more involved in the cultural sphere.

"INTERNET MAINTAINS THE LOGIC OF ACCUMULATION: THOSE THAT ARE MOST CONNECTED ARE ALSO MORE INVOLVED IN THE CULTURAL SPHERE."

Social Media and Performing Arts

Though social media are still a rather recent phenomenon, an increasing body of marketing research has already focused on this subject. Martinez and Euzéby (2010) develop a study on the impact of the Internet on audience behavior of performing arts. This project uses the MAO theory (motivations, attitudes and opportunities) in order to individuate these three components.

In 2011, Hausmann and Poellmann presented a research on the use of social media in Germany. They offered the status quo of social media as used by 144 German public theaters. In this publication we see a clear change of perspective compared with the above-mentioned study, because the focus is on the behavior of cultural actors.

Even if there are an ever-growing number of sources, a disagreement still exists regarding the definition and use of the term "social media" (Kaplan & Haenlein, 2010; Scott & Jacka, 2011). But the majority in research accepts that social media enables, facilitates and supports the communication and interaction between users and the creation and exchange of user generated content (Weinberg, 2009; Kaplan & Haenlein, 2010; Meerman Scott, 2010).

At the core of social media is a shift from the traditional broadcast mechanism to a many-to-many conversational model: content is not published only by organizations, but is instead continuously created and modified by all kinds of users in a participatory and collaborative way (Kaplan & Haenlein, 2010; Evans, 2008). This impact of expressive social media on consumer behavior is, according to Kotler and Armstrong (2010), a way for consumers to increase their influence on other consumers with opinions and experiences. According to the book *The Future of Competition*, the role of consumer is changing from passive recipient to active co-creator.

Cultural Capital

The symbolic properties of products have been widely acknowledged since Martineau's pioneer study of the sociology of marketing (Martineau, 1958). Since then, more and more studies focus on consumption as a collective and shared process and consider conditions within which it takes place (Simmel, 1999).

In this context, scientific researches on the behavior in cultural consumption have pointed to the connection of social stratification factors with cultural preferences (DiMaggio, 1986). Social scientists have engaged in research to increase empirical evidences on the nature and extent of differences in cultural tastes and consumption across social strata (Bourdieu, 1986).

Social class refers to the hierarchical distinctions between individuals or groups in society. Typically individuals are comprised in a certain class based on their economic positions, including education and occupation, and similar political and cultural interests.

One of the most ambitious and influential positions regarding the sociology of consumption is elaborated in the work of Pierre Bourdieu (Bourdieu, 1984). For Bourdieu, social classes are characterized as groups of agents who are subject to similar conditions of existence (habitus) and conditioning factors. As a result, they have similar preferences and lifestyles that are exhibited for reflecting the social standing (Bourdieu, 1987). In this perspective, the correspondence between social and cultural stratification has a large significance.

The main proposition derived from this theory is that the symbolic space of consumption will be segmented in a homologous way as the society is stratified (Bourdieu, 1979; DiMaggio & Useem, 1978), i.e., that consumption symbolizes status. In his seminal work *Distinction: a social critique of the judgment of taste* Bourdieu provides conceptual ground for explaining how one's taste in culture can be socially conditioned.

Here, he introduces the concept of cultural capital that consists of the cultural resources that are acquired through socialization. It can be re-framed so as to address all aspects of cultural production by artists (embodied cultural capital), their products (objectified cultural capital) and the subsequent reception and support (institutionalized cultural capital). So, cultural capital may include cultural aptitudes, education level and/or ownership of cultural artifacts.

In the above book, Bourdieu emphasizes the unreflective acquisition of cultural capital formulating the concept of habitus. Habitus is a set of dispositions that individuals acquire in early life that exerts a quite pervasive influence on their perceptions and practices.

By synthesizing Marx, Weber and Durkheim, Bourdieu offered also a theory of social reproduction (Bourdieu & Passeron, 1990) – a transmission of cultural values and norms from generation to generation. Here, the consumption is a tool for class reproduction defined not in terms of means of production, but in terms of social relationships.

In this analysis, the dominant classes of modern societies use their superior cultural capital, no less than their superior economic capital, in order to maintain their position of dominance. Here the differentiation serves as a means of underwriting hierarchy because members of dominant classes seek to demonstrate and confirm the superiority of their own lifestyle over those of other classes. Through such "symbolic distinction", cultural capital can be converted into economic capital, and cultural reproduction thus serves as a crucial component in social reproduction more generally.

According to the Bourdieu's theory, empirical studies have shown repeatedly that audiences of theaters, concerts and museums tend to be relatively upscale in socioeconomic status (DiMaggio, 1987). Similar findings in USA have appeared in the work by Holbrook (1995) of how highbrow (lowbrow) tastes appear to reflect a higher (lower) level of formal education. And more, this elitist concept is proved in a qualitative ethnography by Holt (1998) on the relevance of cultural capital to meaning-related "embodied tastes" in such areas as clothing, housing, décor, travel, music, television, movies, reading, hobbies and food.

Methodology

Starting from the above theoretical framework, we develop an empirical project based on the Grounded Theory (GT) (Glaser & Strauss, 1967). It is a research method traditionally developed through the collection and the analysis of qualitative data.

Using the GT approach, we conduct an exploratory study that consists in 10 semi-structured interviews with theater's audiences that participate in social network. We choose a small sample because it has the advantages of allowing a manual content analysis, while meeting the criteria of saturation.

For analyzing the testimonies of respondents, we apply a step process in which we mark the key words in the text with codes; then we group these codes into similar concepts. Finally, we link concepts between them in order to offering an explanation of our phenomenon (Goulding, 2005).

The use of a qualitative type of methodology is justified by two main reasons. First, our goal is to reach an understanding "holistic" in the context, so the semi-structured interview is particularly pertinent as we are here interested in the perception of the public. Secondly, choosing a qualitative method is justified by our interpretive epistemological position because we want to understand "from within" implicit or explicit rules of consumption.

In this paper we offer an interpretive perspective by studying cultural consumption on a micro-sociological level. For this reason we focus on the relationship of the consumer with its social and technological environment. We applied a hermeneutic perspective – more comprehensive and complex (Courbet, 2001), because we touch various fields in humanities and social activities such as sociology and literature. This approach is close to what may be called Consumer Culture Theory.

Consumer Culture Theory does not appear as a theoretical integrated set, but rather as a label consisting of numerous theoretical perspectives (Arnould & Thompson, 2005). These researches focus around a polysemous and complex concept of culture that is a heterogeneous representation of lifestyles and shared values for community members. These habits and values are the reflection of social construction in which consumers choose their relationship to the market and behaviors of consumption.

It therefore becomes evident that this approach can enable us to see more avenues of research without locking in merely descriptive approaches. We choose this position in order to observe and understand consumer phenomena, not only from a positivistic perspective. Thus we use qualitative methods assimilated by external inputs discipline such as anthropology or semiotics.

We study consumption issues as socio-cultural process of construction of identity in a specific socio-historical pattern such as a social network. We focus on how and using what symbols consumers build an online identity to tell about themselves and the others. We aim to highlight the relationship between social structures and experiences, practices of consumers and their values system.

Data collection and description

We collect our data through 10 interviews with theater's publics. We fix two criteria of selection for choosing respondents: first, the fact of going to the theater and secondly, having a profile on social networks such as Facebook, Twitter or managing a Blog. We have no statistical vocation; however, audiences are characterized by different socio-demographic profiles.

We contact theater audiences through our personal networks and those gently made available by ARTketing Center (*Centre de Marketing des Arts et de la Culture*) affiliated to the Solvay Brussels School of Economics and Managements. We prepare a guide of open questions in which firstly we ask respondents to present themselves, and then we go deeper into the uses and the influences of social networks in their theater behavior. Lastly, we propose them a reflection about the consequences of this participation on the social stratification of theater audience.

The questions are deliberately open-ended in order to give some directions to the conversation but, at the same time, permit enough reflection and flexibility to the participants. We conduct interviews the most informally possible with the finality to better stimulate spontaneous statements and reflections. For the same reasons we use the mother language of the respondent – French, Italian or English for equivalent level – to make them completely comfortable during the conversation.

All interviews are carried out face-to-face and recorded, and then they are transcribed and manually coded. For doing this, we identify in the text key words and then we group them in similar categories. Our processes of content analysis include inductive elements that help us to build a category system. This system is presented in an analytical framework showing the main patterns of social network's role in theater consumer behaviors.

In particular, we divide our collection of data and the related analysis into three main rounds. First, we start with the collection and the analysis of the first four interviews for having at the beginning a general identification of patterns of behavior. Secondly, we proceed with the collection and analysis of the other three interviews in order to have a more focused schema of our framework. The third round is to collect and analyze last three interviews for meeting the saturation of the information. More concretely, at this time we are able to condense all the major patterns in an overview model that presents and summarizes our results.

As mentioned in the last paragraph, we organize our collection of data in three main rounds: we collect the first four interviews in January 2013, we proceed with other three interviews in March 2013 and then we refine the information with the last three interviews in the springtime of 2013. We meet totally 10 respondents that agree to share with us their experiences and points of views. We take from 45 minutes to 1 hour and 25 minutes in conversation with each of them in order to explore their attitude and behavior using social media.

The first respondent is Bianca, an Italian woman of 33 years old that works as a communication officer. She defines herself as a shy person that uses words and the writing as the vector of her creativity.

Arnaud is a Belgian graphic artist of 32 years old that works as a web editorial assistant for various cultural festivals in Brussels. Because of his activity, he says that he has lost his "blasé" side in the personal online communication.

Marta is a chatty and very passionate theater's assistant director; she's 29 years old and she comes from Rome. She considers the public as the cornerstone of the theater, because "the theater lives to get answers and reactions from the public."

The last participant of the first round is Philippe, a French man of 39 years that works in the film documentary distribution. He presents himself as someone that is not expected to play a leading role, but he expresses clear reflections on the social dynamic in the theater field.

In the second round of our data collection we meet Tamara, Angelika and Marianne. Tamara speaks about herself as a very active person that develops many projects. She's an Erasmus student in Belgium that comes from the Galicia region in Spain.

Angelika is a German woman of 38 years old that works in the green sector. She likes cats and cooking organic and healthy food for her children.

Marianne has a long career in Belgian political mediation. Since she is retired, she just wants to devote time to herself for going to the theater and travel around the world.

As during the second round we meet only women, we decide to interview in the third round three men. In this way, we are able to respect the gender balance in experiences and perceptions.

François has a PhD in political philosophy; he manages and animates a weekly radio transmission where he discusses with audience on social and Belgian life issues.

Bertrand is a psychiatric assistant of 30 years old that moved from France a few months ago.

"THE ANALYSIS OF THE INTERVIEWS REVEALS THREE MAIN MOTIVATIONS IN THE USE OF SOCIAL MEDIA: UTILITARIAN, HEDONIC AND SOCIAL REASONS."

He has the habitude of attending arts and musical events focused on Mediterranean traditional cultures, especially of Italy and Greece.

Karim is an eclectic Tunisian artist of 39 years old; he works as a singer, musician and dancer. He declares to have an overflowing personality and to be socially and politically engaged.

In Table 1 we summarize the socio-demographic profiles of our respondents. As we mentioned, we respect the gender balance by interviewing 5 men and 5 women. Their ages range from 30 to 39 years old for men and from 22 to 61 for women. All respondents live at the moment in Brussels, but they have different national origin: 3 Belgians, 2 French and 2 Italians, then a Spanish, a German and a Tunisian.

About their professional activity, we can say that 4 respondents work in various statuses of the cultural sector and 5 respondents work or study, or have a long experience in the communication sector. While only one respondent works in the health and social sector. All our respondents have a level of education that range between Bac level and Master level, with only one pick of PhD education level.

Concerning social media presence, all participants have a Facebook profile but only in one case the respondent activates and deactivates his Facebook profile depending on periods and moods. Other 2 respondents have also a Twitter account, while other 3 respondents manage a Blog in addition.

All these informations about the profile of the sample are summarized in the Table 1.

Results

Main Patterns and analytical framework

We present our results in an analytical framework that is based on three main patterns: the uses, the influences and the consequences on cultural capital.

Uses

The analysis of the interviews reveals three main motivations in the use of social media: utilitarian, hedonic and social reasons.

> (…) in your home page you find just information that you want... it's so useful
>
> (Angelika).

Utilitarian motivations are highlighted in the practices whatever is the profile of interviewed. It confirms the importance of these dimensions (Maresca & Van de Walle, 2006) because social media and, in particular, Facebook and Twitter allow primarily to obtain updates in real time.

The users build the structure of the information flow through the "like" button. So, they express their interests and receive information on their own home page. In this way, "(…) you follow regularly, in a glance (…)" (Marianne); "you keep informed and you go (…) you look for friends' activities" (Bertrand). A variety of action verbs emphasize proactive movement of public: users have a continual look moved by utilitarian purpose and not disinterested: "(…) you always know what's happening and you go (…)" (Tamara).

> (…) go deeper, discover, enjoy (…)
>
> (Bianca).

Meanwhile, hedonic motivations emerge in the discourse. Users can take ownership of the upcoming event by many digital resources. For instance, seeing videos on YouTube or having a look to opinions and criticisms deposited by spectators or artists themselves. In this way, users participate in the intellectual preparation of the cultural output.

This hedonistic dimension is emphasized in researches on the consumer's experience in websites' consultations (Dandouau, 2001). In this mindset, browsing the social media is not always carried out with the specific aim of showing, but also for discovering new talent and new works. So, they can

Name	Age	Sex	Place - Origin	Activity	Social Networks
Bianca	33	F	BRUX - ITA	Communication Officer	FB - Twitter
Arnaud	32	H	BRUX - BE	Graphic Artist	FB
Marta	29	F	BRUX - ITA	Theatre's Assistant Director	FB - Blog - Twitter
Philippe	37	H	BRUX - FR	Film Documentary Distribution	Ex - FB
Tamara	22	F	BRUX - SPA	Erasmus Solvay Student	FB - Twitter
Angelika	38	F	BRUX - DE	ASBL Communication	FB - Twitter- Blog
Marianne	61	F	BRUX - BE	Retired - Political Mediator	FB
François	36	H	BRUX - BE	PhD - Political Philosopher	Blog - FB -Twitter
Bertrand	30	H	BRUX - FR	Psychiatric Assistant	FB
Karim	39	H	BRUX - TUN	Musician	FB

TABLE 1. PROFILE OF THE SAMPLE

also offer the possibility of extending the experience and share with others their pleasure.

> (…) share posts and experiences (...)
>
> (François).

These social motivations are intrinsic to the concept of digital networks: users communicate between them in a system of mutual exchange. They build their own network of contacts based on systems of shared values, interests and preferences, or based on experiences and past situations. Users retain the power to manage these relationships, as they feel better, in a perspective of full exercise of their private spaces.

Then, users express opinions or discuss on different points of view, but at the same time they develop and give life to a model of sharing experiences. In other words, they use these tools for looking for people interested in same shows or events to "(…) go with someone that has my tastes" (Bianca).

Finally, social networks also encourage artists and often the exchange is direct with the performing arts' authors. Our respondents recognize to post comments when they enjoy the show and do not spread negative word-of-mouth in a sense of "respect for creators" (Karim).

To summarize, in the first pattern of our analytical framework we identify three motivations of social media's uses: utilitarian, hedonic and social. Our results are in line with the results of Maresca and Van de Walle (2006), Dandouau (2001), Martinez and Euzéby (2010).

Influences

The second pattern is linked to the concept of influence that has long been studied in sociology, communication and marketing (Katz & Lazarsfeld, 1955). It is defined in a variety of ways: in the traditional theory a minority of users, called *influentials*, excel in persuading others (Rogers, 1962). This theory predicts that by targeting these *influentials* in the network, one may achieve a large-scale chain-reaction of influence driven by word-of-mouth (Katz & Lazarsfeld, 1955).

On the contrary, the modern view states that in the virtual age choices are based on the opinions of peers and friends (Domingos & Richardson, 2001): this modern view of influence leads to marketing strategies such as collaborative filtering.

In this second perspective, we observ in our analysis two attitudes of behavior of theater's audience in using social networks: one active and the other one passive.

— me in front of others

In the first case the respondent follows a pattern in which he is the protagonist of the action and in this way he takes the risk of revealing his *ego*. He suggests topics for discussion on theater performances, expresses points of view and opinions through posts and comments.

— others in front of me

In the second case the respondent follows a pattern of behavior in which he is the audience of other users: he notes, follows comments and posts without express opinions. These users do not expose themselves, but they have confidence in the opinions of peers and friends; they become curious to see a performance or to go to the theater.

We call *influencer* the first type of respondent and *influenced* the second one. These two attitudes of behavior are ideally located at the ends of a range in which respondents assume intermediate positions.

According to the *peer to peer* approach presented by Domingos and Richardson, respondents used the word *inspiration* instead of influence. François said: "behind my posts there are no goals, only the modesty to inspire reflections."

However, the idea of "confidence" is evocated into conversations: Philippe speaks about the risk of encountering fake-users that create and build easily false images of them in the virtual world. While Tamara sees a self-confidence aspect in virtual community as "a simple place where to express yourself because you feel valuable", and for Karim it is "a mean for caring of society, for criticize wrong things and become more engaged together."

Our results confirm the modern scenario designed by Domingos and Richardson presenting a model in which users play the protagonist role or the audience role in a sort of *virtual theater*.

Consequences on Cultural Capital

The third and last pattern on which our analytical framework is based is the cultural capital concept. Here we go deeper into the perception of respondents on the social stratification and the changes that social networks produce in theater consumption.

This is the most original part of our analysis, in which we reveal two kinds of perception: a positive one and a negative one. For simplicity of presentation, we call them the *democratization effect* and the *vulgarization effect*.

— positive perception –
the *democratization effect*

In the first case the respondents perceive the use of social networks as a means that allows a better fruition of theater, especially for new audiences. Here the social network is perceived as a "channel that conveys information more quickly and in a fun and attractive tone" (Marta).

These interactions between audiences and theaters improve the experience of consumption for occasional public. Arnaud suggests that this system creates a sense of curiosity that pushes audience to discover and live the theater experience.

At the same time, this system of shared experiences and values increases the loyalty of existing audience because "we feel part of the theater community and we become involved" (Bertrand).

These findings push us back to the question of democratization as André Malraux presented in the early 1960s. The mission to reach "all kinds of people" had justified the creation of the Ministry of Cultural Affairs in France and in other European countries. In that way, public authorities sought to reduce disparities between population groups and attract new audiences (Abirached, 1993; Caune, 2002).

In this first case, we can assimilate the above-mentioned concept of democratization to those found by the analysis of our interviews.

— negative perception –
the *vulgarization effect*

At the opposite site, the negative perception of participation in social networks is linked to a loss of quality and the trivialization of experiences. In this second case, respondents reveal a tendency to pass on the surface of theater in which audiences miss the bottom of experience.

We can assimilate these concepts to the pejorative signification of the vulgarization concept. It is defined by the *Centre Nationale de ressources textuelles et lexicales* as the act of making vulgar, trivial or coarse. In the social context, this implies a degradation aspect that means a loss of distinction, i.e. changing to a lower and less respected state (Péladan, 1883; Fargue, 1939).

"There are so much suggestions and stupid comments that the consequence is the trivialization of things" (Angelika). While François says that audience does not take the time to focus on the different levels of playing and reading of the performance. In this perspective all impressions and sensations are encapsulated in a single "I like" and respondents estimate this system "so reductive" (Bianca).

Concerning the changing of social stratification, Marianne states that the atmosphere in theater halls is more relaxed and bohemian. But, there is no perception of a clear change because "the elite circles remain closed on them and do not open to new audiences" (Karim).

Discussion

Social networks give a wide range of tools that play a role in theater audience behavior. This first exploratory study allowed us to draw the outline of a digital sphere summarized in the analytical framework (Figure 1).

Here, three main patterns appeared: the uses, the influences and the consequences on cultural capital. Concerning the uses, we identified three motivations such as utilitarian, hedonic and social reasons in line with the literature results (Maresca & Van de Walle, 2006; Dandouau, 2001; Martinez & Euzéby, 2010).

Then, we presented a model of influence in which users play the protagonist role or the audience role in the modern collaborative scenario designed by Domingos and Richardson (2001). Finally, regarding cultural capital and the changes in social stratification, we revealed two kinds of perception: a positive

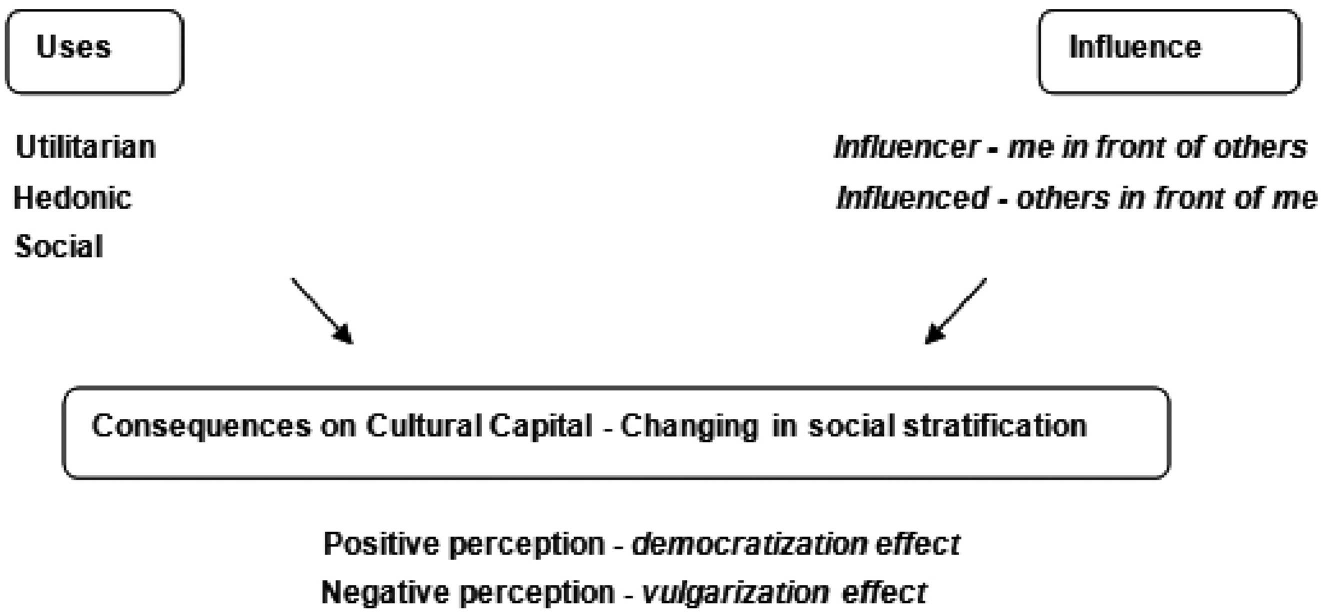

FIGURE 1. MAIN PATTERNS – ANALYTICAL FRAMEWORK

"REGARDING CULTURAL CAPITAL AND THE CHANGES IN SOCIAL STRATIFICATION, WE REVEALED TWO KINDS OF PERCEPTION: A POSITIVE ONE AND A NEGATIVE ONE THAT WE DENOMINATE THE *DEMOCRATIZATION EFFECT* AND THE *VULGARIZATION EFFECT*."

one and a negative one that we denominate the *democratization effect* and the *vulgarization effect*.

Meanwhile, respondents highlighted also the changes of hierarchies and the less institutional conditioning in the virtual era.

> il n'y a plus de surmoi
>
> (Philippe).

Philippe notes that there are some changes in the hierarchical order, which becomes increasingly blurred and obsolete. The huge information flows and the ever-growing presence of different points of view allow audiences to develop a critical awareness. Each user can build this awareness by looking himself for information that suits him best, often as alternatives to those institutionalized.

In this perspective based on the audience's freedom, the super-ego (Freud, 1920) changes and disappears. In Freud's structural model of the psyche, the super-ego plays the critical and moralizing role. It reflects the internalization of cultural rules, mainly taught by parents, educators, teachers or people chosen as ideal models.

As the super-ego controls the sense of right and wrong, it helps fit into society by acting in socially acceptable ways. In this new virtual scenario in which audiences choose by themselves, the super-ego becomes less conditioned by social impositions.

With the lowering of social pressure, audiences can find their own community of interest in which they feel accepted, without following social imposed rules. These findings are supported by various research papers in which it is suggested that virtual communities act as important reference groups (Kozinets, 1997 2002) and that they may supplement those existing or replace traditional ones (Constant et al,1996).

Here the essential difference between virtual and traditional reference groups is the voluntary and conscious choice, whereas membership in traditional communities may be socially imposed (Bagozzi & Dholakia, 2002). So, in this second perspective, audience is free to join the virtual community of their choice because they find like-mindedness among its members.

Conclusion

In this paper we offer an overview about the changes of the new digital order. We provide information that helps cultural institutions to have a better understand of who the actual theater's audiences are and how they act.

Our findings can have a direct impact on practice and management approach of theaters. Firstly, the digital opportunities are far from being fully exploited and, secondly, these new codes of expression disrupt and innovate the old ones.

— under estimation of use

According to the literature, there is a variety of social media applications to explore, especially for smaller organizations (Hausmann, 2005). We also highlight the underestimation on their use with regard to the general scarcity of resources in the performing arts sector. It seems advisable to focus on the services offered by social networks as powerful marketing channels. They can be used especially by the so-called underground realities, due to their communication and interactivity aspects (Ranan, 2003).

Furthermore, our results provide information on their social role, especially concerning the choices of cultural policy. In the perspective of a "democratizing" role of social networks, it seems important to consider the more practical aspects of this phenomenon.

Web 2.0 tools may be consciously used both by public authorities and by small organizations that deal with social disadvantaged realities. Finally, our results may also inspire the altering of some storyboard plans in cross-promotional campaigns or in fund raising actions.

— new codes of expression

Social networks offer the possibility to break codes and rules of expression with the adoption of new devices and applications. In this new landscape of the digital era, a growing number of books and blog articles explore the new communication rules in practice.

According to these sources, authors offer new approaches to the information overload in the fast-changing business environment. This *hyperthinking model* is based on the evolution of the individuals' mindset in an exchange system of communications and, consequently, ways of thinking (Weiss, 2012). Embracing this approach, we summarize our analysis by saying that when audiences change the expression way, they change also the way of thinking.

This conclusion allows us to go deeper on the consumer behavior, especially in order to explore and predict directions for future developments. Furthermore, our results provide information for developing more specific positioning in arts marketing and new strategies customized to each group of audience.

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Symbolic Economy and Creative Management: Cultural and Creative Industries Urging for New Approaches

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ABSTRACT

It is hard to apply empirical data to outputs of cultural and creative industries (CIs) due to their embodiment of aesthetics, taste, and experience. This article starts from the production side, showing the value chain model being inefficient to delineate the synchronical process and value accumulation of CIs. The article then refers to John B. Thompson’s allusion to Pierre Bourdieu’s concept of field and capital that defines the logic of the field and establishes a paradigm for CIs analysis. While it is inappropriate to use marketing strategies to decipher the consumption of outputs of CIs as symbolic goods, the examples of publishing industry and Broadway theatre industry explain that not only the consumption of outputs of CIs but also the way to consume such goods need to create experience and lead to accumulation of symbolic value. Therefore, though research on CIs has to consult marketing strategies and business models, it urges mostly a systematic sociology of culture.

Introduction

Cultural industry or creative industries (CIs) have been regarded as the major trend of the 21th century. Many political statements declare CIs as the answer to recession and key to economic revitalization, societal prosperity, local development, urban regeneration, and minority equity. However, as governments make policies to subside the CIs, the government funding and resources have drawn a variety of business such as food, clothes, accommodation, and transportation claiming themselves as part of the CIs and hoping to take advantage of this social trend. This makes the abstract scope of the CIs even harder to be defined. The ambiguity of terms like *culture* or *creative* then consumes the aesthetics and potential economic effects that the CIs can ignite. When the term “creative industries” becomes a vague slogan, it fails to serve as a national policy for citizens to recognize and identify with. In the end, the image of the CIs turns into some speculative businesses.

In fact, like other industries, the development of the CIs requires proper and systematic planning and business strategies. Before one can come up with any theories and models, it is necessary to figure out the scope and definition of the CIs. Since the scope of CIs usually changes along with different national policies and therefore contains a wide range of industries, it is hard to define what the term CIs includes and excludes. In this case, though there are many literatures and ongoing discussions regarding the concept, definition, and development models of CIs, scholars have not yet reached a general agreement.

In order to tailor proper policies to promote the growth of the CIs, *Creative Economy Report 2010*, published by UNCTAD, outlines several directions for researchers to gather information beforehand:

1. A systematic understanding of the structure of the creative economy, who the stakeholders are, how they relate to one another, and how the creative sector relates to other sectors of the economy;
2. Sound methods to analyze the functioning of the creative economy and to assess the contribution it makes to economic, social and cultural life;
3. Comprehensive statistics to quantify the analytical methods and to provide a systematic basis for evaluation of the contribution of the creative sector to output, employment, trade and economic growth (2010: 73).

All the information is required for models designed to analyze the production organization and the potential output of the CIs.

What *Creative Economy Report 2010* reflects is that since the CIs is about production, business and profit, many people tend to borrow from and appropriate theories and concepts of business management to discuss the CIs. The *Creative Economy Report 2010* provides a variety of theories that have been designed, appropriated, and used for CIs analysis: basic industrial organization analysis, value-chain analysis, inter-industry analysis, locational analysis, copyright and intellectual property, and contract theory (UNCTAD, 2010: 77). Though these theories are widely applied, if we examine the CIs closely, the CIs do not just produce “products,” the most distinguishing characteristic of the CIs is the experience created by their symbolic goods. To be more specific, instead of emphasizing functionality, the products of CIs provide symbolic meaning and experience for the consumers. The symbolic value plays a more important part than practical functionality in these services and products (Scott, 2000). It aims to evoke strong emotions related to certain experiences. Thus, appropriation of business management theories has its own limitations because these theories cannot fully explain the phenomena brought up by the CIs, such as the peer-to-peer relationship, the horizontal structure, the accumulation of experience, and the importance of weak-tie social network.

> “LIKE OTHER INDUSTRIES, THE DEVELOPMENT OF THE CREATIVE INDUSTRIES REQUIRES PROPER AND SYSTEMATIC PLANNING AND BUSINESS STRATEGIES.”

From what we have known, the CIs can be seen as a process of accumulation of capitals, production and dissemination of symbolic goods through systematic organization and rational planning of its own. Based on the questions and observations mentioned above, this article examines whether or not the current theories of business management, concepts of cultural economy and cultural sociology can explain the unique features and phenomena of the CIs, and further to delineate a possible paradigm for industries that produce symbolic goods.

The Practice of Production: the Value Chain

To understand an industry, it is necessary to understand the connections and relations between

"CREATIVE INDUSTRIES CAN BE SEEN AS A PROCESS OF ACCUMULATION OF CAPITALS, PRODUCTION AND DISSEMINATION OF SYMBOLIC GOODS THROUGH SYSTEMATIC ORGANIZATION AND RATIONAL PLANNING OF ITS OWN."

each department and sector in the production process. To analyze the relations, the most popular and widely acclaimed theory is the value chain theory published by Michael Porter in *Competitive Advantage: Creating and Sustaining Superior Performance* in 1985. The model is so popular as Chris Bilton describes that nowadays any management students will try to locate the target industry on the value chain in order to analyze potential competition among the rivals and upstream and downstream firms (Lee, 2011: 148). With the value chain model, one can efficiently examine the products or services provided by an industry as a series of activities. For example, Figure 1 shows how an industry gains profit by its support activities (firm infrastructure, procurement, human resources management, and technology) and primary activities (inbound logistics, operations, outbound logistics, marketing sales, and service). Porter's theory is flexible and therefore can be applied to both large and small-scale businesses. Both ends of the value chain can link to new chains: the value chain of a company links to its clients and its suppliers, and an industry links to the local economy of an area.

The value chain theory is most popular among policy makers and development strategy planners of each level of municipal governments in many countries. However, since the theory was designed to analyze traditional type of industries that have vertical structure and clear levels and divisions of responsibility, it shows deficiency when applied to the cases of the CIs. The value chain theory cannot deal with the situations and activities created by the horizontal structure. To be more specific, it cannot explain one of the most distinguishing features of the CIs – the "missing middle." Looking at the current cases of western post-industrial cities, there are usually a few international corporations that microbusinesses and personal studios connect to and cooperate with. The series of activities and projects cooperated among small and large-scale organizations are described as "the new adhocracy strategy" by Bilton, and the mobility and peer-to-peer relationship are hard to find in the vertical industrial structures. The flexible and new cooperation mode can enhance many critical elements of the CIs, such as the originality, the creativity, innovation, mobility, and customized products. This is because the microbusinesses and personal studios are more sensitive to market trend and consumer taste than the large-scale businesses, and thus they can create products that appeal to the market and consumers. Once these products are made, the international corporations are in charge of the marketing and promotion, making sure that these products can be delivered to consumers immediately.

The fluid organization re-constructs the value chain since the activities of CIs cannot be located at any certain spot on the value chain, and its production and distribution sometimes overlap and correlate (Lee, 2011: 148). In addition to the "missing middle," Bilton categorizes three overarching phenomena of the CIs: self-management, re-thinking the value chain, and value and motives (Lee, 2011: 143). These phenomena can be seen as a response to the *project-oriented* characteristics of the CIs and therefore the flexibility, efficiency, and how the type of organization influences the workforce and market have been hot topics. In the project-oriented organization, it is common to transfer between jobs. A project would be handed to a group of creative workers who gather for this one and only case. After the case is completed, the group dismisses. The best example can be found in film industries. Usually a producer or a director establishes a production company and cooperates with large-scale distribution companies (usually a studio) to raise funds for the project and to strive for opportunities for the films to be distributed and played in theatres. When the company has enough funding and the film is ready to shoot, the size of the company would enlarge from a few people to dozens and hundreds (or thousands for Hollywood films) of people. But when the film finishes shooting, the group dismisses and the company "disappears".

In order to cope with these phenomena and what Porter's theory cannot support, scholars endeavor to come up with new solutions. Among the many new models and theories, most of the scholars are prone to use the "Creative-industry value chain" model (Figure 2) created by British scholar, Andy C. Pratt to explain the organization of the CIs. In this model, the first stage is creation, which includes everything involved creating, including the raw materials and the earliest stage of intellectual property development. Any forms – from books to dance, architecture to fashion, digital arts to folklore, music arrangement to digitalized content, multimedia, software packs, video games, and trademarks – can be considered as creation. The second stage is to produce or reproduce what was created in the first stage, including any media, materials, final products,

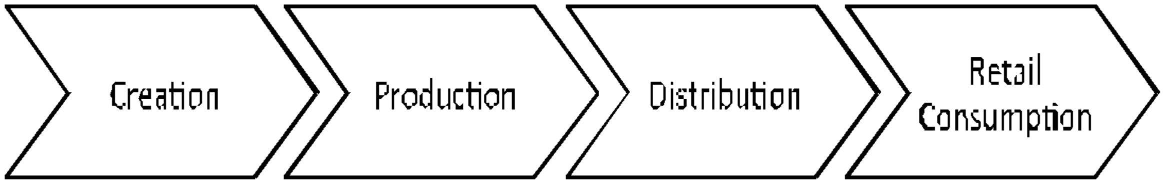

FIGURE 2. ANDY PRATT'S VALUE CHAIN MODEL

or models. The third stage is actually a series of activities, which means to deliver the creative service and symbolic goods to the hands of consumers by networking and retailing outlets. Mostly it relies on marketing strategies, and in the present time it involves the creation, innovation, and dissemination of new digital formats, too. The final stage is to display and sell the products of the CIs as a certain forms of commodity (such as books or CDs) in an exhibition space, no matter if real or digital (Lee, 2011: 64-65).

Pratt's model can best illustrate the audio/visual industries: producing contents of highly aesthetic quality in order to gain profits. The production begins with exploiting social and cultural resources (literature, drama, music, history, painting, etc.) and then uses technology to achieve mass production. The function of market then transforms the products into commodity. Finally, by marketing strategies and transportation system it gains economic profits throughout the world.

Many scholars believe Pratt's model explains the operation and the relationship between each organization of the CIs. However, though Pratt's model is regarded as universally applicable to the CIs, it is also regarded as too simple to illustrate the vertical and horizontal integration, the flow of creative energy, and the conventions of practice of production.

Accumulation of Value: the Logic of Field and the Concept of Capital

British scholar John B. Thompson discusses the concept of value chain and the difference between it and supply chain by a case study of publishing industry. By supply chain (Figure 3), Thompson means books (either in paper or digital form) as a cultural content and how it goes through a series of organizational links. The chain starts from creation (the writer), then to the agent, publisher, printer, distributor, and then to various retailing spaces, such as wholesaler, library, indi bookstores. This process can be seen as commodification that shows how "books" transform from a stack of bound papers to symbolic goods.

Looking at the supply chain from the perspective of industry management, it is almost the same as value chain because in such a process, every node (for example, signing contracts, editing,

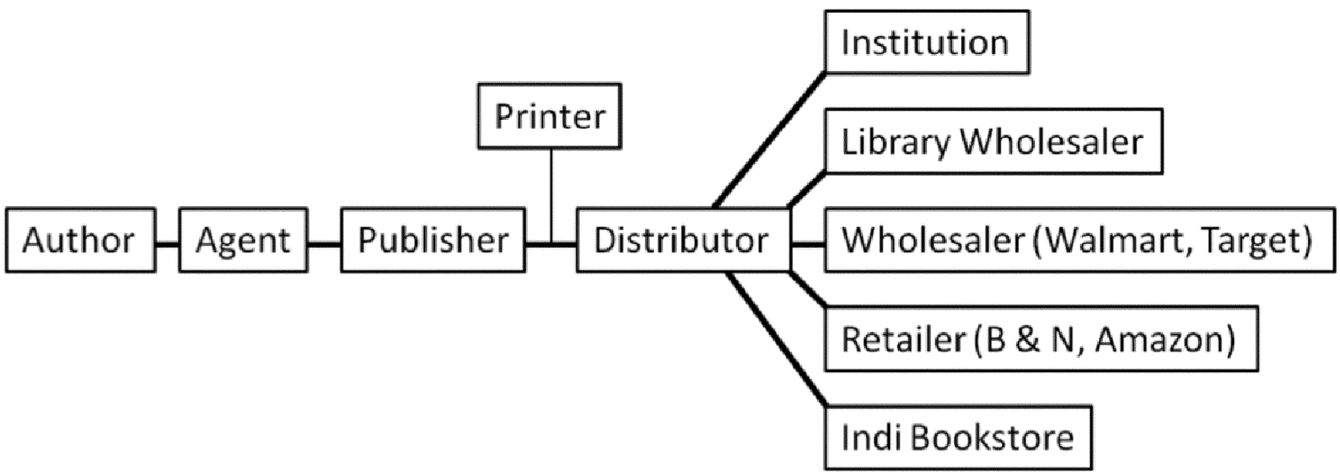

FIGURE 3. JOHN THOMPSON'S PUBLISHING INDUSTRY SUPPLY CHAIN

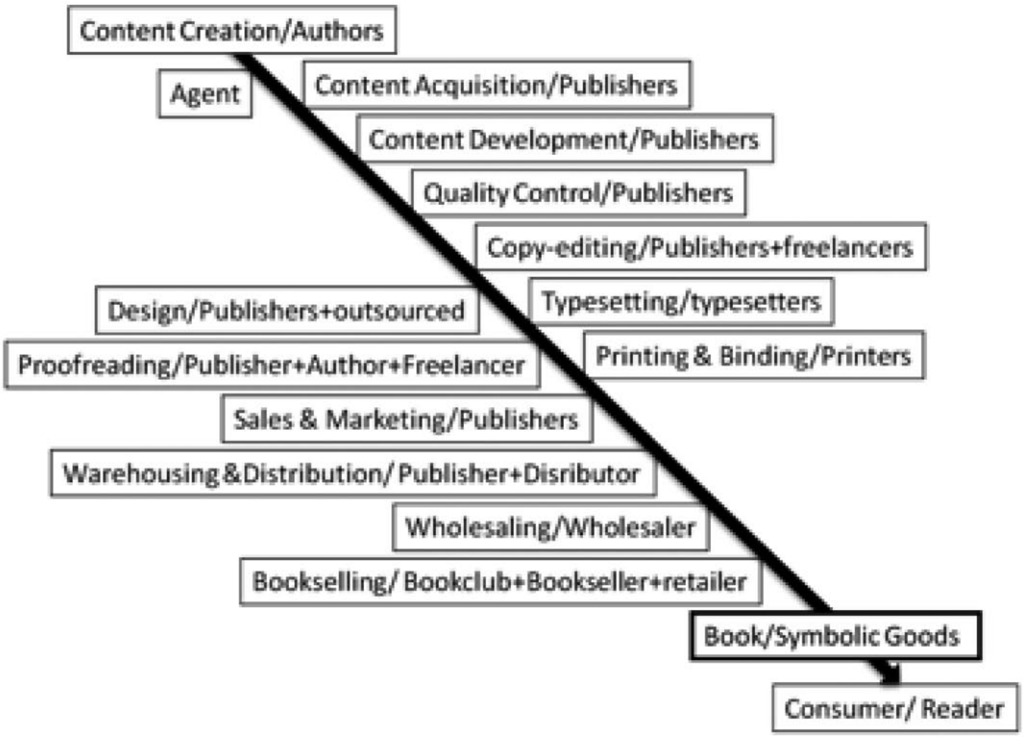

FIGURE 4. PUBLISHING INDUSTRY VALUE CHAIN

proofreading, etc.) adds new value to the final product (Figure 4). But if we examine it from the perspective of the CIs, there is still some difference between a value chain and a supply chain because the concept of value chain should be more than a process of value accumulation.

The value of a cultural commodity lays not in the vessel/container but in the signifying system it re/presents. For the consumer, a book, in terms of materiality, is a bundle of papers that have been printed with ink characters and bound together. This bundle itself does not contain too much value and meaning; instead, the value and meaning come from the content, such as intellectual thinking and the aesthetics (including editing, graphics, binding, etc.).

In order to observe and delineate the organization of publishing industry systematically, Thompson points out that though market is critical, the concept itself is too narrow to explain the whole publishing industry; rather, the publishing industry should be treated as many correlated worlds – or fields. To explain "fields," Thompson alludes to French scholar Pierre Bourdieu's concept, to define it as a space constituted by social statuses. Inside the space, there are agents and organizations, and the statuses of these agents and organizations are decided by the amount of "capitals" they possess (Bourdieu, 1993). Bourdieu's concept of field can explain the complicated relationship, dynamic reciprocity, cooperation, competition, and reliance among agents and organizations of each profession in a certain time and space. The scope of field is larger than the scope of market and it can illustrate the dynamic and correlative relationships. Therefore, it is more suitable to use the theory to explain the CIs rather than theories designed to explain vertical industrial structure. Since there is more than one field in the publishing industry, the statuses of each agent and organization in the industry will be decided by the capitals they possess or can manipulate.

Further, by explaining the production and dissemination of the signifying system, Thompson concludes the logic of field to delineate the inner energies, which is regarded as "capital" here, that agents and organizations need in order to run business and even succeed in the industry. Unlike the capitals required by mass manufacturing industries, the CIs are established upon symbolic meaning, and the economic effects of symbolic meaning are closely associated with taste, identity, aesthetics, and experience. By these factors, Thompson proposes that in the British and USA publishing industry (fiction and non-fiction but excludes the academic and teaching categories), the following are the major capitals: economic capital, human capital, intellectual capital, social capital, and symbolic capital (Thompson, 2010: 5). Any industries, and of course the publishing industry, need economic capital; human capital means writers and other human resources such as agents,

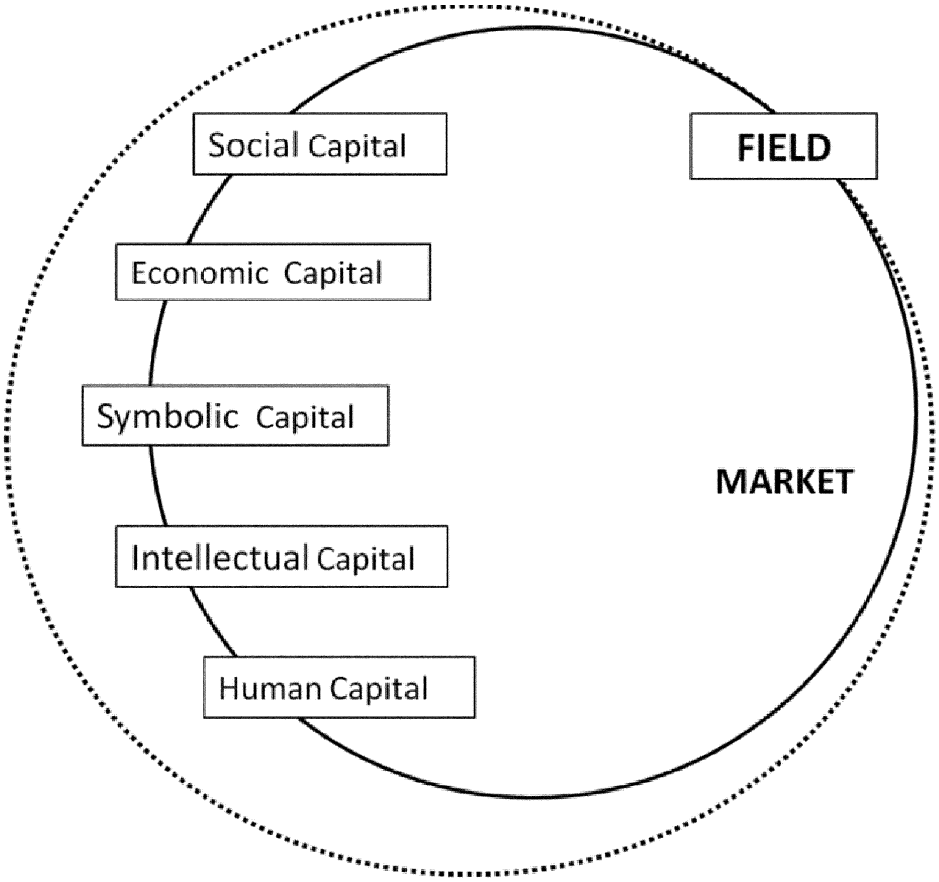

FIGURE 5. LOGIC OF FIELD OF PUBLISHING INDUSTRY

editors, project managers, graphic designers; and to be able to use these humans resources requires social capital – the connection in social network. Then, most of the CIs rely on intellectual capital, because original creation is the foundation of products of the CIs. Finally, symbolic capital represents the taste and reputation of agents and organizations in the industry. Usually, possessing more symbolic capitals means higher possibility of possessing other capitals. For writers, agents, editors, graphic designers, publishers, printing factories, and distributors, each capital these agents and organizations possess influences the value of the products and the profits they can gain from market.

With Thompson's theory, it is able to examine the complicated practice and production of performance business. Take the Broadway theatre industries as an example. A production requires producers, managers, designers (costume, props, etc.), staff, artists (performers or orchestra), sponsors, and supporting trades at the pre-production stage. Except for the directors and the performers, at the production stage, the creative workers can be divided into divisions of set, light, props, sound, and costume. Many productions will have extra divisions when there is more technology involvement, such as video (including monitoring), automation, special effects, puppets, and flying. In addition, during the whole process, there are people constantly paying attention to or in charge of public relations, making schedule, reservations, logistics (delivering sets, props, and costumes), and post-production staff. If it is a touring production, then it requires even more number and kind of creative workers.

For the production of Broadway theatre industry, it can be suggested that the following capitals are rather critical: human capital, economic capital, symbolic capital, intellectual capital, social capital, and audience/environment capital. Human capital represents all the creative workers involved in the production, and the production process described above relies on the cooperation among professionals, which means social capital. All business requires economic capital. The sponsors can be corporations, producers, or financial strategies. And like the other businesses of the CIs, the intellectual capital plays an important role. What makes difference is the audience/environment capital. In publishing industry, books are delivered to the target consumers after being "produced"; however, a performance needs to have audience come to watch and experience the production, and therefore makes audience capital rather critical. There should be an environment full of potential audiences who are willing to consume the "products" produced by theatre industry or an environment the audience is willing to come to. When the performances are well acclaimed and receive positive reviews, it gradually accumulates symbolic capitals, including the reputation of the creative workers, the popularity of a production, the branding name of a theatre, or like the Broadway theatre industry: the industry itself and the whole area where the industry is located accumulate such a great amount of symbolic capitals that the image of New York City is coined with its theatre business.

The concepts Thompson proposes for the research on publishing industry can be applied to wider range of the CIs and the "missing middle" that business management theories cannot explain. It can delineate the dynamic organization and both tangible and intangible capitals of the CIs.

Marketing Strategy: the Gap between Needs and Desire

As mentioned above, many scholars tend to use theories of business management to examine phenomena created by the CIs. In addition to the value chain model, the marketing strategies such as 4P or any 4P-related theories are often appropriated for the discussion of the CIs.

In the 4P strategy, the 4P represents price, product, place, and promotion. The earliest concept was proposed by Neil Borden, but it did not become a theory until Jerome McCarthy published *Basic Marketing: A Managerial Approach* in 1960. 4P strategy helps industries categorize and simplify all the factors in market to four major ones. In the 1990s, B. Booms and M. Bitner added the other 3P – people, process, and physical environment (refers to guarantee of high quality) – to the original 4P model to make it more suitable for analyzing service and knowledge industries (Hoffman & Bateson, 2011). Although the theory of 7P signals people started to be aware of human resources and the importance of interactions with customers increases, it still focuses on the supply side and how to sell products to customers from the industries' perspective (Singh & Kumar, 2011), for example, providing free samples or advertising successful cases to customers.

Since the 4P model was originally designed for analyzing traditional mass manufacturing industries, focusing on the function of products and top-down management, the model cannot cope with evolvement of industrial type. Therefore, after the importance of customer increased in the 1990s, the discussion on 4C strategy started to take over the place of 4P and 7P strategies. 4C stands for consumer, cost, convenience, and communication. This shows that it was no longer about selling products to customers from the industries' perspective but about satisfying the needs of customers. For example, Microsoft used to follow the instructions of engineers and computer experts to design and decide their products, but in 1999, Microsoft officially adjusted their strategies to 4C and initiated customer survey projects, making the products designed according to the needs of customers.[1] However, though 4C model changed how the products are designed, the target is still to satisfy the needs of customer, and it is different from the core of the CIs – the symbolic value and desire of consumer.

Scholars point out that the fact that new models such as 6P, 7P, or 12P keep coming up to cope with the change of market and industries shows the deficiency and limitations of the original 4P model. In order to make up for the defects, the model has been revised from time to time. After the 4C model, there are more models revised according to similar rules, such as 4R or 4S (Diagram 1). 4R strategy emphasizes the market reaction, which means that, by observing and testing the market, the industry can response to the needs of market immediately (Ettenberg, 2001). By satisfying the needs of customers and ameliorating the products, companies that use 4R strategy are able to cultivate positive relation with customers. However, a positive relation does not equal to *identity*, which propels the consumption of products of the CIs. And as for the 4S model mentioned in the diagram, it is mostly designed for the online marketing and therefore not suitable for analyzing industries other than online trading (Constantinides, 2002). To sum up, if the model needs constant revision it is because it was designed at first for *selling products* and then modified to *satisfy the needs of customer*.

Understanding the feelings of customers, and building image and brand names are the highest standards of today's business management and marketing strategies. Many people believe these standards are also applicable to the CIs since they also emphasize market and economic effects. However, when more and more "cultural" and "creative" statements make the definition and scope of the CIs obscure, and if even 7P, 4C, 4R, or 4S cannot suffice to explain the phenomena of the knowledge industries or service sectors, then how can these theories and models properly examine the operation, core concept, and characteristics of the CIs? After all, if we want to examine and analyze the CIs, we have to apply theories and models that can examine and explain the core of CIs: the symbolic meaning and desire that create both its uneconomic and economic values respectively.

[1] New Promotion Strategy, "The History of Promotion Strategy: the Era of Tools 1990~1999," retrieved April 15, 2012 [on line] http://huagw.blog.hexun.com.tw/23467141_d.html

"THE SCOPE OF THE CREATIVE INDUSTRIES IS HARD TO DEFINE, AND THE PRODUCTS VARY A LOT FROM THE EMBODIED TO THE DISEMBODIED, BUT NO MATTER IN WHAT FORM, THE VALUE OF THESE INDUSTRIES ALWAYS BUILDS UPON THE SYMBOLIC MEANING AND CONSUMER'S DESIRE TO EXPERIENCE."

The Value: Experience and Desire

The scope of the CIs is hard to define, and the products vary a lot from the embodied to the disembodied, but no matter in what form, the value of the CIs always builds upon the symbolic meaning and consumer's desire to experience. Therefore, we can divide the CIs into two categories according to how consumers can access and experience the products: one represents bringing the content to audience, and the other represents bringing audiences to the content (Centre for Urban & Regional Development Study, 2011: 18). The former category includes industries such as publishing, film, broadcasting, video game, or music. All the products of these industries can be delivered to the customers by relatively low cost for reproduction, distribution networking, and intellectual rights management. On the other hand, the audience to content type of businesses can be represented by performing arts, galleries, museums, and festivals/ events. The productivity of these industries is limited to time and space, and therefore they rely on marketing strategies to create highly social expectation in order to attract consumers to a certain space during a certain time to experience their products.

Take the publishing industry as an example of "content to audience" type of business, the value of a book lies in the aesthetics it possesses, which represents and reinforces a belief and trend of society and from what it claims to represent it creates anticipation. Thompson marks several retailing outlets, such as wholesaler, library institution, retailer, online bookstore, or indi bookstore. These places are indeed where the USA citizens buy books nowadays. However, knowing the retailing outlets cannot explain how books gain economic benefits from uneconomic value. Some might say that people want to buy books at wholesalers or chain stores because the prices there are much lower, but discount can only be seen as a promotion strategy, and promotion strategies are not the keys to decipher the accumulation of economic and symbolic capitals that create the experience and anticipation. After all, the cost of book reproduction is relatively low, and it is different from luxuries. It cannot raise prices simply because of brand name or fashion trend. Books have fixed prices, and no matter if they are sold in wholesalers, chain stores, online bookstore, or indi bookstores, the price range won't be too wide. In this case, the economic effects come from the amount of products sold after creating a trend. In other words, cultural goods have to establish a myth, a connotative speech represents its value discourse (Sontag, 1988: 93). Through the system, anticipations grow, and from the anticipations, consumers become anxious and foster their desires.

The necessity of creating a myth is reflected by the *second commercialization* – the close relationship between publishing industry and film industry nowadays. A lot of people will watch a film adapted from a bestselling book or read the original novels after watching the film. To name a few, both films *The Girl with the Dragon Tattoo* and *Hunger Games* are adapted from hot sell novels, and though *Sherlock Holmes* series has been regarded as detective classics, it regained great popularity after the launch of a series of movie and TV adaptations. This phenomenon, called "mega-text," shows that, in order to cope with the high-risk characteristic of the CIs and to establish consumer's identity quickly, more and more products are adapted from consumer's familiar topics or other products that have already created a trend. The new products then follow the precedent successful cases.

Looking at the "audience to content" type of businesses, the success also builds upon the anticipation of a society. Take the performance business as an example. Normally a performance in an area has its fixed price, too. For example, a ticket for the Broadway musical performance usually costs $130, and off-Broadway tickets cost less than $100. Only in a few situations the ticket prices would vary too much from the range. However, it costs a great amount of money, human resources, and time (from several months to years) to complete one production. The final product of the investment is a live performance, an experience which will vanish and disappear into the air after the performance. The disembodied cannot be kept in a form and traded as a tangible commodity. Therefore, if a production cannot create anticipation, it can hardly meet the ends with the investment. For example, there used to be a performing group in Taiwan whose mission was to promote the "original" Broadway musical performance in Taiwan. The performing group spent millions of NT dollars on their production, building sets, props, and costumes identical to the original Broadway production. However, the production was only performed for five days. There was no myth or anticipation created beforehand and no second commercialization after the show closed, resulting in the bankruptcy of the performing group.[2]

In the era of globalization, it is not enough for a product merely possessing high quality. Since there are so many products of the same category in the market, it needs a power to propel the desire in consumers and make them willing to get away from daily works, to spare time, and to pay the money for the exchange value of the products.

The Accumulation of Symbolic Capital and Physical Space

Not only the product itself needs to accumulate symbolic capitals, the shopping and exhibition spaces also need to create context and turn themselves into a space for experience. The more capitals the space accumulates, the more it might be able to ignite spillover effects. Just like the bookstores in the present time can no longer exists as merely bookstores, and movie theatres are constructed inside malls, and theatres are designed as part of the tourist destinations. John Hannigan mentions in his book *Fantasy City: Pleasure and Profit in the Postmodern Metropolis* that there are three common types that combine entertainment, tourism, and experience: *shoppertainment*, *eatertainment*, and *edutainment* (Hannigan, 1998: 76-95). This shows that it is not enough to offer just one service, such as shopping, eating, or education (visiting galleries or museums), to attract consumers; all of them have to combine with other kinds of entertainment. In this way, these spaces cannot be categorized as retailing or shopping spaces. It has to be seen as a space for experience. The spaces expand and then become nodes on the web/networking in a geographical area. If a space accumulated enough capitals, it might be able to turn the whole region, or even a city, into an experience space.

"IN THE ERA OF GLOBALIZATION, IT IS NOT ENOUGH FOR A PRODUCT MERELY POSSESSING HIGH QUALITY. SINCE THERE ARE SO MANY PRODUCTS OF THE SAME CATEGORY IN THE MARKET, IT NEEDS A POWER TO PROPEL THE DESIRE IN CONSUMERS"

Take the Broadway theatre district as an example. If we exclude the actual profits earned from ticket sales, the economic effects brought by the experience space and spillover effects are critical to the local economy. Elizabeth Currid points out in *The Warhol Economy* (2002) that people always consider NYC as an economic and commercial center, but according to the statistics, the ratios for commercial activities in NYC are lower than in other metropolis cities, such as Chicago and Los Angeles. In fact, the most energetic industry in the NYC is its CIs (Currid, 2002). For example, the performance business is not restrained in the Broadway, off-Broadway, and off-off Broadway theatre areas but has already expanded to Queens. A great amount of productions were staged in these areas, and a lot of creative workers flow in and out. Except for these creative workers, tourists flood in to NYC and make "watching a Broadway production" as the priority on their must-do lists. When tourists come to watch these theatre productions, they do not stay for one production and then leave the city. Instead, they will stay in the city and therefore consume souvenirs, food, mass transportation, accommodation, etc. – all these spillover effects revolve around the performance business. In this way, the Broadway theatre area and even the New York City accumulate enough symbolic capitals that can create anticipations and turn "watching a theatre production in NYC" itself into a desire, a trend, an experience that is worth to savor slowly.

Conclusion

The reason why it is hard to define the CIs is because its scope changes with different national policies. The products vary from one another and are associated with abstract factors such as aesthetics, taste, symbols, and experience. It is hard to be examined with empirical methodologies and analyzed by business management theories or models. In order to appropriate the current theories, for example, the value chain model, for the analysis of the CIs, scholars keep discussing and searching for a more efficient way to delineate the production mode of the CIs. The model proposed by Pratt tries to explain the operation of the CIs. Then, Thompson alludes to Bourdieu's concept of field and capital to conclude the logic of field for the publishing industry. His theory

[2] The discussion was based upon the case of Lan Creators, a Taiwanese performing group. The group staged *Into the Woods* in 2006. When it dismissed in 2008, the group was in a debt of more than NTD 7 millions. Chen, Jing-Hau, "The Broadway Musical of the Children Born in the 1970s: A Miracle After Lan Creator's 7 Million Debt," retrieved May 22, 2012 [on line] http://www.gvm.com.tw/Boardcontent_14160_1.html

"THE OPERATION OF THE CREATIVE INDUSTRIES RELIES ON AGENTS AND ORGANIZATIONS OF ALL LEVELS, SCALES, AND PROFESSIONS TO PROVIDE THEIR SERVICES AND CONTRIBUTE TO EACH OTHER'S PRODUCTION. THE FLEXIBILITY LOWERS THE RISK AND EVOKES INNOVATION."

offers insight and a paradigm for the analysis of the CIs.

It is conventional to think of and appropriate the current theories and models when discussing the operation of the CIs. Indeed, the production and consumption of the CIs is an integrated and diachronical process, and this easily makes us believe that the process is lineal and a one-way system. However, this is a fallacy that makes us overlook the relation between the cause and effect. The operation of the CIs relies on agents and organizations of all levels, scales, and professions to provide their services and contribute to each other's production. The flexibility lowers the risk and evokes innovation. Thompson's research proves that these interactions are diachronical, but they are also highly synchronical. Thus, instead of calling it a *chain*, it would be more suitable to say we are examining the value *web* of the CIs. As for the marketing strategies, the CIs require more than promotion strategies to gain economic profits. Though marketing strategies such as 4P or 4C model evolve along with time, they cannot fully explain the market and response of the CIs, which rely on symbolic content, anticipation, and experience.

The product of the CIs is a symbolic good which represents a system of symbols. It builds upon the consumers' imagination but also requires their background knowledge in a certain structured social situations. For the CIs, the culture and history of a society is the raw material; the life style, value discourse, and taste are the guides for creation and production, and the members of the society constitute the market. Any creation, production, distribution, and consumption and accumulation of experience happen in the dynamic social networking space. This offers some insight as more and more governments and investors in Asia try to establish their own "Broadway," "Hollywood," or "Silicon Valley" while ignoring the historic context and socioeconomic development which construct the background in post-industrial western experiences. Therefore, though the research of the CIs has to refer to business management theories and models, it urges mostly a systematic sociology of culture.

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Promoting digital competences for the enjoyment of culture: new literacy challenges

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ABSTRACT

Digital technologies and the Internet have become an integral part of our everyday lives and have meant that we find ourselves immersed in a digital culture where knowledge is online. This article examines the impact of the development of the digital age on culture and education, two directly related social spheres that have seen the emergence of several social and digital divisions. Not everybody is able to access and enjoy online culture, so promoting appropriate training in the use of the tools needed in a digital society is indispensable. On the basis of a review of literature on the subject by leading researchers in the areas of culture and education, we conclude that the enjoyment of digital culture entails a radical change of perspective, which doubtless involves adapting the current education system.

Introduction

The worldwide spread of information and communication technology (ICT), combined with the boost in Internet infrastructure, has led to the transformation of most areas of human activity. This article looks into what this transition to the digital entails in two specific domains: culture, in terms of the complex whole (Tylor, 1871) and education, the foundation of society's progress. They are two social spheres that have a direct, one-way relationship and, with the digital and information age in constant evolution, are undergoing a time of change and transformation.

What is now known as the "digital world" (Negroponte, 1995), "third environment" (Echeverría, 1999), "cyberculture" (Lévy, 2007), "network society" (Castells, 2001) or "digital culture" (Gere, 2002) has challenged the traditional way of understanding culture (Uzelac, 2010), giving rise to new approaches and paradigms adapted to the new, worldwide social structure in which we live. This social and cultural change has therefore inevitably led to the redefining of education, which currently faces new challenges, opportunities and threats. Today, information and knowledge are online and their quality is based on the connection value (Siemens, 2006). Consequently, our way of learning has changed and training centres need new teaching and learning models based on a prior change in education philosophy. An adaptation or revolution in education which, at the same time, contributes towards a change in roles among the players in charge of young people's development (teachers, students and family) and to learning ecologies being suitably adapted. In short, this is a digital age that has prompted a rethinking of the pillars of general education and education in the arts and cultural management, in particular. In this context, and by means of a review of literature by leading authors and experts in "digital culture", the aim of this article is to offer an overview of the effects of ICT in the area of culture/society, with particular emphasis on the need to rethink education and cultural policies on literacy and the promotion of digital competences for the enjoyment of contemporary online culture. So providing answers to questions such as: what is understood as "culture" in the digital age? How has culture felt the impact of technology? What paradigms are currently building the concept of culture? Are we dealing with "culture" or "digital culture"? What are the consequences for education?

This article is arranged in three broad sections. Firstly, an approximation of the contemporary definition of culture is described. Secondly, the impact of digital technologies on the cultural sector and online culture (driven by cultural and creative industries and the democratisation of access to online culture) is analysed. Thirdly, and in the light of the aforementioned theoretical contributions, the changes education is facing with regard to promoting the necessary competences for the enjoyment of online culture are examined. Finally, and on the basis of these three sections, a conclusion is given, in the form of critical reflection on the new challenges faced by the cultural managers and educators in charge of adapting to this hyper-connected, digital age.

Culture in the digital age

Providing an accurate definition of "culture" has always been a complex and very socially sensitive issue, and has now become a widely-used wildcard in most contexts of our reality (political, social, education, economic, etc.), this also sometimes giving rise to confusing connotations. Hence, there are countless meanings for such a multidimensional and polysemous term, although perhaps the most widely-known definition of "culture" was provided by Edgard B. Tylor (1871) in his work "The science of culture", where he defined culture as a complex whole encompassing knowledge, beliefs, art, law, customs and any other attitudes or habits acquired by a human being as a member of society. This is a broad definition that somehow tries to encompass different aspects. Nevertheless, over the course of time, two particular approaches have been the most widely-used analytic perspectives to specify the term "culture": the humanist view and the anthropological view.

From a humanist perspective, culture is understood as referring to the outcome of cultivating and refining human knowledge by exercising our intellectual faculties and, in anthropological terms, is seen as the set of lifestyles and customs, knowledge and degree of artistic, scientific and industrial development in a certain period or social group. Thus, within a social and technological context in which digital technologies and the Internet have had a global impact as an inseparable part of everyday life for millions of people, there has been a need to review and approximate the term in question. As described by the Israeli philosopher Marcelo Dascal (2006), cultural ages can be distinguished according to the communication technology used. Therefore, taking into account that the computer and web of networks are the actual symbols of the information and knowledge society (Toffler, 1980),[1] it is obvious that today we are talking of an online *digital culture*. The way we communicate, socialise, enjoy our leisure time, shop, make travel arrangements, see films, visit museums, see photographic exhibitions and read the

[1] The futurist Alvin Toffler divides the history of humanity into three large spaces that push each other aside, known as waves, where the first represents livestock farming and agricultural society, symbolised by the plough, the second is society during the industrial revolution, symbolised by the assembly line, and the third wave is the knowledge and information society, symbolised by the computer.

newspaper – in short, our way of life – has changed. And despite the fact that defining digital culture as the way of life belonging to an age based on postmodern values and networks may, a priori, seem an oversimplified and highly deterministic definition, it is not entirely inaccurate, since it is undeniable that life has become digital, and that the Internet has become an essential part of the everyday activity of countless numbers of people (Igarza, 2012).

One of the general notions that tend to be used to frame this "new" culture emerging from ICT is the term "*cyberculture*". This is a neologism combining the word "culture" and prefix "cyber" (in relation to cybernetics and virtual reality) which is used to describe the new form of culture, that is, the new way of life in society. The sociologist Derrick de Kerckhove (1999) explains that cyberculture can be viewed from three points of view: "interactivity", which is the relationship between the person and the digital environment defined by the hardware connecting the two; "hypertextuality", which is interactive access to anything anywhere; or "connectivity", which is what promotes technology via the Internet. Moreover, such aspects are rated positively by users. Nonetheless, cyberculture and digital culture are still in the process of construction, and because we are dealing with a new space of social constructionism and a phenomenon of informational, communicational, cognitive, emotional, sensorial and interactive change, human behaviour needs time. Moreover, there are several discrepancies among different expert opinions. On the one hand, there are those who take the stance that *cyberculture* is the evolution of culture, while, on the other, there are those who regard "digital culture" as a part of culture as a whole, and then there are those, as in our case, who consider that "the new culture" responds to a profound paradigm change based on the hybridisation of technology and human beings, giving rise to the start of a complete transformation in society.

We therefore consider that the contemporary definition of culture should be understood as a change in values, customs, beliefs, habits, practices and types of behaviour; individual, social and community changes which have been prompted by the unstoppable development of digital technologies. In other words, a combination of cultural expressions, technical processes, innovative working methods and communicative expressions, typical of the digital age. The dynamic concept of digital culture can thus be understood as a process of integrating and intertwining (position 3), on the one hand, the culture that is given increasing media coverage by the digital paradigm (position 1) and, on the other, the digital technologies that are intervened by traditional cultural practices (position 2). The point at which both stances cross gives rise to what we understand as our present-day cultural model – a new space supporting communicative needs, creative practices, new transmedia narrative (Jenkins, entrevistado en Scolari, 2013) and social transformations, a new context that we are unable to control and that is gradually encroaching on our daily lives (Figure 1). In the words of the Argentinean researcher Roberto Igarza:

> Digital culture engages the numerous ways in which collective cultures express themselves and intermingle with one another via different modes of production, distribution and enjoyment, and whose mediatization is of a digital nature. It is, at the same time, culture intersected by the digital paradigm and digital technologies intervened by the aesthetics and narratives of traditional media culture. From this intertwining there emerges a set of new aesthetics, narratives and technologies that characterise contemporary culture (Igarza, 2012: 152).

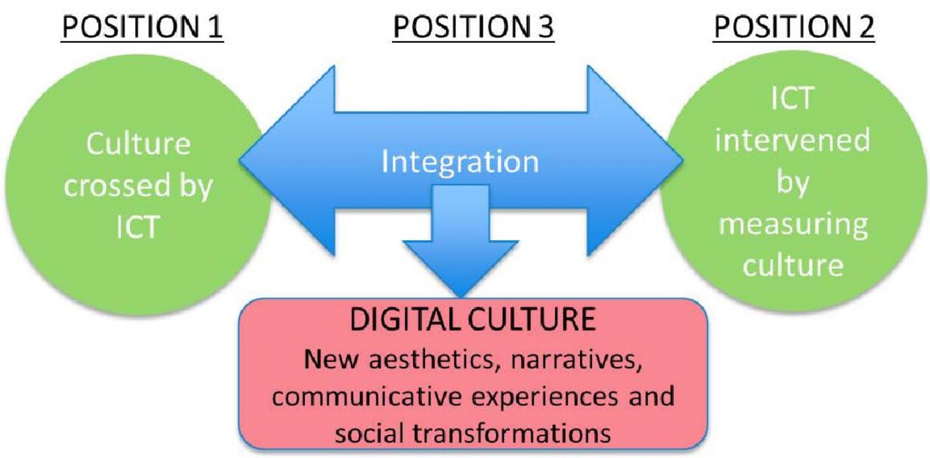

FIGURE 1. "CONTEMPORARY DEFINITION OF THE TERM "DIGITAL CULTURE"

Consequently, the boundaries between virtual and real space are not so clear anymore. Thus, virtuality, more than being unreal, is beginning to take on the meaning of a tacit aspect of material reality (Hawk & Rieder, 2008). Ambient intelligence, ubiquitous computing and the Internet of Things have recently entered the debate on digital culture, indicating that culture and digital culture evolve and increasingly interact as they frame our experiences, which are increasingly close to one another (Uzelac, 2010). Culture is life, and is therefore dynamic, and is in a process of constant movement and transformation.

Ultimately, and regardless of the denomination used to define present-day culture, the truth is that we live surrounded by technology and immersed in virtual realities. Therefore, the important thing is for everyone to have access and enjoy it. Access to information and online culture cannot be for the privileged few and, indeed, the Internet's greatest challenge is that this should become a social right. This article vindicates the central role of education in order to achieve this, which is why we have based ourselves on the opinions of researchers who concentrate on promoting education adapted to the needs of the 21st century. Authors such as Prensky (2010), Piscittelli (2009), Gardner (2005), Reig (2012) or Cobo and Moravec (2011), among others, claim that there is a need for urgent changes and transformations in education and schools, which will be described below, if the objective is for students to be ready to cope within the digital context into which they were born. Previous analysis was conducted of the main impacts that digital technologies have had on the cultural sector, which are consequences of the digital age that clarify the whys and wherefores of the need to change education.

"INTERNET'S GREATEST CHALLENGE IS THAT THIS SHOULD BECOME A SOCIAL RIGHT. THIS ARTICLE VINDICATES THE CENTRAL ROLE OF EDUCATION IN ORDER TO ACHIEVE THIS."

Digital culture, online culture

Most of the changes that have occurred in present-day societies are related to the introduction of ICT into everyday life, indicating the shift towards a global digital culture. As explained by Charlie Gere[2] in his book *Digital Culture*, in which he states that "digitality can be thought of as a marker of culture because it encompasses both the artefacts and the systems of signification and communication that most clearly demarcate our contemporary way of life from others" (Gere, 2002: 12). The development of increasingly more sophisticated digital technologies have contributed towards the transformation of time and space dimensions, which are constituent elements of human life and culture. So, on the one hand, localities are becoming detached from their cultural, historical and geographical significance and reintegrating into functional networks or collages of images, causing a space of flows and, on the other hand, time is being rescheduled, becoming continuous and timeless (Castells, 1997). The culture of the digital age can be defined as the culture of real virtuality, where spaces are different, but real.

Cyberspace has become a huge server housing an infinite amount of data, information and fragmented knowledge that is created, destroyed and modified due to the combined activity taking place between people via online connections (Siemens, 2006)[3]. Consequently, in the present day, "knowing" means being connected and constantly dynamic, and learning has gone from being thought of as a mainstream or preferably individual activity to being thought of as a continuous process of building networks established under a paradigm of online work, marked by the principle of simultaneity of access, connection speed, limitless operating capacity and clear opportunities for critical exchanges. This is culture understood as being a complex and confusing whole forms part of this digital age of information and communication, and as such, it has undergone a transformation. Now, in what way has the cultural sector felt this digital influence?

The widespread implementation of digital innovations and globalisation of digital content has brought as many opportunities as it has disadvantages to all the cultural sector's value chain parameters. Right from creation through to production, via publishing, distribution and consumption of cultural goods and services, including the demands, uses and way in which culture is enjoyed (European Commission, 2010b), it has yielded significant benefits not only for

[2] Research Director at the Institute of Cultural Research at Lancaster University.

[3] George Siemens is a theorist on teaching in digital society. He is the author of the article *Connectivism: a Learning Theory for the Digital Age* and the book *Knowing Knowledge*, an exploration of the impact of the changed context and characteristics of knowledge.

"THE CULTURAL CONTENT INDUSTRY HAS NOT ONLY ESTABLISHED ITSELF AS A CULTURAL ECONOMY PRODUCING CULTURAL GOODS ON A MASSIVE SCALE, BUT ALSO AS A NEW DIGITAL ECONOMY WHERE IMMATERIAL VALUE INCREASINGLY DETERMINES MATERIAL VALUE"

consumers, but also for creators and the cultural industry as a whole. One of the greatest impacts has been the transformation in the essence of classical works into large "cultural and creative industries" (CCIs, hereinafter). CCIs are helping to build new forms of recreation, experience and consumption of the cultural heritage amassed over the years (audiovisual, literary, plastic and architectural, and so on); they are also generating radically new spaces and content, spurring innovative production, demand and consumption structures. Moreover, there is their impact on the GDP, in the region of 3% in Europe; one of the CCIs' impact indicators on the continent's social fabric is driven by the need to develop new competences that empower new professionals. In fact, CCIs are now spearheading "smart growth" in the most competitive urban spaces in Europe. The cultural content industry is large, encompassing eight domains (artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts, audio and audiovisual media/multimedia) and six functions (preservation, creation, production, dissemination, trade/sales and education). It is a cultural industry that has not only established itself as a cultural economy producing cultural goods on a massive scale, but also as a new digital economy where immaterial value increasingly determines material value – all because consumers are looking for new and enriching experiences, regardless of the content.

In accordance with the above, the European Commission (2010a), in its Green Paper "Unlocking the potential of cultural and creative industries" makes a distinction between the notions of "culture" and "creativity". The 2005 UNESCO Convention definition is used for cultural industries, which identifies them with those activities "producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they have", thus including the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), film, DVD and video, television and radio, video games, new media, music, books and press. As for creative industries, they are identified as "those which use culture as an input and have a cultural dimension, although their outputs are mainly functional". They include architecture and design, which integrate creative elements into wider processes, as well as sub sectors such as graphic design, fashion design or advertising.

So, under this global denomination of CCIs, digitalisation can be seen in all sectors, giving rise to the establishment of a powerful digital content industry that has led to high economic growth, just as stated in the objectives of the Digital Agenda for Europe (2010). By way of example, in the publishing sector, the e-book reader has radically transformed the business model and, thanks to the creation of digital online libraries, universal accessibility to culture is being promoted. The European Initiative[4] is a clear example of this – a project undertaken by the European Union which has managed to digitalise 15 million archives, 50% more than the pre-determined target (ONTSI, 2012). With regard to the audiovisual sector (film, music, video games and so on), it continues to grow, and digital music now accounts for higher turnover than non-digital music. Similarly, there are increasing numbers of virtual museums and online exhibitions in the cultural heritage sector (monuments and museums). It is even possible to view historical buildings in town centres three dimensionally. While traditional culture has formed the social bond by referring to a sense of belonging to a territory, the digital paradigm in the age of globalisation has helped to "deterritorialize" cultural products (without necessarily distorting their content), creating a ubiquitous space for their knowledge, transformation and consumption. There are digital communities which are highly active mapping urban space online, assigning it new functionalities, elements and values, which are constantly updated.

In short, cyberspace has turned into the ideal environment for cultural dissemination, and the different sectors have noted the influence of ICT, the Internet and social media in some form or another. In the words of Igarza, "the Internet is the largest shop window in history, it is the expression of a way of producing, putting into circulation, sharing and consuming culture, which tends to be prevailing" (Igarza, 2012: 153). Nonetheless, it is important to stress once again that when referring

[4] For further information, see: http://www.europeana.eu/

to technological influence, we are not only focusing on the mere digitalisation of cultural and creative content and technologizing supports, but are also taking the influence of digital technologies and the Internet on culture into consideration in terms of usefulness, i.e. as tools supporting the development and dissemination of works to a wider audience and at a lower cost, irrespective of physical and geographical limitations. Creators, thanks to the digital revolution, now have the option to engage larger audiences and markets and provide them with a wider-ranging cultural offer.

Moreover, the hyper-connectivity emerging from the digital age has meant that waiting and travel times blend into a continuum of consumption, communication and portability, an increasingly sophisticated feature of technological devices (smartphones, tablets, iPods, etc.), and has made it possible for people to keep in touch with the cultural media system anytime, anywhere. Thanks to the web of networks (interactivity, hypertextuality, connectivity and ubiquity), 2.0[5] or social culture has become the culture that is remixed, recycled, engaging, extrovert, combined and co-creative. In short, no ends of descriptors are able to define a collectively-created culture. However, it is important to be aware of the fact that this way of viewing culture involves, in turn, very substantial (and controversial) issues in relation to the concepts of authorship or property rights. Indeed, one of the major issues affecting "free culture" online relates to copyright, i.e. the legal principles and standards protecting authors. It is for this reason that new licences such as *Creative Commons*, *Copy Left* or *Free Software* have been created in recent years, which, according to the degree of freedom granted, allow greater freedom to share information.

Nevertheless, and despite the fact that the promotion of free culture keeps on advancing, reality tells us that the development of ICT and the Internet has also given rise to the appearance of significant digital and social divisions. Because, even though the Internet has become the largest repository of cultural representations and expressions in history, it does not guarantee plurality of voices and views (Igarza, 2012). There are many persons who, for different reasons (gender, age, social and professional environment, lack of time, motivation and/or material or economic resources, expertise and skills), do not know of use or enjoy online culture and are excluded from this society articulated by networks and, for that matter, also from enjoying online culture. Hence, it is necessary to redefine education policies with regard to digital literacy. The world is digital, life is digital and culture is digital, and so education, as it is influenced by constant cultural changes, must redesign itself and adapt to the new skills required by the evolution of society. Ultimately, digital inclusion is not restricted by the availability of resources enabling online access to be gained, but by the ability of people to make effective use of them, and hence the need to rethink education.

Rethinking education: new challenges

Traditionally, the main functions of education have been to pass down the culture belonging to a society to new generations and prepare them so that they can get along well in the society they are born into. For this reason, in the midst of a transition to a digital culture where technological tools and cyberspace take centre stage in our daily habits, analysing the effects of ICT and the Internet on education and looking at the changes and competences needed to encourage the use and enjoyment of technology have become a very hot topic. Culture is at stake in the sphere of education and, in recent years, education has undergone significant transformations driven chiefly by the technologization of classrooms and life. Formal education (school) has been unable to ignore the influence of the digital environment; it is, therefore, also now a sector going through a period of transition. Now, in what ways have digital technologies influenced education? What changes are necessary? What is the impact of this on the enjoyment of online culture?

The first of the major transformations caused by the information and knowledge age has been a radical change in learning. The amount of data[6] the Internet houses is so vast that practically anytime anywhere, and by means of a simple click, it is possible to access all kinds of information. The traditional way of learning has therefore changed. Learning is no longer seen as an activity restricted to school settings since it went online, and that is why it is now understood (or should be understood) as a process that is disorderly, hazy, informal, chaotic, continuous, digital, lifelong and based on the power of online connections. Hence, "connectivism"[7], based on connectivity, has established itself as the learning theory most suited to the digital age (Siemens, 2006). It is a theory which promotes new teaching and learning approaches that encourage us to forget the institutionalised education systems in place until now, where knowledge resides only in the figure of the teacher. It has a theoretical basis that proposes the implementation of innovative education paradigms adapted to current needs which, broadly speaking, are based on the idea of promoting teaching and learning that is experiential, active, ubiquitous,

[5] The term Web 2.0 is closely associated with Tim O'Reilly, who, through this notion, sought to describe the websites that allow users to interact, share, collaborate and create, as opposed to static 1.0 websites, which only allow users to passively look at the content created for them.

flexible, integral, and reflexive, with no gaps in time or space and centred on the person. These are changes affecting the way of teaching and learning, but not the syllabus. Proposals such as "Invisible Learning" (Cobo and Moravec, 2011), "Expanded Education" (Zemos98, 2012), the "Edupunk" movement (Kamenetz, 2010) and "Pedagogy of Partnering" (Prensky, 2010) form part of participative pedagogical frameworks and are based on the learner's own motivation and curiosity. Nonetheless, the successful implementation of these new ways of "teaching" and "learning" depends on a series of previous transformations in aspects that directly influence the promotion of quality education. In other words, a redefinition of the role of teachers and students, methodological renovation and the restructuring of classrooms is necessary – or to put it another way: a rethinking of education in its entirety.

First of all, the role of the teacher needs to change completely. Already today, "the teacher-centred model of education as conveyor of standardised knowledge to a 'mass' of students (a model similar to that of 'mass media') no longer makes sense" (Tapscott, 2009), and that is why teachers have to take on the role of organiser, guide, generator, companion, coach, learning manager, adviser, tutor, catalyst or consultant of students. There is indeed abundant information and knowledge on the Internet, but detecting what is truly important, guiding the search processes, analysing the information found, selecting the information actually needed, interpreting the data, synthesising the content and disseminating it are precisely some of the tasks the teacher should guide students through. Ultimately, digital natives' handling and grasp of technology do not in any way indicate that they use technological tools properly, usefully or beneficially for their personal development and learning even though their use brings them significant benefits such as fun, relaxation and entertainment. This is therefore the aspect that the 21st century teacher must have an impact on.

> "THE FIRST OF THE MAJOR TRANSFORMATIONS CAUSED BY THE INFORMATION AND KNOWLEDGE AGE HAS BEEN A RADICAL CHANGE IN LEARNING."

Similarly, students must also adapt to this new way of learning and change the idea of ICT and the Internet as mere recreational tools. According to the idea put forward by the researcher Marc Prensky (2010), students born amidst screens should adopt five different roles in order to cope successfully with present-day society. Firstly, the role of researcher, i.e. students should cope with the abundance of information and develop skills that allow them to find, assess, synthesise, present and discern what is true or not among the information; they should also become experts in technology, i.e. students should be digitally competent and should therefore know how to work in a team (peers-guides-pupils), where everyone learns from and teaches each other. Students should also act as true thinkers, despite having all the knowledge just a click away, because using it creatively depends, to a certain extent, on the skills they develop in order to assimilate and reflect upon it and to think critically and logically. Moreover, students should adopt the role of agents of social change, they must be aware of the enormous power technology brings – power that needs to know how to be handled and used properly at a personal, social and community level. Finally, students should be their own teachers, feel free and know how to value their progress, mistakes and achievements.

Furthermore, and in keeping with these changes to teaching methods and assigned roles, we now find that the evaluation systems need to be accommodated. Although grades based on tests and examinations continue to be officially valid parameters, experts stress that there several different assessment models in keeping with education in the digital age. One of the options is peer assessment, i.e. showing the work done to other students. Another option that has also been proposed is to use an "e-portfolio" (digital portfolio), i.e. compiling the entire student's work into a single report, along with their reflections and experiences. In this way, the student's own learning process and achievements become apparent. The third assessment proposal put forward is the "e-rubric", a tool offering students information on the competences expected of them, with "indicators" or evidence that inform them of what they have to do in order to gain such competences (Cebrián, Raposo, & Accino, 2007).

And finally, of course, the traditional physical layout of classrooms, arranged in such a way as to give a one-way presentation from teacher to student, is hardly conducive to encouraging learning that is active, experimental, open and collaborative. "A transformation in the architecture of schools into open, transparent spaces needs to take place, where

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[6] "Infoxification" is the term attributed to the excess of information to which we are submitted as a result of the online information age.
[7] For further information, see: http://www.connectivism.ca/

they are more like lounges than stale classrooms with desks" (Siemens, 2006: XIV). Knowledge should be shared in an appropriate environment or ecology – ecologies that enable the sharing of connected knowledge and allow students to connect, express themselves, discuss, converse, search for stored knowledge, learn in a unstructured way, transmit new information and knowledge and nurture ideas, try new approaches, prepare themselves for new challenges and take control of processes.

To sum up, the development of a digital culture, and for that matter, education adapted to present-day needs, calls for major, fundamental transformations beforehand (methodologies, roles, assessment systems, structures etc.), not to mention the mere technological upgrading of classrooms or digitalisation of content. Schools should transmit the culture of a society; and the above-mentioned proposals describe the changes that need to be made in order to get this transformation/revolution in education underway. What is more, the second task set out for the education system focuses on preparing students to get along in society but, is this aspect being worked on? Are new generations being trained to be competent within this social context? Which competences should be taught from the more formal fields of learning? And even more importantly, what does being competent mean in the digital age? And ultimately, what does being competent involve in relation to the enjoyment of culture?

In general terms, being competent[8] involves "know-how", i.e. having hands-on knowledge within different social contexts. It also involves being able to integrate knowledge, procedures and attitudes and renew previously gained knowledge in order to "know how" throughout life. Thus, are students competent after completing their studies? Are they capable of mobilising a range of cognitive resources and dealing with all kinds of situations? Are they capable of addressing the problems they will face throughout their lives? In the case of Spain, the reality is that, at best, students leaving school are "wise" and possess a large amount of stored information, but that does not necessarily mean they are competent. Most have devoted themselves to memorising information and compiling it onto a sheet of paper (exam), but outside this context, their knowledge is annulled. Therefore, in order to determine whether an individual is competent or not, those situations where the use of acquired competences makes sense should be taken into consideration, instead of using learning targets as benchmarks, which often bear no relationship to the context.

In this respect, with a digital life that is constantly evolving where culture moves online, having "digital competence" becomes an essential attribute so as to be able to make the best use of the technological resources in culture. Incorporating ICTs in the interests of culture requires a good command of their use and their new languages, but it also requires detailed consideration of aspects concerning creation, distribution and ownership of the cultural content. Hence, the European Union (DG Education and Culture, 2007) includes "digital competence" within the framework of eight key competences, which details that, on the one hand, *knowledge* of the nature, function and opportunities of ICT in everyday situations in private, social and professional life is required. This entails having sufficient hands-on knowledge of the main software applications, such as word processing, spreadsheets, databases, data storage and management, and an understanding of the opportunities and potential risks of the Internet and communication via electronic media (e-mail or network tools) for professional life, leisure, information sharing and collaborative networking, learning and research. A competent person should also have the *ability* to search, collect and process information and use it in a critical and systematic way, assessing relevance and distinguishing real from virtual. But, as well as having such knowledge and abilities, it is essential to adopt a critical and reflective *attitude* towards available information and a responsible use of the interactive media, i.e. an interest in engaging in communities and networks for cultural, social and/or professional purposes. In short, being digitally competent means having the suitable knowledge, abilities and attitudes to be able to adapt to the context, life and digital culture being experienced.

"A COMPETENT PERSON SHOULD ALSO HAVE THE *ABILITY* TO SEARCH, COLLECT AND PROCESS INFORMATION AND USE IT IN A CRITICAL AND SYSTEMATIC WAY, ASSESSING RELEVANCE AND DISTINGUISHING REAL FROM VIRTUAL."

[8] European Union's definition of the notion of "competence": "a combination of knowledge, skills and attitudes appropriate to a particular situation. Key competences are those which support personal fulfilment, social inclusion, active citizenship and employment." (DG Education and Culture, 2006: 13).

For this reason, by way of this article, we show the importance of linking the right to enjoy online culture with the right to be educated in digital competences. Effective training in ICT is indispensable in order for individuals to act as proactive citizens. The Internet has become a participative virtual space where the users and consumers of cultural content not only consume information, but also create and modify it. That is why digital technologies bring new opportunities to the cultural sector that should be taken advantage of. Nevertheless, the first step is to train people in the use of ICT. The digital divide in access is gradually closing and, according to data from Internet World Stats (30th June 2012), there are some 2,405 million Internet users worldwide, which translates into nearly 35% of total world population that have access to a connection. Nonetheless, the challenge of promoting digital competences continues to exist.

Conclusion

Inevitably, the changes occurring in society have an impact on a country's culture and education. The digital age has led to a major transformation on a planetary scale and its effects are notable in global terms. Digital culture represents an anthropological short circuit that involves reviewing the foundations of the concept "culture" in all its forms, symbolic, civic and economic (Gil, 2004). Digital technologies and the Internet have become an inseparable component of life and, considering that "we remake our culture as we remake our tools" (Kelly, 2010), it seems necessary to examine the countless consequences of this new social paradigm based on connections. "Cyberculture" is the new culture of the 21st century, a culture connected to a digital society, a hyper-connected society embodied in the Internet.

Still, the notion of "digital culture" continues to develop and, at the present time, continues to be a vague and ambivalent term. Nevertheless, it is considered, in this article, to be a hybrid term between traditional culture intersected by the digital age and digital technologies intervened by the media culture aesthetics and narrative. That is to say, it is thought of as a radical social change involving a set of new cultural expressions, technical processes, work methods and communicative experiences that have embraced practically all social spheres. It is a definition of digital culture requiring a holistic conceptualisation of the phenomenon that forms part of this complex, changing and chaotic world, which has transformed life and, of course, education.

ICT and the Internet have revolutionised many aspects of education. Information and knowledge are online and, as a result, the way we learn and teach has changed. The way information is accessed and used has changed but even more so, the way it is created and transmitted. Within this new context, culture can find great opportunities and, among them, the chance to offer people the free option to act as active citizens and not merely as consumers. Nevertheless, this change of social, cultural and education philosophy is not possible without the help of governments, institutions and all those in charge of developing a society, we therefore consider the need here to launch a series of challenges that need to be addressed. Firstly, it is essential to continue promoting cultural policies that democratise the creation of and access to culture. We must continue to move forward in favour of the democratisation of the Internet and in favour of the eradication of digital access barriers due to lack of resources. The importance of proper literacy training adapted to the digital age must therefore be stressed – training that the European Commission (2010b) includes within the eight general competences of education, among which what is referred to as "digital competence" is included: a set of skills, knowledge and attitudes favouring the "promotion of digital literacy, training and inclusion" coming from formal education. A rethinking of education is ineffective without a prior change in roles (teachers and students): a rethinking of teaching and learning methods and a restructuring of classrooms.

In short, and taking advantage of the message launched in the European Parliament by the European Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou, in "Rethinking Education", we conclude by placing particular emphasis on the fact that: "Europe will only resume growth by producing highly skilled workers who can contribute to innovation and entrepreneurship. Efficient investment in education and training is fundamental to this. Member States need to address the challenge of improving education and training while consolidating public finance" (Vassiliou, 2012).

"WITHIN THIS NEW CONTEXT, CULTURE CAN FIND GREAT OPPORTUNITIES AND, AMONG THEM, THE CHANCE TO OFFER PEOPLE THE FREE OPTION TO ACT AS ACTIVE CITIZENS AND NOT MERELY AS CONSUMERS."

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