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

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

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Dancing Together: How Private Dance Studios in the US Integrate Community Engagement in Dance Education?

Wen Guo, Assistant Professor of Arts Administration, Elon University (United States) and Casey Avaunt, Assistant Professor of Dance, Elon University (United States)

Type: Abstract
Keywords: dance studio, community engagement, equity and diversity

Description of the proposal: This article examines community engagement in private dance studios across the United States. We define private dance studios as those nonprofit and for-profit dance studios outside of K-12 institutions that are independently owned and operated. Without sufficient government funding support, owners typically must negotiate the economic market alongside educational priorities. Community engagement practices in dance, while not homogeneous, can be broadly defined as the act of making connections to the public through dance-related activities. Sherrie Barr and Miriam Giguere (2020) suggest that "community dance is used to denote dance that is relevant and evolving from the common concerns of a community". This suggests that community engagement activities of dance studios often work with disenfranchised populations such as the elderly, those with physical disabilities or special needs, individuals with lower income, and any number of populations (238). Denise Purvis's (2018) review of the research on dance and community engagement practices from 2001 to 2016 found eight articles addressing community engagement in multiple settings. Yet, only one focused on community practices in the nonprofit sector. To fill in the gap, this study uses a grounded theory approach to address the following inquires: 1. What are the different ways private studios conduct community engagement activities? Specifically, how "community engagement", as a coded concept, is defined by dance studios? 2. What motivates private studios to conduct community engagement activities? 3. How do students benefit from participating in community engagement activities through private dance studios? 4. What challenges do private dance studios have in their community engagement undertakings?

Using a mixed-method approach, we collected data through both survey and in-depth semi-structured interviews. As dance studio owners and educators are a hard-to-reach population, we used convenient sampling as a non-probability sampling approach to recruit research participants. We sent out a survey to dance studio owners across the United States by using the National Dance Education Organization (NDEO) listserv and directly contacting studios.
Our survey received 44 responses, and 33 of the respondents from 17 states completed the survey. Eight of them participated in the in-depth interviews with us on Zoom. The survey asked questions about basic attributes of the dance studios and a series of questions that characterize the current community engagement practices and challenges of the dance studios.

We found that private dance studios are involved in community engagement activities of the following dimensions: performing, education, community service, and social activism. Studio owners are primarily motivated by their social and moral responsibilities as educators and good citizens to conduct these activities. Studio owners find these activities beneficial for students in three ways: 1. Cultivating a racially and equitable learning environment; 2. Providing a holistic approach to training bodies, minds, and morals of their students; 3. Giving arts education opportunities to students who do not have access to dance training financially and socially. Although most studio owners did not select marketing as a motivation for their community engagement activities, almost all the interview participants suggested that community engagement was an effective and genuine marketing strategy for their studios.

Presenter: Wen Guo
Wen Guo is Assistant Professor of Arts Administration and the Department of Art at Elon University. She received her Ph.D. in Cultural Policy and Arts Administration from the Ohio State University. She studies a broad array of topics in arts administration and cultural policy with both qualitative and quantitative methods. She is a recent research fellow of the Strategic National Arts Alumni Project (SNAAP) affiliated with Indiana University, the National Endowment for the Arts, and the Art Schools Network.

Presenter: Casey Avaunt
Casey Avaunt is Assistant Professor in the Department of Performing Arts at Elon University. She received her PhD in Critical Dance Studies from the University of California, Riverside. Her research interests include community studies, Asian and Asian American dance and the role of culture and gender in the production of choreography.

Digital engagement for visually impaired and blind artists: opportunities and challenges

Kristina Barekyan, Research Affiliate, Network of European Museum Organisations and German Chancellor Fellow, Alexander von Humboldt Foundation (Germany)

Type: Abstract
Keywords: Digital, inclusion, visual impairments, engagement, curating

Description of the proposal: Digital engagement with the arts has been increasing over the past two decades and has accelerated with the impact of the COVID-19 pandemic. Digital technology provides potential for a wider range of people to participate in a greater variety of creative activities. My study examines the theoretical and practical questions related to the digital engagement for blind and visually impaired artists. For my study, it is of interest to investigate what drives the artists with visual impairments to present their artworks in the digital space and to participate in online exhibitions; what challenges and what opportunities do their see for their art practice in the digital realm; how digital technologies can be used for development of their creative skills; what kind of educational opportunities do they miss and to what extent they are interested in the knowledge/practice exchange with the local and international community. I am also investigating communication, technical and ethical issues surrounding the digital collaboration between artists/curators with/without (in)visible disabilities.

Apart from examination of secondary sources, I am collecting data using online and face-to-face semi-structured interviews and questionnaires with artists, curators, cultural professionals and digital experts. In my research, I am also relying only on personal observation, collected during my work on the digital project "Artille", which is aimed at boosting knowledge/practice exchange between artists/curators with/without visual impairments in Russia/Commonwealth of Independent States countries and international community, audience and institutions. This project is currently being co-developed in partnership with the Nobel Peace Laureates Summit. This project grew out of my project partner's idea to organize an exhibition of blind and visually impaired artists whom she personally knew. As Covid-19 restrictions in 2020 made this idea impossible and I offered an idea of bringing an exhibition to the digital space. In May 2021, together with the Russian Deaf-Blind Support Foundation «Con-nection» ("Соединение") we launched an open-call addressed to everyone who was identifying him/herself as blind or having visual impairments and was interested in taking part in an online exhibition. Within a month we

received around 30 applications coming from all over Russia. The applications came from professional, non-professionals and self-taught artists with different categories of visual impairments. Some of them had rich exhibition experience in private galleries and museums or experience at art markets. Among the artworks were paintings, plasticine paintings, drawings, sculpture and ceramics. The images presented different subjects including architecture, portraits, animals, nature and pure abstractions. They were processed for uploading to the digital platform by our designer, accompanied by short descriptions and artists' quotes.

Working on the "Artille" project allowed me to understand from personal experience both the opportunities that digital engagement provides for artists with visual impairments, and the difficulties associated with this, technical, communication and ethical. I believe that involvement of visually impaired and blind artists into digital art projects and opportunities to work and to (co)create with the local and international artists/curators with/without (in)visible disabilities provide an important ground for developing inclusion in the arts sector, creating equal opportunities for artists with different abilities, reducing prejudicial attitudes and shifting societal norms.

Presenter: Kristina Barekyan
Cultural policy practitioner and researcher with seven years of experience in international cultural relations and museums management. Awardee of the German Chancellor Fellowship and Chevening Scholarship aimed at developing global leaders. Worked and studied in Russia, Germany, the UK, the USA and Austria. Developed vast networks with the arts and creative sectors in Russia and globally.

The Art of Urgency: Cultural Mediation as a Vehicle for Socio-Ecological Transition

Jonathan Rouleau, Research Professional, ARTENSO (Canada) and Valérie Paquet, Doctoral Candidate, Université du Québec à Montréal (Canada)

Type: Abstract
Keywords: cultural mediation, socio-ecological transition, cultural policies

Description of the proposal:
The climate emergency has led to a growing recognition of the need for a socio-ecological transition. This recognition has strong cultural dimensions, shaped by representations and narratives as potential vehicles of change. Cultural mediation is a way of connecting the social and the cultural. It can stimulate exchanges between actors (citizens, organizations, policymakers), and ultimately help produce dynamics of change and new solidarities. Is it conceivable to develop a paradigm in which cultural mediation bridges art and science, in which the public interacts sensitively with its environment while appropriating ecological ideas? Is it possible to create a favorable context for a "just transition" that is not only fueled by discourses of loss and deprivation?

ARTENSO, a Montreal-based research center on art and social engagement, explored the possibilities of these intersections by conducting documentary research on the relationship between artistic and ecological interventions. It illuminated the relationships between art, culture and social-ecological change, both in their conceptual dimensions and through practical considerations. It first examined cultural policies that address the relationship between culture and transition in the context of Quebec, and mapped initiatives that bring about transformations in the current social and environmental context. ARTENSO developed a typology to unfold the recurring goals and emerging axes of initiatives that combine artistic and ecological practices. This typology will be presented at the ENCATC Congress.

This study suggests that artists and cultural organizations can become agents of social change by exploring new methods and processes. Often conceived and presented separately, engaged art and ecologically responsible practices are nevertheless dimensions that, when articulated together, can challenge society on environmental issues, question the relationship between populations and the environment, and advance the fight against climate change.

Presenter: TBA
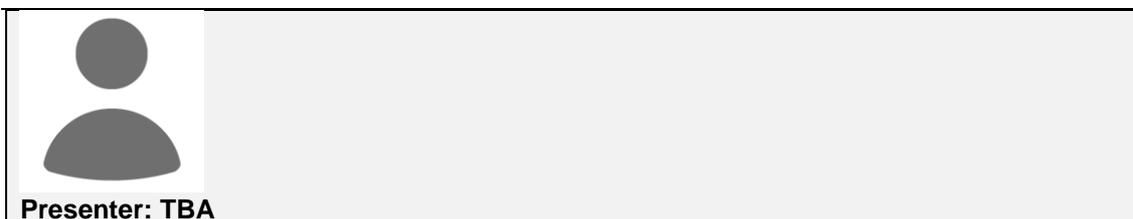
Case writing project-based teaching

Sunghan Ryu, Associate Professor, USC-SJTU Institute of Cultural and Creative Industry, Shanghai Jiao Tong University (China)

Type: Teaching Demo
Keywords: Business case, case writing, case analysis, problem solving,

Description of the proposal: This teaching demonstration aims to give an instruction and present a guideline on how to leverage business case writing/analysis projects to provide students with an opportunity to become familiar with the problem solving phases in cultural management. Students will participate in a short-term case writing project arranged by instructor, which requires students to use the knowledge and tools acquired in the in-class case writing workshop and apply them in the assigned case. Students will form groups of 3 to 4 people. Each group will be writing a business case focusing on a company during the first part of the course; writing business cases is best conducted through extensive data collection (e.g., web search, interviews, news scraping), discussion, debate, and knowledge sharing. The group project will be a hand-on experience on identifying and addressing real-world problems with an existing business. After finishing the first phase, each group will be assigned to one of the other groups' cases. Students are expected to analyze the cases based on the materials prepared by the other groups and prepare a presentation with slides. In addition to the case analysis presentation, each group will give feedback on the assigned case regarding how to improve the cases. In this demonstration, I will address how students could develop proficiencies in a range of skills throughout the course, including how to 1) solve management issues, 2) prepare materials for communication, and 3) deliver the materials in effective ways. Finally, potential applicability and expandability of the case-based method to other courses and programs in cultural management will be discussed.

Presenter: Sunghan Ryu
Sunghan RYU is an associate professor at USC-SJTU Institute of Cultural and Creative Industry (ICCI) in Shanghai Jiao Tong University (SJTU). He is also the founding director of the Center for Digital Creative Enterprise Research and serves as the series editor for the Digital Entertainment series of SAGE Business Cases. He was a research affiliate at Cambridge Centre for Alternative Finance of Cambridge Judge Business School, Cambridge University, and held visiting professor positions at the University of Southern California, US, and Warwick University, UK. Before joining SJTU, he was a postdoctoral fellow at the School of Creative Media and Department of Information Systems, College of Business in the City University of Hong Kong. He earned his Ph.D. in IT management from College of Business, KAIST. He received a MS in Culture Technology from Graduate School of Culture Technology, KAIST and a BBA from Korea University Business School. His research and teaching interests include digital innovations in cultural and creative domains and effective digital technology applications in the creative entrepreneurial context. His current research interests revolve around 1)

crowdfunding and its impacts on creativity and innovation, 2) customer relationship management and digital marketing practices in emerging online platforms, 3) business and community values of coworking spaces in the cultural and creative industry, and 4) digital entertainment consumption behavior of young Chinese consumers. At ICCI, he teaches *Management Essentials and Management Practices in Cultural and Creative Industry.* He is the author of the book "Beauty of Crowdfunding: Blooming Creativity and Innovation in the Digital Era" (Routledge, 2019). His research works appeared in top academic journals, including *Journal of Strategic Information Systems, International Journal of Electronic Commerce, Internet Research, Current Issues in Tourism, Electronic Markets, Arts and the Market, Information Technology and Management, and Electronic Commerce Research & Applications* and were presented at prestigious conferences such as ICIS, HICSS, Annual ICA Conference, and AOM Annual Meeting. He is the recipient of the 47th HICSS Best Paper Award, SJTU Candlelight Award (2nd Prize), SJTU Kaiyuan Top Faculty Award (Runner-up), and other multiple grants/awards for both research and teaching.