

Highlights of the debate session:

Cultural Policy Research and Professionalisation of the Cultural Sector



Hildesheim, 10th September 2014

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Introduction

The debate session “Cultural Policy Research and Professionalisation of the Cultural Sector (or Intersectoral cooperation in Cultural Policy Research and Teaching)” took place in the morning of the 10th September, within the framework of the 8th International Conference on Cultural Policy Research, held in Hildesheim (9-12 September 2014) and Berlin (12-13 September 2014)¹.

The session aim was to bring into academic discussion the question of an interaction of research findings of academia and activities or competencies of professionals from the field of cultural practice. Two questions were proposed as starting points: How research helps cultural activists of different sorts to improve their performance as sector actors? How does cultural policy research influence teaching, training, consultancy, decision making processes, quality of staff involvement in institutions, organizations, city halls, governance bodies, enterprises, that is, cultural sector players of diverse professional and geographic origins?

The session, chaired by Annick Schramme (professor at the University of Antwerpen and president of ENCATC) counted with the participation of the following speakers: Milena Dragičević Šešić (University of Arts in Belgrade, Serbia); Carla Figueira (Goldsmiths, University of London, UK), and Marcin Poprawski (Adam Mickiewicz University in Poznan, Poland). After a brief presentation by the guest speakers, the floor was given to the audience.

What follows is a summary of the main points² raised by both the speakers and the participants, grouped by topic and not following a chronological order of appearance during the session. More specifically, a first section is devoted to the features of the relation between researchers and practitioners; a second section refers to the aspects identified as barriers preventing a more fruitful interaction between both actors from happening; a third and last section includes proposals or recommendations to bring academics and professionals closer, and finally some cross-cutting issues that also emerged during the discussion are pointed out. It must be noted that this structure is just one of the many possible ones in which the organisation of the different ideas exposed could have resulted.

The relation between researchers and practitioners

The relation between researchers on culture and practitioners in the cultural sector is marked by the features and working conditions of both profiles. Therefore, in this section we include, on one hand, aspects that characterise the work of academics and professionals – and that have an impact on their interaction – and, on the other, features that are specific to the relation between both of them.

- **The object of the research:** in the 80s, according to Milena Dragičević Šešić, researchers were free to choose what they wanted to research. Today, in order to get funds from the national ministries of sciences or from the EU, they are forced to use specific wording such as "cultural sustainability", "creative industries", "urban regeneration"... Dragičević Šešić shared an example of an ethnomusicology project presented by the Department of Music at the University of Arts of Belgrade, which was rejected because it was not expressed in the required form of contemporary scientific language, although it was a last chance to record ethno music among refugees in collective lodgings, before their final exodus and dispersion in numerous foreign countries. So now researchers have to conform their research projects and their vocabulary to what is going to be funded, by the EU or by their States, rather than

¹ For more information on the conference, see <http://www.iccpr2014.de/>.

² The complete transcript of the session is included in the annex.

focusing on what is really needed by their cultural communities. Related to this, Carla Figueira mentioned at one point that it is also the responsibility of departments at universities to favour the development of the individual interests of researchers to maintain a broad research range.

- **Normativisation of research:** research is more and more normative, and quantitative research is considered by many more important than qualitative, which again does not necessarily match the community and/or the professionals' needs.
 - **Mutual needs of researchers-professionals:**
 - o **What practitioners – cultural operators but also city mayors or people that have to do with cultural strategies, culture-led city development, etc. – need from researchers:** tools for change, tools for innovation, tools for development or tools for security. According to Marcin Poprawski, practitioners want, firstly, a sort of “cultural CIA, cultural intelligence”, to provide data, but also to interpret data, to translate some languages or codes. Secondly, professionals sometimes need valuation measure of value, a kind of confirmation from authority. And, finally, practitioners need researchers to provide tools for inter-sectorial synergy between the public sector, the private sector and the civic sector, which is not so easy to operate. Adding to that, Milena Dragičević Šešić stated that artists need researchers, for example, to evidence with adequate data the precarious work conditions they are experiencing; while institutions expect a different kind of data from researchers, which is basically data backing the impact of their cultural policies.
 - o **What researchers need from practitioners:** according to Marcin Poprawski's elaboration, firstly, researchers are often looking for some kind of problem, something that doesn't work and they can repair, or to which they can provide solutions. Secondly, they need access to sources, data, to people, to projects... In other words, they need access to the field, and that is what practitioners can provide them with. Thirdly, they want to confirm their theories in practice. Finally, Poprawski also considered that academics were interested in having a good relationship with the field for the next generation scholars to be trained, to develop their expertise, to experience certain kind of things.
 - **Researchers' role in cultural policy practice:** in this regard, there's a dilemma, should researchers be active or passive? Is it allowed to be active in cultural policy (in creation or rearrangement of strategies, policies, etc.? In Poprawski's view, there are two dimensions in which researchers are more welcome to play an active role:
 - o **Transformational changes.** He provided the example of the transformation of Poland from a communist country to a liberal-democratic one; at that moment, expert professors came into action, there was a big push for getting involved, doing things for people, doing things for society, and not looking at the changes from the distance; and
 - o **Crisis;** in times of crisis researchers want to help, they want to be involved.
- The involvement of researchers – or their non involvement – is also conditioned by the institutional strategy. In this regard, Poprawski used an example of a research project on the resources, potentials and deficits of a city's cultural sphere. In such a situation, the city institutions have the choice to employ a PR agency, or to go for a research project. According to Poprawski, the first option is probably aimed at – and more likely to result in – a city-branding strategy – which may become a powerful tool for the electoral campaign, for a period of 2-3 years –, while research is rather long term focused and aimed at doing something for the inhabitants, in the perspective of the following 20, 30 or 40 years.

Barriers preventing a more fruitful interaction between both actors

- **The publishing system:** Milena Dragičević Šešić argued that the link between researchers and practitioners was much more close in the 70s and 80s because publishing in that time was normal to happen in professional journals, in magazines and reviews which are read by a large number of cultural professionals. Nowadays academics are forced to publish in academic journals which are extremely expensive and read only by the academic community, not read by professionals. Book serials in social sciences and humanities in the 60s and 70s were also much more focused on the general (cultural) public, so they were not so academically profiled. Talking about the publishing system also raises an ethical issue, as observed by Dragičević Šešić: Anglo-American publishers are taking researchers' work for free. Research projects are financed by ministries of science or by researchers themselves, but the journals and publishing houses are getting it for free and then they are selling it for high prices, making a profit which is not invested back in research. Even each article, if one wants to read it, we have to buy it, although neither the author(s), neither peer reviewers have been paid. And that is something that the academic community is silent about, and that should be spoken about, according to Dragičević Šešić.
- **Access to knowledge:** this publishing system results in very expensive access to knowledge. We are speaking about precariat among cultural professionals; they are contract-based employed, so they cannot afford being subscribed to high profile academic reviews. The same counts for research databases, whose access is very limited to the academic community. Dragičević put here the example of Culture Link (<http://www.culturelink.org/>), which still gives open access to everyone, but the problem is that researchers do not want to publish there anymore because it is not an indexed journal, though it used to be a very important network and journal connecting Africa, Europe, Asia-Pacific, and Latin America. In this regard, Carla Figueira added that higher education in England is now promoting open access to academic journals, and it is hoped that by 2016 all journal articles will be in open access, so access would be free for everyone. Acknowledging the importance of this, she also observed that it does require an investment from the universities. The limitation in the access applies also to conferences: professionals do not have access either to high profile conferences; they cannot afford travelling to a different city to attend a conference, or paying conference fees.
- **The language barrier:** researchers tend to publish in English, or in French – but far less –, in order to be read or to be recognised in the world. As noted by Milena Dragičević Šešić, that prevents a large number of cultural professionals and researchers to make their work, their knowledge available, or to use and apply scientific knowledge in their professional work. Figueira also noted this language barrier, pointing out that most of the material available resulting of research – even when this research is carried out by professional bodies – is in English. So, the translation of the resources, not just having the resources available, but having them translated into different languages, would be quite important.
- **The communication barrier:** added to the language barrier – related to the use of English as *lingua franca* –, Milena Dragičević Šešić pointed out a different type of barrier that has to do with communication as well. By the way of an example, she explained that artists, for example, specifically visual artists, often do not understand curators' vocabulary, to the point that they do not even understand texts in catalogues that talk about them. That is due to the fact that curators feel obliged to write for other curators, in order to be appreciated by other professionals; the same happens with researchers, who are writing for other academics, using specific language that shows off their intellectual capacity, but which at the same time inhibits professionals from reading and understanding their real messages.
- **Awareness of practitioners of the resources that are available:** professionals are not aware of many of those possibilities (databases, journals...).
- **The twofold profile professional-researcher:** Figueira, reflecting on her own professional experience in academia (Goldsmiths University), argued that it is increasingly difficult to

pursue a career in academia, and be a practitioner at the same time. That is due to the professional requirements for career development – i.e. having a PhD – and the difficulty, in terms of time, for researchers to do research, while continuing with their practice and teaching. This widens the gap between practice and theory. Figueira added that, if universities are not willing to support professionals to maintain those different paths, it will be very difficult to maintain a bridge between academia and practice. Along the same lines, Poprawski pointed out that he considers himself, as a cultural policy researcher, something like “Jekyll and Hyde, or Golum and Smeagol”, that is, like being in two dimensions at a time. For him the question is: what are the advantages or disadvantages of such a situation? Academics are very often involved in practice, and –even if that does not make their academic life easy–, in the opinion of Poprawski, their academic work would never make sense without this other practical dimension.

- **“Bureaucratic bottlenecks”**: from the audience, Richard Russell, director of policy & research of the Arts Council of England, declared to see the same challenges –as the ones exposed by the speakers– from the side of cultural institutions, and he asked about the key barriers that are stopping that engagement from happening, despite the willingness of both academia and the practitioners. Someone in the audience observed what he called the barrier of the “bureaucratic bottlenecks”, which frustrate artists’ willingness to get involved in projects or programmes; researchers, he added, do not help to overcome this barrier, since they sometimes miss artists’ reaction and frustrations from those bottlenecks, showing what he considered to be a lack of capacity to engage with certain organisational standards.
- **Producing useful knowledge vs using useful knowledge**: Another barrier, also pointed out by someone in the audience, is the lack of awareness about the friction between producing useful knowledge and using useful knowledge; according to this person, reports are not useful, it is rather the accumulation of experience –which takes quite a long time– what precedes knowledge, and that needs to be done in partnership and cooperation between researchers and practitioners.

Proposals or recommendations to bring closer academics and professionals

- **Combination of research and practice in education programmes**: in the opinion of Milena Dragičević Šešić, both academics and professionals have to integrate certain aspects of research in their professional development, even if it comes to typical art education, theatre or visual arts, for instance. Today artists are not simply skill-based artist; he or she is a research-developed artist, even if he or she is a visual artist, a drama artist, or a music artist... He/she has to be involved in research; artistic research methodology – according to Dragičević– should be further developed. So, research-based training and practice experience-based training has to be combined in the curricula at bachelor, master and PhD levels for artists, art managers, curators and all other cultural professionals.
- **Projects that try to bridge the gap between professionals and researchers**: both Dragičević and Figueira provided examples of research projects that integrated practitioners or somehow tried to bridge this gap, among others:
 - o **Changing City Spaces** (http://cordis.europa.eu/project/rcn/67468_en.html). Banlieues d'Europe took part in this European research project linking six universities (including University of Arts Belgrade) as a partner from practice.
 - o **SUS.DIV project** (<http://www.oracleculturalnetwork.site40.net/>). Dragičević participated in this project in representation of the Oracle Network of European Cultural Managers.
 - o **C.R.E.A.M project** (<http://www.projectcream.eu/>). Aimed at analysing skills and competences that are necessary to develop the career of cultural managers. Mentors included practitioners and academics. So there was a blend of knowledge and experience.

- **ADESTE project** (www.adesteproject.eu) **on audience development** (with the participation of Goldsmith University) falls into the same sort of practice as the C.R.E.A.M project.
- **Two ways in which cultural policy research can help cultural professionals to improve their performance:**
 - **Directly:** helping cultural professionals to better understand and to interpret the context in which they are working. It is a role of researchers to really help cultural professionals to understand changing contexts and changing needs of audiences.
 - **Indirectly:** cultural research should help cultural professionals to have better conditions of work, financially speaking, according to Marcin Poprawski researchers need to advocate for them among policy-makers.
- **Research generated by professional bodies.** Figueira believes that this is an area that benefits from expansion, provided some examples of this in the UK: CultureHive (<http://culturehive.co.uk/>), specialised in cultural marketing, fundraising and management, or the research work done by the Live Art Development Agency (<http://www.thisisliveart.co.uk/>). Figueira also noted that, with the recent cuts in public financing for culture, the expansion of this kind of research is not an option in many countries, and provided the example of the Observatory of Cultural Policies, in Portugal, that was shut down given those cuts in public financing for culture.
- **Education and cultural balance:** researchers, because of their intellectual orientation or intellectual range of interests, could advocate for cultural balance; in other words, to keep all voices present in the community, to be the voice of the neglected, the voice of the suppressed, the voice of those who are not accepted, or cannot really speak up. This is, in Poprawski's view, the role of the cultural policy researcher too, to give voice to those who are silent or cannot speak. In relation to that, from the audience, Patrick Ebewo, theatre professor at the Tshwane University of Technology of South Africa, questioned the use of a cultural balance approach in the formulation of cultural policy in a country like South Africa, where they are now trying to redress the imbalances of the past and where more attention is being paid to what we call "the previously disadvantaged areas", that is to say, the blacks. In response to this question and acknowledging that it is indeed a very tricky question, Poprawski further explained his understanding of the "cultural balance", which does not refer that much to political issues, but rather to not disregarding those cultural expressions or practices that, even if traditional, are still part of the cultural landscape of a given community. Related to the previous point, Poprawski added that it is also the role of cultural policy scholars to justify that aesthetics and ethics have much more in common than one could expect, that is, to give an argument to reunite aesthetics and ethics.
- **The need for connecting organisations:** Milena Dragičević Šešić argues for the development of intermediate organisations, independent ones, to connect the world of research and the world of practice. This task is being carried out by Arts Councils in countries where there is such an institution, but in some other countries culture is led or organised directly by ministries of culture. This mediation can also be done by professional organisations, like OISTAT (<http://www.oistat.org/>) in the field of theatre.

Cross-cutting issues

- **Culture is not neutral:** areas such as international cultural relations might not appear to have a very immediate application, but they are useful to develop awareness of the professionals about political implications of culture. Culture is not neutral, for example, a particular culture cannot be promoted without having any political meaning.
- **Researchers' influence:** through a very specific example, Marcin Poprawski explained how researchers, when using a proper method –like a properly done focus group interview with certain kind of groups–, may not only do research and collect some data, but also

inspire people. The example he provided referred to a research session in which people of 40, 50 or 60 years old, in a small community of around 30.000 people, doing similar things, had met for the first time in their lives in a focus group, to discuss things they had in common. In that specific case, a sort of monthly forum was created afterwards thanks to that first meeting. That is an example of how research can be an instrument of change in practice.

Scan this QR code or click [here](#) to access the audio file of the debate session.



Annex: Transcript of the debate session

Milena Dragičević Šešić

(...) [Milena was speaking about history of cultural policy as an academic discipline]

[00:01:06] Our key question was: what happened to research and how are we promoting research? In my experience, the links in between researchers and cultural professionals has been much more closed in the 80's and 90's, even in the 70's... why? Because publishing in that time was normal to happen in professional journals, in magazines and reviews which are read by a large number of cultural professionals. Nowadays it's totally different. We academics are even forced to publish in academic journals. And academic journals are extremely expensive and are only read by the academic community, not by professionals. That is something that I would like that we ethically discuss. Is it normal that all this Anglo-American publishers take our work for free? Yes, our work was financed by our Ministry of Science or by us,, but they are getting it for free and then they are selling it for a high price. Each article, if you want to read it, you have to buy it. And that is something that academic community is silent about, but we have to speak about it. Is this really promoting access to knowledge? Is this knowledge free? Or is knowledge today very expensive? We are speaking about precariat among cultural professionals and that's true, they are contract-based employees, so they cannot permit themselves to be subscribed to high profile academic reviews. Book serials in the 60's and 70's also focused much more on the general (cultural) public, so they were not so academically profiled. While today, all of us, even me coming from Serbia, we tend to publish in English or in French (but far less), in order to be read or to be recognised in the world. That prevents a large number of cultural professionals in our countries to use our work, and to use our knowledge. And that is something which should also be debated. "Forum conferences", which are bringing together practitioners, researchers and decision-makers, they are still happening, but very often organised under patronage excluding many. For example, when Presidency of the European Union is held by certain country, this country organises a high profile cultural conference but common professionals do not have access. Professionals do not have even access to this conference (ICCP 2014) because they have to pay a high fee. And majority of cultural professionals cannot even permit themselves to come to Hildesheim, not to pay conference fee and so on. [00:04:19] There is another point which I would like to discuss. In the 80's I researched on something that colleagues were laughing at me: "Popular folk culture", because I was working at the drama academy and it was really not a "proper" subject for a drama school to be dealt with. This research ended up with a book about new folk culture, about those phenomena known today as "turbo folk". Then, we were free to research what we want. Today, I have to compete to get funds from our Ministry of Sciences, and they are going to invite an international jury to evaluate it. If I don't use the words like "cultural sustainability", "creative industries", "urban regeneration"... my project will be rejected. In 2002 (our Government changed in 2000), our Government decided to be as transparent as possible, so they created for all research disciplines, independent juries to evaluate projects. At the Faculty of Drama, as we are very pragmatic, we created several projects, several types, totally theoretical, then applied, and so on, so we got the money. But, our colleagues from the Music Faculty, Department of ethnomusicology, wanted to research music coming from Kosovo by the refugees who still in that moment has been in collective settlements. So, that was the last chance to interview them, and to record those folk tunes. It was a kind of a conventional research, and the international jury rejected it because for them, it was not important. That was the only project rejected, because it was not expressed in a form of contemporary scientific language. But, for this kind of "archiving research", data collecting research – it is really not

important. We researchers learned the lesson, thus we tend to conform our research projects to what is going to be funded, by the EU or by our States. Many of us in this conference are together in one COST common project called "Cultural sustainability" because that's the topic EU wants to fund... If the EU funds something related to culture, it has to be about cultural economy, cultural sustainability, and maybe we would like to research on something totally different, something that is really needed by our cultural community. Research is more and more normative and quantitative research is much more important than qualitative. For example, one text of me, or any of you, published in high profiled academic journal is going to be scored with, 3 points, but 25 texts published in largely read cultural journal for professionals is not even going to be considered. Neither texts published in daily newspapers, which are going to be read by a hundred thousand people. So, as a researcher I am not stimulated to publish in those journals which are aiming to raise a quality of cultural work,. [00:07:54] Research is more and more about indicators, about terms, about being included in research database... But, access to them is limited to academic community. Professionals are not even aware of many of those possibilities and I can tel a story about Culturelink, one of the oldest cultural journals for both researchers and professionals, from Institute for International Relations in Zagreb, Croatia: here in this ICCPR conference but not in this room, we have four persons coming from this organisation. Culturelink, besides being a journal, used to be an extremely important database in pre-internet times for conferences and research lead throughout the world. It started already in the 70's and had its peak in the 80's, connecting Africa, Europe, Asia-Pacific, and Latin America. But nowadays no academics want to publish there, because it's not an "indexed journal", not on any SCI list., Although they transferred to e-Culturelink, so they have an electronic publication to be more up-to-date, it doesn't have any kind of importance because researchers left these "practice oriented journals. Culturelink is publishing, besides academic papers, numerous announcements about trainings, seminars, conferences... Academics prefer publishing in "pure" academic journals, Now we come back to the last point which you mentioned,] what about academia and its link toward research? I think that what is extremely important is that our academia has to have research embedded in education for both art management and for art practice education. Numerous link should be established already during student times in between researchers and art practitioners, in between academics and professionals. And both, academics and professionals have to have certain aspects of research integrated in their further professional development, to be able to understand contextual changes and industry changes, and of course, to create and transmit knowledge to students. And students today are thought both by academics and practitioners, during their internship and project making.

Research became important even when it comes to typical art education, in theatre or visual arts, music... Today artist should not be skill-based artist, he's researcher, critical thinker, concept-maker.- He has to be involved in research, but artistic research methodology is something that should be developed within academia and outside. This combination of research-based training and practice experience-based training, has to be combined in art management curricula in all our bachelors, masters and, definitively, in PhD programs...Thus, we should discuss much more among ourselves about research topics, linking them to the real field demands, not only to the academic interests and governmental, policy demands. We should not only follow trends and fashion in academic vocabulary, which is changing constantly. But, in the same time, that we have to use, and to combine our research with what we can call "self-generated research", because each good professional is doing constantly research, because he wants to understand socio-cultural field, value chain he is involved in, and to upgrade his own career.] Of course, he might not be using proper methodology in his research, but he is using his observing skills, his imagination and intuition. For example, Bob Palmer, is a typical case of somebody who is practitioner - based on research; Corina Suteu also, etc. so... And they could tell much more to students than just teaching them practical skills, although not having Ph.D. and papers in journals on SCI lists.

However positive examples I can offer about projects that were realised by support from the European Union (Framework V and Framework VII research programs), two case studies of research which integrated practitioners. That could not be possible in my country. If I would apply to the Ministry of Sciences of Serbia, integrating some professionals in our research team, they would say that those people do not “have academic background” and so on. Here however, a framework 5 was granting a project: "Changing city spaces", which included 6 really proper academic institutions (the University of Southampton as the leader, University of Arts participant) but Banlieues d'Europe has been our partner from practice, and whatever we debated, they found a way to implement through certain events, as project was about urban changes in metropolitan cities of Europe due to new migrations, multiculturalism, and so on.

The same was experienced within SUS.DIV project, which included 20 or more academic institutions, but here also, was a partner from practice, and I was included in a research project through them, as a member of Oracle network, which is a network of cultural professionals in Europe. So, we as a network of cultural professionals, have developed our own research project with our members and have contributed to this general research and all of that was published together (with few remarks from academics that “your paper is lacking typical academic structure”... And the research was about sustainability and diversity! Thus, how we in practice encounter diversity? What does that mean for sustainability for our arts organisations, of our projects?

I will just finish with this slide, as this is also a very important question: how cultural policy research can help cultural lecturers to improve their performance? The answer is: both directly and indirectly. Cultural research, first of all, is helping our ministries and city governments to restore ambience milieu to be better for work and effectiveness of cultural professionals. So cultural research should help cultural professionals, indirectly, to have better conditions of work financially. For example, the latest research I'm doing in Cambodia, ended up with statement - it might sound very banal, especially in an European conference - "look, dear Ministry of Culture, you have to have a budget for independent projects". Cambodian Ministry of Culture and Fine Arts has "zero budget", they don't deliver any money for anything, as they just don't have it. Even when they have to present a spectacle for foreign guest, they have to ask the Prime Minister to give them some money from State budget. Can we imagine life of cultural professionals there? Nothing is financed, no contemporary art. Researchers have to research and to make analysis and proposals and choose what is the most important policy change out of billions of problems that's Cambodia is facing.

In the same time we can help them directly, enabling them to better understand and to interpret the context in which they are working, not only to know the facts.

Because our academia still teach students about facts, and that means that when they graduate they know everything up to that moment, and then they go to practice and work but the world develops and changes and sometimes people who are “caught up”, for example, in theatre, National theatre in Belgrade, they don't see out of it very much. So it's a role of us as researchers to really help cultural professionals to understand changing context, needs, changing needs of audiences. Sometimes they just think it's enough to open a page on Facebook, that's it, we did it, we are now very “fashionable” (trendy).

Chair- Annick Schramme

[00:15:53] Thank you very much Milena. I'll repeat some of the main points you made for discussion. Firstly you said that research is also important for bachelors, not only for masters. Then you described the evolution, that in the 70's, 80's and the 90's link between professionals and researchers was much better and now researchers are much more focused on publishing in peer reviewed journals, and so it is in fact an Anglo-Saxon system, where English is lingua

franca, the used language, and that's also a problem for the local practitioners to have access to these publications. Knowledge is also becoming much more expensive, because you have to pay for these academic journals.

Then, your second point was about the relation with the politicians. You emphasised that we are as researchers oriented to the demands of the funders and that's also problem because that is not always what is needed in the sector. So there is also a tension. Then you criticised that there is too much attention to quantitative research, instead of qualitative research, and so the dominance of the figures and facts, prevails on qualitative analysis and interpretations (understanding)... Then you also talked about the access to databases and you said that practitioners don't have access to these databases. And, finally, when you were talking about the balance between academics and professionals, there also need to be in education programmes a balance between research and practice, experience-based... education. For the research topics we should take into account the needs of the practitioners, it's very important. Then you gave some examples of research projects where practitioners were involved. And, finally, you reflected on how the researchers can help cultural actors to improve their performance, by interpreting the context, changing context for example, and you gave the useful example of Cambodia. So I think we have a lot of material already to discuss but, before that, I will give the floor to Carla.

Carla Figueira

[00:18:19] We've had a very thorough presentation by Milena, mine is going to be more fluid. I'm just going to focus on three points: 1) open access; 2) networks, and 3) tension between practitioners and academics, I will start with an introduction about myself and how I became an academic. [00:18:41] I didn't begin as an academic, I was an arts manager, working for a local authority. My educational background was international relations. I had no training to do the job, I just learned on the job. At one point in my career, I felt that, to move on, I needed that training. So I went to London - sorry, I should mention I worked in Portugal, I'm originally from Portugal - then applied to do an MA in London. I felt I needed that both in terms of development of skills, but also in terms of accreditation, so I could progress in my career. My stay in London was useful: I did developed particular skills, in terms of different areas of knowledge, fundraising, audience development. I did go back to my country and was able to apply some of that. Then my personal interest took me to the PhD route and then, later on, I became an academic myself educating/training others. [00:19:48] I teach in a very niche area, international cultural relations and cultural diplomacy, but my department [the Institute for Creative and Cultural Entrepreneurship] has a very successful MA in Arts Management and Cultural Policy, and I'm in contact daily with students that were as myself cultural professionals and who are looking for training. In my professional life, I have been involved with research projects that do try to bridge that gap that exists between being a cultural professional and being a researcher. So I will show you some websites that demonstrate exactly that. And I will start with this one. This was two years ago, the CREA.M project [<http://www.projectcream.eu/>] In this project we had partners from seven different European countries, that got together to analyse skills and competences necessary to develop the career of cultural managers. [00:20:53] A particular method of mentoring was applied, to help people getting into the job ladder. When we speak of these topics in general it is sometimes dangerous because - as Milena pointed out in relation to her country, and I could say the same in relation to Portugal - there is a lack of training for professionals involved in this area. In London the situation is different, there's a lot of offering and professionals really are spoilt for choice in terms what they have available in terms of training, both in academia but also within professional networks. Going back to CREA.M, I just wanted to point out that there are several outputs, there are several reports available on this website. The professionals that were the focus of this particular project, were helped by one-to-one mentoring to develop skills. So, here there was a joint effort of academic research into what

competences, what skills were necessary, and what the professionals in the field actually needed to develop. We had mentors, some of them were practitioners, some of them were academics. So there was a blend of knowledge and experience brought to develop the professionals. [00:22:45] Currently, my department is also involved in another project, using similar techniques -, I'm not personally involved in this project, so I don't know that much about this one. This other project it's about audience development [www.adesteproject.eu/], and in a way falls on the same sort of practice as the CREA.M project. Fundraising, marketing, audience development, are normally three key areas in which I find that students that come to us as cultural professionals want to develop in particular. Obviously, awareness in other areas such as cultural policies in general or, in the case I teach [*interruption*]... or in the area of international cultural relations are useful to develop awareness. Personally that's one of the reasons why I became an academic, because I wanted to develop the awareness of the professionals that culture has political implications. So, it's not neutral, you just... [00:24:03] for example, don't promote a particular culture and that doesn't have any meaning politically? It does, and that was, particularly for me, what I wanted to transmit to my students. Regarding these projects, I would like to stress that they involve different partners: Goldsmiths, ENCATC, professional agencies such as an audience agency which I'll actually show you here [<http://www.theaudienceagency.org>]. In the UK, quite a lot of research is also being generated by professional bodies, and I think that is something that should be expanded. However with the recent cuts in public financing for culture, in many countries that is not an option. For example, in Portugal we had an amazing body which was the Observatory of Cultural Policies that has been shut down given the current cuts in public financing for culture. Bodies such as this and the audience agency should be fostered. [00:25:02] Another example is "CultureHive" [culturehive.co.uk/], a resource managed by the Arts Marketing Association specialised in cultural marketing, fundraising and management. They have a lot of resources here available to professionals. So there is quite a lot of material. Obviously here we have the implication that this is available in English in this case, so we have to think about the case of professionals in other countries that may consider this a language barrier. So, the translation of the resources, not just having the resources available, but having them translated in different languages would be quite important. There are obviously other bodies, for example, the Live Art Development Agency, they publish useful guides [www.thisisliveart.co.uk/]. So, these are just a few examples of different types of areas and resources that are available but, as I said, in the case of the UK, yes, probably it's a situation that is not comparable with many other countries. Nevertheless I just want you to be aware of the wealth of information that actually is available online. Access, as my colleague earlier has already mentioned, is extremely important. Higher education in England is now promoting open access to academic journals and that is something that is being implemented at the moment, and it is hoped that by 2016 all journal articles will be in open access. So free access for everyone. I think this is really important but does require an investment from the universities to be able to ensure that that actually happens. Another organisation that I think is also interesting is Platform London [<http://platformlondon.org/>] that works in arts, activism, education and research. Although not focusing exactly on cultural policy, they are very relevant because they provide a really broad view of the place of culture in society, and I think more and more this is extremely important. So in this organisation they are very focused on society, funding of culture, and focus a lot on funding by oil companies – such as the case of BP and Shell - and they fight for the point of view that this not ethical and we should not accept that. So a very particular specific case here. Since we are running out of time, I just wanted to focus on one last aspect: the tension practitioners-academics and how that sometimes is played out in the actual profession. And I see that happening in my institution. We have academics, like me, that run programmes. We have a wealth of guest lecturers, normally practitioners that come in to particular lectures. [00:28:35] What I see is that increasingly is more and more and difficult to pursue a career in academia, and be a practitioner at the same time. In the case of my institution, I see requirements such as "you have to have a PhD" and then more and more the gap between practice and theory widens. I see colleagues that want to

do research, want to continue their practice, want to teach, and it's really difficult in terms of career to be able to do all that at the same time. And if universities are not equipped to support us as whole professionals, then it is increasingly difficult to maintain that sort of bridge, because we would have a growing divide between those going into academia and those that are the practitioners. We can further discuss this.

Chair- Annick Schramme

[00:29:57] Thank you very much. You added some new aspects to the discussion. About the open access, you said that a lot of information is already available online. Maybe that's typical for the context of the UK. In the future, all articles, scientific articles, will be also in open access, but that requires an investment of universities. Another point that you emphasised was about the place of culture in society and the increasing private funding for culture. This evolution is not neutral. There is an important ethical dimension on the way culture is funded that will remain a very important topic also for the future. Your last point was about the combination of academic research and the practice: As a lecturer it becomes more and more difficult to combine both experiences. Universities require that lecturers are doing research in the first place and that they got a PhD.

Now it is time for our third speaker. I like to give the floor to Marcin Poprawski.

Marcin Poprawski

[00:31:04] Thank you very much. So I would like to stress mutual interaction between cultural policy researchers and cultural sector actors, that involves those who are more interested in cultural policy but also in theories that have to do with cultural management of course. And as we know, as we are sitting here, we are very diverse in different disciplines we represent, or where we graduated from, or we did PhDs about... The cultural sector is even more complex of course, and that's the huge professional and geographical diversity we are dealing with. So, these actors have to do with teaching, training, consultancy, decision-making process. We are talking about quality of the staff that is working in cultural institutions, cultural organisations, city halls, governance bodies and entrepreneurs, and many more. Personal stories are more interesting, like gossips. We are starting with some personal stories, I will start with my personal story too. Because I consider myself as a cultural policy researcher, something like Jekyll and Hyde, or Golum and Smeagol, taking a more contemporary example, like being in two dimensions one time. I think that kind of field is very much inhabited by such strange animals. Well, the question I hope we will be able to answer is what are advantages or disadvantages of such a situation? We are very often involved in practice, being also academics. That doesn't make our academic life easy, but from the other side, I would say, I would admit that my academic work would never make sense if I would not have that other alternative simultaneously. I was a musicology student and I met my friend who was a copyright law student and we created an association who provided services for young musicians to enter the work market, so we were providing different kind of stuff to promote that. When I was finishing my PhD, I was already an executive director of a cultural institution, that before I entered it was in a tremendous crisis, I worked for three years to build it again just from the base. And then, now, I'm also spending a lot of time, in fact, and a lot of nights, organising and conceptualising one of the biggest guitar festivals in Europe, which is of 20 towns, 50 events in the year, so it's really huge organism, I have to manage organizational staff of 20-25 people every year. And most of them are some of my past students, or present students, who are getting into their work practice with me somehow. And I would say that... well, I need it for the refreshment of my thoughts, to see, to experiment even, to see how it works in practice. So I would never quit practice I think. Maybe my university will force me to do it, but until now I'm surviving. In fact, I feel very comfortable with our ENCATC network, which consists not only of academics, and universities, but also of different institutions or organisations, that gives us different feedbacks,

different reactions, different perspectives,. We are much richer, being academics, having such a friends in the network, and such connections. We think that 140 institutions that represent different kinds of interests, different kinds of perspectives, experiences, that's really great. So that's why I think this is the good place to talk about that, that kind of organisations we are here representing. So when doing a kind of schizophrenic dialogue with me myself, when preparing for the sessions, thinking about what I would need from research as being a practitioner and what I would need from practitioners being a researcher, I made a kind of short list, I would try to follow it. So, of course the practitioners, what they need, and both cultural operators but also, I don't know, city mayors or people that have to do really with cultural strategies, culture-led city development, they need a kind of tools, tools for change, tools for innovation, tools for development or tools for security, different options. They want like cultural CIA, cultural intelligence, to provide data, but also to interpret data, to translate some languages or codes... So this is really, I think, something that they expect and, what's more, they expect also valuation, or a kind of confirmation from authority. There's the typical situation of the city mayor who much more respects professors who tell him that he has to do something than his own department already advising the same solution. Even without research, it's just a kind of authority, a position, rank of a person, or name, etc. So, we have to consider also such an interaction, virtual but still, it exists. So, interpretation of different languages, languages of academia and the practice. And also, to give some tools for what is so much expected today, a kind of inter-sectorial synergy between public sector, private sector and civic sector, which is not so easy to operate, and also different kind of research activities and tools are available to help practitioners. On the other side, what researchers would expect, what you would expect from practitioners. We partly represent ENCATC here. Researchers are often looking for some kind of problems, something that doesn't work and we can repair, or we can provide solutions... if we talk more about applied sciences and cultural policy, not only theory or history of cultural policy, of course. But also history could really teach a lot... But what researchers need even more, is an access to sources, data, to people, to projects... they want kind of an access to those who can give, with whom they could talk, or they could observe, this is some kind of access that theory, or academia people really need. They need access to the field, and that's what practitioners can provide to them. In a more or less intelligent way of course. [00:38:11] Of course, academics want to check their theories in practice, that is why they want to give certain kind of energy into spending time with practitioners, to check if that is working. And also I think academics are interested in having the field for next generation scholars to train, to expertise, to experience certain kind of things. I would like to shift shortly into the second point, I mean, the cultural policy people in the sense of city halls, regions, governments... So, there are certain expectations for researchers' role in cultural policy practice. And of course there's the dilemma, should we be active or passive? Is it allowed to be active in cultural policy, you know, creation or rearrangement, or whatever, to write strategies, etc.? And there are, I think, two dimensions that are really most welcome for doing active role, it's not only in cultural policy, in social sciences and humanities in general, so transformational change, like my example of transformation from communist country, Poland, to liberal-democratic etc., so lot of expert professors came into action there, it was a big movement of being involved, doing things for people, doing things for society, and not having looked on that from the distance, we have to have been involved. And the second dimension is crisis of course, in the crisis we want to help, we want to be involved. Otherwise, it's much more discursive, if we want to enter, if we want to "sell" ourselves to city mayors, or presidents or ministers, etc. Another aspect that got huge attention in recent decades, I would say, is about the city, city as a main interest, so culture-led city development. And I used to research, use such a tool, so I used to research, cooperate with several cities... We did a kind of research, that we investigated the resources, potentials and deficits of, I would say, cultural spheres in the city. The city has a choice to do a kind of strategy for culture for the city, or employ, a kind of PR agency, to have a vision, to have a certain kind of power instrument, to make a PR, or they could choose a research project, to look for cultural development, however we would define it, in the sense that we are involved in certain kind of,

not city-branding, but really doing something for inhabitants, talking about the perspective of next 20-30-40 years, and not just the, you know, the electoral campaign of next 2-3 years. So this is another perspective, and this is also a kind of solution to make strategic tools involving in that deficit, resources, potential of the local community. What was my observation of involvement of researchers to this process? It's that, when using a proper method, like for instance a properly done focus group interview with certain kind of groups, you not only do a research and collect some data, information, but also inspire people. That's a very nice effect that you are strengthening local leaders somehow. I have got the honour of doing a research session in which people of 40, 50 or 60 years old, in a small community of 30.000 people, or 50.000 people, doing similar things, they have met for the first time in their life discussing things of what they are having in common, what common problems they got... So that was a first forum for discussion, nobody else provided it, but the researcher who came from a distant city and just wanted to know something, ask some questions. And they spent 3-4 hours together, and they then form a certain kind of forum that meets every month etc. So, there is a kind of an instrument of change in practice that can be very easily done by researchers, without really doing something bad, something dirty. So, these are the solutions that we should consider, that we have influence, a strong influence, just being a kind of expert, authority, professor who came and... there is a kind of mobilisation: "ok, now, we have somebody who wants to help us, etc. And now we are also much more involved, much more active". That's very often the effect. Ok, I have to finish, I have lot of more notes but I will leave it for the discussion. I just want to add that, talking about education, the third aspect, I think what cultural researchers could provide, because of their intellectual orientation, I mean range of interest, they could talk in some places... they could be advocates of a cultural balance. Depending on the place, somehow we have more, you know, more progressive or more conservative, cultural content, but also (...) that cultural balance, to keep all voices present in the community. And also, I would say, to be the voice of the neglected, voice of the suppressed, the voice of those who are not accepted, or cannot really speak up... So this is the role of the cultural policy researcher too, to give the voice to those who are silent. And I would say that the most important thing for me in recent times... is that kind of constant discussion that aesthetics and ethics have much more in common that we would expect, but we have to think about it. And this is the role of a cultural policy scholar, is much, well... maybe they read a little bit more books than practitioners, because they don't have the time basically, to justify that, and also to give an argument to reunite aesthetics and ethics, somehow, to not separate aesthetics from ethics. And that's I think one of the most important things...

Chair- Annick Schramme

[00:45:19] I think that's a very beautiful statement to end your intervention. Thank you very much. As Carla, you started with your personal story as a musician and an academic and you were also emphasising the unique role of ENCATC as a platform of researchers and practitioners. First, you talked about the needs for research, but you stated that this is a two directions process: it's not only that researchers want to know the needs of the practitioners, but also the practitioners need the researchers. They need to help each other. You emphasised also that [00:46:05] culture is not neutral. We need to reposition ourselves in a changing context: like the transformation from communism to post communism in Eastern Europe, the financial crisis since 2008 and the increasing importance of the local level in cultural policy. As academics, you have a responsibility and an authority that you have to use to help the cultural field. You need to do something back for society. There will always be a tension between politicians and policy researchers, when you are doing policy-based research, [00:46:54] you need to be aware that politicians are using the results in the way they want it. So that leads us to the question: how do you manage the results of your own research? Because there is a risk that politicians are using it for their own interest. We need to position ourselves in this discussion. And, finally, you put forward some discussion points about education. One is that as

cultural policy researchers we need to advocate a kind of cultural balance. We need to keep all voices present in the community, also those voices that are neglected. And, finally, you want to discuss the problem of aesthetics and ethics. In your opinion, you can't separate aesthetics from ethics, the cultural policy researcher needs to reunite both.

After summarizing the main points of your lecture, I want to give the floor to the audience. Although there were a lot of interesting discussion points, I suggest to start with the main point: what is the relation between academic researchers and the cultural field? And can we influence them? Can we help the professionals with our research? Is there someone who wants to start the discussion?

Audience 1 [Richard Russell, Arts Council of England]

[00:48:25] My name is Richard Russell and I'm the director of policy & research of the Arts Council of England. I was fascinated to hear each of the speakers who talked about some of the issues and challenges of engaging with the cultural sector from the perspective of the academic environment. Because, I have the same challenges from the other side, and what I found very refreshing was the expression of the concern about how to make these connections. So it seems to me that there's a desire and the willingness on both sides to try to come together. But there's something that's stopping that from happening, and if I have a question, I suppose is what do you think that the kind of key barriers are? What's the thing that will help us to move together if there is this willingness, which I believe that there is, to being able to do that? A quick plug, there's a similar session on a similar topic this afternoon, that is being run by the International Federation of Arts Councils and Culture Agencies, that will be discussing the same issue but from the outside if you like.

Chair- Annick Schramme

[00:50:10] I think one of the main things was already mentioned by Milena, that is that also academics are under the pressure of the system to publish, to publish or vanish, and you have to adapt yourself to the rules of the game, of the system of publishing, but maybe you want to add something else.

Milena Dragičević Šešić

[00:50:29] At the University of Arts, I'm teaching, besides cultural managers, also artists. And artists are saying, specifically visual artists, that in today's world they are totally lost with curators whose vocabulary is totally different from their vocabulary. And they don't understand even texts about themselves [*laughs*]. No, really, that's reality... Because curator feel obliged to write for other curators, to be appreciated by other professionals like researchers, he writes in a hermetic way. We academics, we are writing for other academics, so if I don't go from Bourdieu to whoever, I am not showing my intellectual capacity, and academic "rigor", and with all those quoting I am inhibiting cultural professionals to read and to understand my real message. So, there are many of these symbolic barriers or psychological barriers to "enter" in somebody's text. On the other side the real encounters between artists and professionals are not stimulated except in countries which have Arts Councils. Arts Council of England, is acting as a body connecting stakeholders... but in the countries where there is no such organisation, where the culture is organised directly, or led, by ministries of culture, there is not intermediate body who might act as such. So, yes, in Arab countries, during the Arab Spring, there was a lot of movement to make forums and things like that. In my country also, it's more within the independent sector, (not anymore like dissidence used to be but still kind of dissident cultural movements), that we organise platforms, to speak about precariat in the cultural sector. Artists organise that, but they need researchers, they need us and they ask us to provide them really good arguments. They feel precariat, because they are living on the edge of survival, but how

they can prove it? They don't have facts, and in this respect, their need was totally different than the need of Ministry of Culture, who would need different data, to show what was the impact gained through new instrument of cultural policy like purchase (state) of artworks] or any other. We need more intermediate organisations, independent ones, to connect the world of research and the world of practice. Sometimes it can be a professional organisation like in theatre world it's OISTAT, organization which focus technology of theatre. I know that they use a lot of research although that's really a practitioner's organisation: organization of scenographers (stage designers), theatre technicians, technologists and so on... We need a rise of professionalism within cultural sector to become aware of the need of research, but also willingness of researchers to devote their time now rewriting or making communicative their academic texts... What you have shown Carla, is very good... "Academic rigour, journalistic flair". That's a very good subtitle.

Carla Figueira

[00:54:31] Yes, I think this is a very good example of the academic world trying to engage with the public, and writing in a different way, to be able to reach the public. So, I think this is a very good example. But from an individual point of view, and going back to what I mentioned earlier, there is a lot of pressure for individual academics to produce different types of research... For example, in my department, [00:55:14] you can engage with theatre Saddlers Wells, doing analysis and reports on their development, of their audience... So there are different types of research in which you can be involved. So it's departments also at universities that have to be able to favour the development of the individual and maintain a broad research remit.

Audience 2 [Dorota Ilczuk, Professor of SWPS University in Warsaw (Poland)]

[00:55:39] Dorota Ilczuk, Professor of SWPS University in Warsaw (Poland). I would like to say that of course we all know about the division between practitioners and researchers, in all disciplines... not only in our... But also what I'm observing in my country, at the moment, is a sort of supermarket of research projects on cultural policies. And I'm sorry to say this, but there are so many different reports, of different quality, sometimes the quality is really very low, sometimes it's really fantastic, sometimes is very average. There are many foundations, there are many operating organisations doing this kind of research, and then there is nothing like conversation, real communication between them altogether. And in a way we are lowering the meaning of our outcome. It happened to me that when I think... one year started our labour market of artists, creators, in Poland, last year, I met a person who did nearly the same... also with the same idea, but I met this person in the conference of cultural economics in Montreal, from Poland, the same person from Poland. So, it is really stupid, we should have met at networks, or the same kind of organisation that are hosting these conferences in our country, because, really, there's a sort of mushrooming of cultural reports...

Chair- Annick Schramme

[00:57:11] Thank you very much. I think indeed that universities are more and more depending on external funding. There is a growing competition between consultants, and academic researchers for this kind of policy based, external funded research, and it becomes, also in my experience, a real problem. The question arises: who will control the quality of the output of the research?

Audience 3 [Jennie Jordan, De Montfort University in the Leicester (UK)]

[00:57:56] I'm Jennie Jordan from De Montfort University in the Leicester UK. I am absolutely fascinated about the conversations you've been having. I spent yesterday in an airport because my flight got cancelled on a fit conversation with a fit practitioner, trying to understand how to deal with arts capsulizing audience data to develop her own audience research and to develop

the audience for her own... and misunderstanding that data set because she has no training, it's quite the fact that she got a PhD in ... politics, not understanding the world we research. And I think it's really important that we create that connection within the universities, with the courses teaching the artists and, you know, I think that's happening as well.

Marcin Poprawski

[00:59:16] I have a short comment, maybe trying to answer to your question and support my colleagues speaking about communication that researchers are doing, or not doing... That reminds me of a kind of a metaphor, analogy, with medieval scholars, who were not publishing too much, so they were forced to speak, to be rhetorician in some way. I think also that practitioner need such a, you know, frontman, somebody who can really explain, and speak up, be a kind of communicator. Whenever I am talking with people from institutions, specially old institutions, cultural institutions, one of the biggest problems is the communication methods, quality of communication. I would say that teaching communication for cultural practitioners, methods of communication, is one of most important things now, and also researchers should learn that somehow, be a frontman, and showing how to communicate, how to translate language, vocabulary... I loved it, that picture of visual artists not understanding the texts that are about them... So, that's a good example.

Audience 4 [Patrick Ebewo, Tshwane University of Technology of South Africa]

[01:00:41] Thank you very much. I'm Patrick Ebewo, I'm a theatre professor at the Tshwane University of Technology of South Africa. I want to express my appreciation to the three presenters. [01:00:59] This particular topic, research, because the country I am based in takes research so seriously that people are being rated. We have rated researchers across the universities, and the government pays... If you are rated, you are paid money, a, b, c... and so forth and so on. [Milena adds "we also"]. Very good, it's very important. But unfortunately, what worries me with issue of upgrades is that there should be a balance. The artists... artists are not... there's the Faculty of Arts, where I belong... There are many professional who say "I don't want to have anything to do with research", even though they are teaching arts, even though they are practising arts, [01:01:46] even though it would be good for them to recruit from that research which would help, facilitate that teaching. Many of them (...) at research. But I'm happy that you said that should be this balance. But there is an issue that you raised, you said too much... there seems to be too much dependence on what, I would say, is social sciences research methodology, which is quantitative. But I think the problem is... it depends on what topic you are handling. If the topic demands quantitative approach, there's nothing wrong with that. If it demands qualitative, I don't see anything wrong with that.

I have one question for you. I want you to assist us. You are talking about researchers or whatever being advocates of culture, but we are talking about cultural policy and cultural balance. I'm looking at a country like South Africa, I believe that some of you know the history of South Africa, and we are now trying to redress the imbalances of the past and more attention is being paid to what we call "the previously disadvantaged areas", the blacks. Now, in formulating cultural policies, because I'm asking this question because it's a burning issue now, you may be able to give me an insight, in formulating a cultural policy, in a country like South Africa that is trying to heal the wounds of the past, would you still advocate for cultural balance approach?

Marcin Poprawski

[01:03:30] Yes, it's a very tricky question of course. Yes, I admit that I'm talking from my own perspective. I have not so much to say about South Africa. Maybe Milena has much more experience with South Africa, but I think, well, in some way, yes, in some way, because everybody has got rights, yes? But, to consider all possible voices, not only to be progressive,

and everything that is traditional, that is old-fashioned, is out of the business now, we don't talk about that. This is now a trend, like in many European programmes that we see these key words, yes? We are so much focused to get grants and money for key words, sustainability bla bla bla bla, but then we lost our traditional culture. Like the example of Milena with the research on ethnomusicology, nobody considered that... But this is a necessity now, and not fashionable topics, so that was my understanding of a bad balance. I mean, I'm not talking about very, I would say, political issues so much, I am talking about the trends in culture, yes? Like progressive and conservative, that's like... you know... Like in Wolfgang Amadeus Mozart times, Mozart would never ever, write his operas if he would not have certain kinds of counterparts. From that friction, culture is developing, between what is modernist, what is traditional... And if you, I would say, put stress on only modernist, progressive, provocative, I don't know, discourses, and you forget that... It will appear anyway, yes? But you have to keep that at least in your sides, all the situation that has some representatives, has some people who have interest on that... Like, for instance, in Poland, we and other post-communist countries, we used to have a kind of... folk music performance, in folk orchestras, yes? So, it's unnatural, it was made mostly for propaganda of the communist regimes, to show the rural people culture, etc. Instead of intelligentsia, because the last was not so much... preferred. But now is old-fashioned, nobody wants to talk about that, but still there are people who did it, who had experience in that, in some parts of the country it was important to have that, some people, elderly people, still have a sentiment to that... so that still is a part of the cultural landscape, we cannot just neglect that.

Carla Figueira

[01:06:01] Can I just briefly add something? I see cultural policy also as a political vision, so it's not neutral. It will depend on the Government, to change the policies... But yes, I think it's up also to the grassroots, to be able to try to influence that policy and make their voices heard. So I think, what you were saying, in terms of now giving voice to the previously dispossessed, it's also the task of civil society, that needs to organise itself and try to make their voice heard and their options taken into account in the development of policies. The other point you made about researchers and writing and practitioners not wanting to write: on that point, I also want to say that academic writing can be daunting, and very scary.

Audience 5 [Ofonime Inyang, Tshwane University of Technology of South Africa]

[01:07:40] Ofonime Inyang, Tshwane University of Technology of South Africa. Your question to us was... what... if I understood it, what can we do? How can researchers help you do your work better? Was that what you were saying?

Marcin Poprawski

[01:08:08] Well, I was actually... the question was what are the barriers... to collaborate, to foster the relation between researchers and the cultural sector?

Audience 5 (continuation)

[Ofonime Inyang continues] [01:08:25] Ok, the barriers. I think one of the barriers is that you find the parties... of the time. This could be called "the barrier of the bureaucratic bottlenecks". It is a very important barrier. And I think it is a barrier. And I think it is a barrier to be handled very urgently, something should be done. Because artists do have the commitment to be involved in your programmes, in your projects, [01:09:08] but they encounter so many bottlenecks, that frustrate them. That sometimes makes them have a (...) about the kind of contribution they want to make. And the situation sometimes becomes worsened by the fact that, you on the other side, sometimes misinterpret artists' reaction and frustrations from those bottlenecks, you sometimes misinterpret that, as representing lack of capacity to engage with maybe certain

organisational standards, that you might find other professionals, maybe from the economic background, doing their research... So I think if you do something about those bottlenecks, wherever they are, the relationship might become a bit better.

Chair- Annick Schramme

[01:10:23] Thank you for giving the perspective of the artists... But you were mainly talking about the relation between administrators and the artists, more than the relation with the researchers. Could you give a short reaction on that?

Audience 1 (2nd intervention) [Richard Russell, Arts Council of England]

[Richard Russell] [01:10:38] Yes, because I think actually that leads to my (...) about organisation, and self-organisation, and the ability of groups, of people, people who feel outside of the system could be self-organised in order to be able to be better represented within that system. I think governments and institutions should take the responsibility seriously to try to engage better with... a wider range of people. But whether that's represented collectively, I think that can help to move things forward.

Chair- Annick Schramme

[01:11:09] Yes, a lot of questions, but we have not so much time left. I will collect some of the questions before answering them.

Audience 6

[01:11:15] Carla mentioned that in Portugal we used to have the cultural observatory that was closed and (...). Question: in ENCATC you have a thematic session on cultural observatories and I was wondering to what extent you find these successful bodies and are cultural observatories a forum to bring together researchers...?

Chair- Annick Schramme

[01:11:33] Thank you. Then, you had a question?

Audience 7

[01:11:37] ...coming from Denmark, Yes, more a comment to your question: what are the barriers? And, from my experience, one of the barriers is to be aware of this friction of producing useful knowledge and using useful knowledge. You... a conversation about how practitioners are actually using the vast material available, and within UK we don't have that much material available. It's essential and, from my experience, re... forget the reports, they are not read, they are not news, and they are not where the cooperation is actually fruitful. [01:12:24] They might have to be there, in order for others to learn from the cooperation. But it's more the accumulation of experience that is the production of the knowledge that needs to be done in partnerships and cooperation, that takes quite a long time. And in finding the methods and ways to engage that... implements the knowledge but also, as you said, have research... From my experience, focus groups, institutes, that kind of workshops, stimulating reflection and communication is essential if the cooperation between researchers and practitioners is going to be successful.

Chair- Annick Schramme

[01:13:18] To find other ways, other methods... Kind of co-creation at producing knowledge [response from the woman from the audience: yes]. A comment?

Audience 8

[01:13:31] I just concluded my Ph.D. research in cultural policy, and last spring I coordinated a conference gathering music curators from Europe and North America and there was a research team that manifested, expressed its interest towards this event, and asked us to join the event and to include the exchanges made by the cultural professionals into their own research. I was surprised that one of the comments of the organisers was: "oh yes, the researchers can come, but they are always behind us, because we do things, it's purely intuitive, [01:14:33] but the researchers they provide themselves, but we are already somewhere else". So I thought that he was not completely wrong, not that he was completely right, but there's a truth in this. So, that was an obstacle, there was a prejudice that can be sometimes right or wrong. And the other thing is that, during the event, when all the people was there for the whole duration of the event, it was four days, the main responsible of the research project was absent, he only sent one of his students. So in terms of creating a link, or creating the involvement of the researcher has to be very clear. So that the practitioners feel appreciated...

Chair- Annick Schramme

[01:15:19] Thank you. One more question, and then we'll ask a reaction of the panel.

Audience 9 [Jennifer Novak-Leonard, University of Chicago (US)]

[01:15:30] Jennifer Novak-Leonard, from the University of Chicago in the US. [01:15:45] I want to build on Richard's comment on the willingness of arts organisations to utilize the data that's available. In the US, from my perspective, there's a small segment of arts organisations and leaders that are very progressive, interested and not even regarding data (...). And I see two different kinds of information, arts management and practice on how to manage and arts organisation, and then there's the broader picture, policy... And I think there are some differences there. [01:16:23] But one challenge I see is that many practitioners are not necessarily interested in the information, what they are interested in information that supports how they are currently operating. So, they are eager to get that data, information, but not necessarily to take a more critical look at their work. Milena made a comment on embedding training and research for students of all levels, and I agree and I am interested in exploring that more. My question is: current arts practitioners, how do you create a behavioural change so that practitioners are interested in information from that critical perspective? I'm interested in any ideas...

Milena Dragičević Šešić

[01:17:16] I wanted to react adding my experience from India. When I was invited by theatre professionals of India, by the "Indian Theatre Forum", to teach them art management, I refused, saying: "whatever I'm going to tell you, it's going to be useless in India. You have to produce your own knowledge, you have to do research and I'm going to help you. I'm coming to be your catalyser to do research on your own, to produce your own knowledge". I have to say that this process lasted already 4 years, and it ended up in creating trainers from professionals, from those "Indian Theatre Forum" members. They became capable enough to run their own first capacity building programme for Indian Theatre Entrepreneurship [SMART]. It will start in January 2015. It's really necessary for theatre professionals to make their own research. However, don't idealise the use of research in cultural practice. In 1992, City University of London proudly presented to us, European Cultural Managers [at European Diploma in Cultural Project Management], how their professors were involved in theatre audience market research. Then we asked: "and? What was the use of this research?". [01:18:51] And, the use, the outcome of this research, from our standpoint, specially for us coming from ex Eastern Europe, was very bad. What used to be 80% of drama theatres on West End, became 80% musical

theatres on West End. Why? Because audience research showed, data showed that tourists (which are those who are paying theatre tickets) are interested mostly for musicals. So, if you are a theatre producer, you got the clear indication: don't use drama play, do a musical. Or, if you want however to do a drama, take a contemporary drama writing, 3 persons, no more, because that's suitable for touring. Thus, sometimes research, specifically in arts management supported by cultural policy intentions, might give data which are very risky... We have to be cautious especially about all this research concerning creative industries. For UNESCO I have to do the project of Technical assistance in Cambodia and, I have to tell them that it is not possible to implement creative industries policy in Cambodia. And they say "Why not? This is a UNESCO world policy", and they offer me data to show its importance. They pull out data from United States, from England, etc., which shows that creative industries are highly contributing to GDP etc. etc. But, in Cambodia even the State TV does not pay copyright [*laughs*]. So what kind of policies we can implement there? Ministry has even been surprised about our question: if public television pays copyright fees to musicians. They responded: "artists should pay Television for broadcasting their songs". What kind of creative industries we are talking about then? [01:20:13] So, yes, the production of knowledge should be done in a close collaboration with local researchers, practitioners in one certain context, because in spite of our academic rigor, scientific approach, we, coming from one part of the world in another, we come with different fantasies, prejudices and ideologies in a different eco-system... Differences still exist in Europe regarding East-West. Not to speak going outside of Europe, what kind of clashes might happen which we sometimes do not even envisage... and, briefly, from my standpoint, cultural observatory can be extremely good but can be also very bad. It depends on the people who are leading it. In France, in Grenoble, it works really good connecting professionals and academics, of the University of Grenoble, to make a specific MA only for professionals... Some others, which in the meantime disappeared, I'm not going to mention names, were not contributing much, neither to science neither to practice.

Chair- Annick Schramme

[01:21:37] Maybe I can also add a comment to your question. I think there's also a difference between the education programmes in cultural management and cultural policy. In our programme, I'm leading a programme on cultural management, a main part of the programme is focused on an internship in cultural organisations. They must analyse a management problem, and on the base of an analysis they have to formulate conclusions and recommendations to the organisation. And, more and more organisations are coming now to us with research questions. We are collecting these needs and put them on a list that we share with our students. In this way we try to match the needs of the organisations with the research done by our students. So in this way we try to serve the field. Cultural management programmes are different from cultural policy programmes.

A last question or comment... Anita, do you want to do a last remark? You have also a different experience.

Audience 10 [Anita Kangas, University of Jyvaskyla]

[Anita Kangas] [01:22:40] I am coming from University of Jyvaskyla. Thank you very much for your presentations (...). I would like to ask: which are the main interests of the scientific journals that you follow?

Marcin Poprawski

[01:23:26] Well, I like the journal which is linked to this conference [IJCP]. It's one of the good ones. But, it's very hard to answer the question, if we talk about really interdisciplinary things as we are... I have to admit that I had very often looked into those journals that are more in the

management field, but management more as a humanity, more than economics. There are a few like that and you can follow them.

Milena Dragičević Šešić

[01:23:56] I am using different journals, I'm more looking for cultural studies and humanities... cultural research in different domains... It can be cultural tourism, and tourism generally,

Marcin Poprawski [01:24:09] Anthropology.

Milena Dragičević Šešić [01:24:10] Anthropology, sociology of culture, culture of memory and other related areas.

Carla Figueira [01:24:12] I don't have a 'Bible', I just look across a range of subjects. No Bible. Open minds.

Audience 4 (2nd intervention) [Patrick Ebewo, Tshwane University of Technology of South Africa]

Can I mention one? There is one journal called JAMLAS - *Journal of Art management, Law and Society*. Very popular.

Chair- Annick Schramme

And IJAM is also a journal in cultural management. ENCATC has also started a journal for cultural management and cultural policy research I think it is still a main challenge to share our knowledge.

Milena Dragičević Šešić

Our ENCATC journal should be the best! [Laughs] You are all invited to contribute!

Chair- Annick Schramme

[01:25:07] Thank you all for your contributions.

[Applause!]

Noise – people discussing and leaving the room.

Silence for 20 seconds]

Audience 11 [Amine Moumin, Morocco]

[Professor from Morocco Amine Moumin] What is missing in our field? I underline very important words of professor Milena about importance of research in development of cultural policies. We lack a lot of facts in our region – about infrastructure, artists, laws and regulations...

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