



# ENCATC

The European network on cultural management and policy

**2022**

## Congress Proceedings

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Internationalization in  
focus: theoretical,  
strategic, and  
management  
perspectives in  
education, research,  
policy and practice

# **13th Annual ENCATC Education and Research Session**

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In Antwerp and Online**

**Internationalization in focus:  
theoretical, strategic, and management  
perspectives in education, research,  
policy and practice**

**BOOK OF PROCEEDINGS**

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# On the *stage* of pandemic times. When Cultural Organizations and Universities *valorize* their collaborations

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## ABSTRACT

European Universities supply their education in a very competitive and global market. During the pandemic, universities suffered from the rapid change into a challenging and *remote* activity.

Above all, their multiple relations did not only and drastically evolve into online ones with students, but also with stakeholders like firms. Stages and internships evolved into online experiences with focus on adaptability, team building and evolving competences.

Cultural organizations always supplied stages to Italian universities. During the pandemic cultural organizations and universities versatily and virtually connect and *valorize* their professionalizing collaborations.

## Keywords:

University  
Stakeholder  
Stage  
Pandemic  
Multiple regression

The aim of this paper is statistical research about the satisfaction of for-profit and not-for-profit organizations hosting interns of Arts degree programs and how many stages can be a very important check of the match between skills and needs of cultural industries. The methodology includes a stepwise multiple regression of corporate tutors' satisfaction for stages of IULM University students.

## 1. Introduction

European Universities have competed in a global landscape for more than two decades and quality standards have become very stringent and binding for rankings inside and outside of Europe. Rankings have included an increasing number of parameters and universities have had to commit to these performances to attract stakeholders (not only students) and funds. These variables have included quantitative and qualitative targets of students' life during the curricula and soon after the curricula, above all as for the link between universities and entrepreneurs, firms, administrations, for-profit and not-for-profit organizations, where students may find, with the supervision of corporate (firm) tutors, internship opportunities and jobs, soon after being graduated. Long-life learning has today become a permanent opportunity for constant and persistent links between universities and entrepreneurial stakeholders. Nevertheless, this paper will be concentrated on the first experience of stages (internships?), while students attend their degree programs or soon after the final exam, after which they can have an extra-curriculum stage (till the end of the first year after the date of the final exam).

In the pandemic, universities suffered from a rapid change into lockdown and, as soon as possible, they engaged into a challenging and *remote* activity. Above all, their multiple relations did not only and drastically evolve to online ones with students, but also with stakeholders like firms. Stages and internships evolved into online experiences and, for internships in the cultural and creative industries with constant attention to international stakeholders, who, for example, got in virtual visitors of online exhibitions and heritages, whose organizations granted several online activities from virtual visiting to e-gaming, e-story-telling and e-edutainment.

Italian cultural organizations, museums, theatres, media corporations, event and festival organizers, creative firms, all of them have always supplied stages to Italian universities. During the pandemic, some stages transformed into online ones and some other collaborations were temporarily interrupted. After the most severe pandemic and as soon as these industries had cautiously re-opened, stages re-started in firms and in available months during the emergency period, from February 2020 to the end of March 2022, the end of the emergency period according to Italian law.

Jung and Lee (2016) studied the effect of short-term internship experience and find that it shortened the duration to find a job and enhanced wages, performance of both the employer and the employee, and job satisfaction. Moreover, Prianto et al. (2017) found that being involved in an internship program has a significant effect on the quality-of-life skills - abilities for adaptive and positive behavior - of the graduates and on the fitness to work. Most of the literature has confirmed that career opportunities grow with significant

professional experiences while being university students, and universities are internationally high ranked, when they supply significant internships (CIMEA 2021, OECD 2021)

From the beginning of the pandemic in February 2020 to the end of the emergency in March 2022, more than 250 internships were counted for students of Arts Administration Programs for IULM University in Milan. If it can be considered that Italian cultural industries tremendously slowed down during the stringency, these curricula regularly provided Internships and these internships allowed to deepen and consolidate theoretical knowledge and to acquire skills useful to understand and develop cultural production, organize and manage events and art exhibitions, to communicate and disseminate arts, both visual and performing, through new digital systems. Internships were professionalizing experiences and they enriched the collaboration among IULM, firms and students in a perspective of synergy during very extraordinary times: new competencies were developed (risk management, online curatorial skills, digital event organization, digital archives, etc.); adaptability and resilience were fully *valorized*; matching of online and offline – when stringency was alleviated and ended – they were both implemented with the full satisfaction of both students and cultural organizations. First of all, the satisfaction of internship tutors was tested and given evidence thanks to a permanent collaboration and the renewal of internships.

The aim of this paper is statistical research about the satisfaction of companies of national and international audiences (customers) hosting interns from the university during their degree and how many internships can be appreciated as a very important check of the match between skills, which are in the need of the most contemporary markets, and degree programs at national and international level. Thanks to their versatile communication with several and different stakeholders, universities can give evidence for their students' and laureates' employability during the pandemic, too. Universities can, therefore, grow in national and international rankings and comparative analysis.

The methodology includes a stepwise multiple regression of the satisfaction of firms, whose boards and tutors supplied internships to Milan IULM University students in cultural industries. The corporate tutors' satisfaction for internships are here estimated for main items of standard and constantly submitted (soon after the end of every stage) questionnaires: problem-solving, team building, goal achievement, multimedia competencies (from hardware to software), adaptability and proficiency of foreign languages (English) from a minimum score 1 to a maximum score 5. These items were detected according to national (Almalaurea) and international standards (OECD, 2021). Above all, they received focus and emphasis in very recent literature, with the aim of a more comprehensive understanding of quantification-based instruments in higher education sectors in European countries (Veidemann, Kraiser, Caciun, 2021; Wei-Chao, Chen, 2021; Zhang, 2021; Hillebrandt, Huber, 2020; Koenings, di Meo, Uebelmesser, 2020). As for the regression results, adaptability, team building and competencies for specific industries, they caused the most significant impact on the comprehensive satisfaction of companies and organizations, whose tutors supplied stages and, apart from the compelling evaluation and scores in standard questionnaires, they wrote final comments and judgements of every internship, so that it is possible to capture some differences in the professionalization between visual arts (museums, galleries, etc.) and performing arts (theatres, media, etc.).

Implications of the research are connected to the evolution of education programs. Adaptability, team building, and the change of specific competencies for different arts, both mean and involve that educational programs can vary after the pandemic and in classrooms of Arts Administration, risk management, emergency law and (social and inclusive) performance measurement are much more taught than before the pandemic.

## **2. The university between efficiency and effectiveness**

University performance - in terms of processes, outputs and outcomes (Martini, Fabbris, 2017) - and ranking (Locke, 2014) are binding commitments in a very competitive market. Corporate sponsorships, contributions, grants and government funding are all connected with performance metrics and universities might count disconnection of precious stakeholders and grant-makers if they did not compel with standards in the national and the international lawful landscape.

Thus, how about these metrics when the university purpose can include different goals and it can gain stakeholders' attention? The students' education is the focus of the university to attain and increase knowledge improvement, employability and contribution to the human and economic development of society (Vittadini, 2004). Levels and standards of knowledge improvement, employability and contribution to society are experience goods (Aitkin and Longford, 1986; Gori, 1992; Stiefel, 1997; Gori and Vittadini, 1998) which can be appraised from the end of the degree programs and not considering only resources in terms of business performance (Vittadini, 2004), but also for the quality of jobs, social life, and community - boundaries can be enlarged to regional, national and international - growth.

If efficiency and effectiveness are estimated in multiple ways and metrics, Lockheed and Hanushek (1994) proposed a model to evaluate university performance according to monetary terms, which consists of a cost-benefit analysis of the university investment (efficiency), and non-monetary terms for the knowledge brought by the university to the student (effectiveness). Secondly, they distinguished between evaluation within the university system or immediately following graduation (internal evaluation) and assessment outside the university system (external evaluation). Efficiency is still connected to economic and monetary performances, while effectiveness is related to a piece of knowledge, whose perspectives are not only constrained by career and wage (and any other monetary) satisfaction but also to the impact in social life, outside the university and outside the job market.

Within universities, efficiency is a cost-benefit analysis of revenues and expenses. External efficiency is the – cost-benefit analysis of the relationship between expenses and human capital of the graduates so that it can provide useful information in the selection of the right level of educational spending for a country (Lockheed and Hanushek, 1994) according to growing industries and their calls for human resources and capital. Internal effectiveness refers to the grade of the added value of transmitted knowledge during university studies or immediately after graduation (for example, for extra-curricular stages). External effectiveness can be estimated with non-monetary parameters, which can include employability (working capacity, type of

work, salary, etc.) soon after the end of the degree program (from six months to at least one year after the final exam).

Efficiency measures usually refer to revenues when decoding the output (for example, number of graduates) and to expenses when decoding the input (for example, enrolled students) but also to what takes place within the production process for number and grades of exams at different years of programs, number of stages and international programs (Erasmus, etc.). Revenues and expenses cannot monetize all these experiences, items, and performances.

Effectiveness in university is usually defined as progress and positive gap obtained by the students with respect to the expected one (Mortimore, 1995). If we refer to internal effectiveness, we can consider two points of view: (i) student's point of view, his satisfaction for different steps of the degree programs and the comprehensive result at the date of the final exam; (ii) the university's point of view, as for the number and qualitative characteristics of graduates (Vittadini, 2004). Considering external effectiveness, Martini and Fabbris (2017) focused on some items: employability rate; job-education matching rate and major-specific job achievement rate; job refusal rate; graduates' human capital, seen as his or her potential for rapid and successful professional integration and for a successful social life; additional training rate; adequacy of professional specialization rate; satisfaction of graduates regarding their studies; willingness to repeat the educational experience.

Internships can be the first (during the degree program) opportunity check for both the student and the university for employability, job-education matching rate, human capital as for present and potential skills, testing experience for the grade of professional specialization. As already mentioned, Jung and Lee (2016) studied the effect of short-term internship experience and find that it improved job performance with no delay in the entry in the job market and for the rapid growth of wages and job satisfaction. More, Prianto et al. (2017) find that being involved in an internship program has a significant effect on maturation of graduates and their advocacy for versatile jobs.

### **3. Evolution of University stakeholders and communication**

If stakeholders are individuals or groups without whose support an organization would cease to exist (Freeman, Reed, 1983), universities engage for different goals, contents and media with several of them: accreditation commission, students, communities, competitors, current students, staff, donors and grant organizations, entrepreneurs and their representing organizations (for example, the chamber of commerce), employers, professions, charities, government authorities, high schools, local government, management, media, ministry of education, parents, prospective students (Seres et al., 2019; Marshall, 2018). It consists of a wide range of individuals and groups who can match different interests and objectives of higher education: from curricula for skills and competencies to research, from stages to lifelong learning.

As a matter of fact, all stakeholders are interested in the quality of the courses being delivered, their educational objectives, jobs and professions they try to deliver and implement for curricula of lecturing and experiences, internships among them. Deepening the category of industry and professional interests, they

could be more sensitive to the quality of the courses being delivered and to their innovation and evolution, in order to keep them contemporary and fitting with the job market and industry needs.

The relationship with stakeholders is crucial and their engagement usually involves communicating with them about curricula, achievements, plans, research and the relationship can be long-lasting with the need for constant monitoring and evolution (Temmermann, 2018).

During the pandemic, these relationships have changed as for new marketing strategies, new perspectives, and new trends. Universities have been challenged to adapt their communication mix to extraordinary changes and to choose the right relationship marketing approaches and new communication tools in order to maintain their stakeholders, who were at the same time, hit by the economic implications of the pandemic (Khashab et al., 2020). Times like that have called for engaging advocacy and creative solutions.

According to Varsha et al. (2022), the adoption of social media has stimulated these relationships, while the pandemic has increased the need to redefine and review marketing efforts. The pandemic not only made virtual connections easy and comfortable to exchange ideas and drive progress but also pushed social media networking (Papademetriu et al., 2022). Social media networking has offered opportunities related to interaction, communication, project management, research coordination, stage monitoring and evolution in degree programming. Chala et al. (2021), affirm that “universities benefit from social media not only for communication purposes but also for improving value proposition (e.g., distance student mobility, professional mentoring, and expertise), employment (e.g., LinkedIn or other professional networks), enrollee attraction (e.g., TikTok or new emerging social media for youth)”, while the employability can be promoted via social media and it can occur with stages at the very early step of students’ career outside of the university thanks to pervasiveness and visibility of social media.

While the pandemic, web and social media have enabled universities to engage and stay in touch with key stakeholders (Kumar, Nanda, 2020). Social media have accrued and innovated plentiful opportunities to grasp new trends in the job markets to innovate programmatically, and maintain relationships with industry, profession, and other partners.

According to Besana and Esposito (2016) the above-mentioned relationships produce value and benefits for all involved organizations, as concerns their branding, too. On one side stakeholders can speed up the process and product innovation, while their reputation grow next to their networks. On the other side, universities can *valorize* research and knowledge transfer, improve stage and placement opportunities thanks to these networks

Nevertheless, the marketing role of social media use in universities differs and is often underestimated (Chala et al., 2021), both for marketing and fundraising purposes and there is still potentiality frontiers to be reached and crossed forward.

#### **4. The need for new skills in cultural organizations during the pandemic**

Cultural organizations were the ones who suffered most from the pandemics. Italian museums, archives and libraries had been closed for two years, almost continuously. It was not different for theaters or cinemas. The sector underwent drastic transformations that have provided insights and learnings for good outcomes in the future (Agostino, D., Arnaboldi, M., & Lema, M.D. 2020). Considering the museum sector, almost all museums around the world were affected by a 30.9% downsize of their permanent staff; this percentage rose to 46.1% for freelance and temporary contracts. (ICOM FollowUp Report, 2020). Transformations affected the three main areas of the organizational structure: external, internal, curatorial. Technology and digitization played a major role in planning the new pattern of skills required in the cultural field, transversally to the three areas, although they were not the only expertise whose relevance has been highlighted. The pandemic, in fact, gave the opportunity to many cultural organizations to improve their technological and digital presence and to renew their online offerings, as well as other sectors in the work pipeline. Despite what one might think, the presence of museums and cultural organizations on the world wide web was not so common prior to the COVID-19 outburst. ISTAT 2018 measured that less than half of the 4.908 Italian museums had a website and even fewer were communicating with their audiences through social media (Agostino, D.; Arnaboldi, M.; Lampis A. 2020). The lock-down, those cultural organizations had endured, caused them to be unable to carry out on-site activities aimed at their audiences, so they have been forced to exploit every opportunity to stay in touch with their public by going massively online, which is why web designers, social media managers and storytelling marketing experts are the first skill categories that come to mind when thinking about the new skills for cultural organizations generated by the pandemics. Cultural organizations deal with content and with communication, therefore a renewal of the way their collections and content are to be organized and communicated requires the skills of curators, copywriters, scenographers, and movie directors. During the pandemic most of cultural organizations, including museums, has turned into a sort of content generating broadcaster, addressing their audience in a more specific way. Curators must increasingly see themselves as scriptwriters in a multidisciplinary team. In fact, a new way of interpreting contents and relationship with the audience drove to the production of video-gaming platforms that has increased dramatically in the last two years (Hondsmerk, 2021) due to the impossibility of having a direct physical relationship with the audience and the need to migrate contents from the real, physical world to a virtual, but still engaging one. The good contamination of arts and lateral thinking developed creativity have been experienced during the forced closure of cultural organizations and it will be less and less possible to return to a status quo ante. A broader increment in the presence on the world wide web requires knowledge and skills in mastering foreign languages, another sore point for the Italian cultural organizations. Lockdown taught that accessibility to culture can really be global, therefore it is not possible to ignore a multi- or at least bi-lingual translation of the specific offers of a cultural organization, especially online. Opening up collections or shows to the web requires legal skills about copyright and privacy management that previously were not so considered. During these months, we assisted also to the emergence of crypto-art, NFTs and other forms of digital art and more recently even the so-called metaverse that cultural organizations must include and integrate with their offerings. Neuroscience and Artificial Intelligence will have an increasing role in the construction of accessible cultural offers (Goodman. 2022). The pandemics demonstrated also, how much museums and cultural organizations can do for the well-being of their audience (Cobley, 2020). Educational and social programs based on the full accessibility of culture and of its comprehension had and will continue

to have great importance both for youngsters in scholastic age and for grown up audiences who have experienced distress. New competencies in these fields will be requested and welcomed (Downey, 2020) as well as risk management skills to manage risks that on the stage of pandemic times. When Cultural Organizations and Universities valorize their collaborations may occur to collections, buildings and personnel, and those connected to hygiene and healthiness of the attendees. New skills have also become essential in the internal management structure at all levels of organizations (Dwivedi et al. 2020). In addition to the need for more leadership and quick problem-solving among managers, there is also a demand for greater agility and flexibility among staff. Remote working has highlighted the need for more organized internal communication and a more digitized working process at all levels. Links within governance and personnel, on the one hand, and capacity-building programs within the organization and between the organization and its stakeholders, on the other, can produce greater relevance and impact of the organization on the territory. In this case, mediation and cultural mediation skills can be harnessed to good effect, as well as the application of specific management tools to improve the overall work process, such as CRM platforms, which have the possibility of cross-linking external activities, towards the public, and internal work organization.

## 5. The research

In Milan IULM University has been constantly growing in the Italian and international rankings since its foundation in 1968. In the latest CENSIS (*Centro Studi Investimenti Sociali*) report IULM results the second one in the ranking of the best private and Italian universities. According to the report Almalaurea 2022, the Employment Condition Survey shows an improvement as regards the employment rate one year after graduation, marking +2.9 percentage growth from 2019 for second-level graduates and +0.4 percentage growth for first-level graduates. Wages are growing too: compared to the 2019 survey, it shows +9.1 percent for first-level graduates and +7.7 percent for second-level graduates. These data confirm that a degree is crucial for career and salary growth in industries, whose job supply varies from public relations to cultural and creativity. One year after graduation (calculated according to the ISTAT definition) of three-years degree programs, the employment rate is 69.1 percent. Of these, 34.5 percent of the employed consider the degree very effective or effective for competencies they fulfill, and 31.7 percent say they use the skills they acquired at IULM to a high degree in their work (<https://www.iulm.it/en/news-ed-eventi/news/rapporto-almalaurea-2022-iulm>). In the European U-Multiranking 2022, IULM is in the top list of Italian Universities. For the regional engagement, IULM is mainly A ranked and, as for knowledge transfer, IULM is A ranked with the specific goal of the income from continuous professional development (<https://www.umultirank.org/study-at/universita-iulm-rankings/>). The link with different and entrepreneurial stakeholders can be tested with the satisfaction for several and multifaceted relationships. Internships can be listed among the most constantly tested for the corporate tutor replying to questionnaires about skills and competencies of IULM students during their university program and soon after the end of the first degree, with extra-curriculum internships.

IULM Career Service is always supplying excellent support for stages of IULM students. This was confirmed during the pandemic when stages were mainly available as remote experiences.

Corporate tutors of 242 out of 250 stages during the pandemic replied to the standard questionnaires of customer satisfaction and they estimated students' skills of Arts Degree Programs (Arts, Media, Cultural Events; Arts, Valorization Strategies and the Markets), 10% of these stages being extra-curriculum. 80% of stages concerned visual arts, 10% concerned performing arts, 10% concerned public administrations, tourism and commerce. The comprehensive satisfaction was estimated on specific competencies of the cultural industries, problem-solving, team building, goal achievement, and adaptability according to national and Almalaurea standards. The standards of the National Agency Almalaurea include English proficiency, multimedia skills and other competencies too, which can be here related to cultural organizations who mostly supplied virtual exhibitions and experiences during the pandemic. At the same time, specific hardware and software were usually available for specific needs of cultural industries. They were differently implemented during the pandemic and social media were relevant for remote stages.

Every item could be estimated from 1 (minimum) to 5 (maximum). On average, stages in cultural industries were 4.76 for total satisfaction and some descriptive statistics are supplied in Table 1. Adaptability and team building show an average 4.75 and 4.7. Problem solving and competencies are important and affect the success of internships. Standard Deviation is the highest for goal achievement in comparison with all statistics. It is palpable that creative industries had different and high-selecting chances of success during the pandemic. Both performing and visual arts were suffering of extraordinary obstacles so the goal achievement was differently coped with. With the second-highest standard deviation, problem-solving was differently implemented with such extraordinary steps in the life cycle of cultural organizations. Some of them hibernated some activities (like rehearsals or education), while some others solved their difficulties with virtual rehearsals, education, and archiving, with the discovery and disclosure of works of art and collections, unavailable for any kind of audience (online and offline) before the pandemic.

ITEM	Mean	Std. Deviation
Overall Stage Tutor's Satisfaction	4.76	0.656
Competencies	4.67	0.667
Adaptability	4.75	0.643
Team Building	4.70	0.714
Goal Achievement	4.56	0.849
Problem-solving	4.69	0.734

**TABLE 1. DESCRIPTIVE STATISTICS FOR MEAN AND STANDARD DEVIATIONS OF THE SAMPLE**

**Source: own elaboration with SPSS Software.**

In Table 2 Pearson correlations can be appreciated. The comprehensive Stage Tutor's satisfaction is mostly depending on team building and adaptability. Competencies mostly depend on team building, giving evidence that cultural entrepreneurs are still engaged in a planned and organized supply of exhibitions, events, and services for audiences and visitors (virtual ones) though the pandemic. At the same time, adaptability depends on the well-being and advocacy of teams, as mostly depending on their building. Goal

achievement, for strength, willpower and determination which can be shown by staging students in a precarious timing, is highly dependent on adaptability and team building. As it is for problem solving, too.

ITEM		Overall Stage Tutor's Satisfaction	Competences	Adaptability	Goal Achievement	Problem solving	Team building
Pearson Correlation	Overall Stage Tutor's Satisfaction	1.000	0.696	0.843	0.729	0.684	0.858
	Competences	0.696	1.000	0.649	0.631	0.666	0.724
	Adaptability	0.843	0.649	1.000	0.776	0.740	0.800
	Goal achievement	0.729	0.631	0.776	1.000	0.672	0.717
	Problem-solving	0.684	0.666	0.740	0.672	1.000	0.723
	Team building	0.858	0.724	0.800	0.717	0.723	1.000

**TABLE 2. PEARSON CORRELATIONS FOR ALL INVESTIGATED ITEMS.**

Source: own elaboration with SPSS software.

Stepwise multiple regression was implemented for the relevant items 'specific competences for the cultural industry', 'adaptability' and 'team building' as independent variables, the overall satisfaction being the dependent one. Only some outputs of the comprehensive analysis with SPSS Software will be here commented. The choice of one model was justified according to estimates of specific statistics as reported in Table 3. Three models are featuring very small differences and the choice was connected to change statistics and its significance.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.858 <sup>a</sup>	0.736	0.735	0.338	0.736	668.160	1	240	0.000
2	.897 <sup>b</sup>	0.804	0.802	0.292	0.068	82.972	1	239	0.000
3	.899 <sup>c</sup>	0.808	0.806	0.289	0.004	5.439	1	238	0.021

a. Predictors: (Constant), team building

b. Predictors: (Constant), team building, adaptability

c. Predictors: (Constant), team building, adaptability, competences

**TABLE 3. STEPWISE REGRESSION MODEL SUMMARY.**

Source: own elaboration using SPSS software

According to all estimates and Sig. F Change, Table 3 shows a very modest difference in three models which exclude problem-solving and goal achievement as predictors. We chose to comment the Model 3 for a significant 0.899 R, 0.808 R Square and an F Change of 5.439 in comparison with Model 2, We chose model 3 for three items in the questionnaires: team building, adaptability and competencies, which can cause the success of internships. Very specific competencies are needed in the cultural and creative industries and these competences must be adapted by the engaged and motivated team – team production being typical and archetypical in cultural industries - during the pandemic. In Table 4 the analysis of variance is significant both for F and Sig. tests.

Model 3	Sum of Squares	df	Mean Square	F	Sig.
Regression	83.710	3	27.903	334.325	<.001 <sup>d</sup>
Residual	19.864	238	0.083		
Total	103.574	241			

**TABLE 4. ANOVA FOR MODEL 3.**

Source: own elaboration with SPSS software

In Table 5 only some statistics are reported for the coefficients analysis. It can be appreciated that t and Sig. estimates are significant and congruent with the comprehensive analysis. Coefficients are positive and the highest one concerns adaptability to the pandemic timing and criticalities.

Model 3	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	0.344	0.149		2.309	0.022
Team building	0.416	0.049	0.454	8.561	0.000
Adaptability	0.425	0.049	0.417	8.671	0.000
Competences	0.096	0.041	0.097	2.332	0,021

**TABLE 5. COEFFICIENTS: SOME STATISTICS**

Source: own elaboration with SPSS Software.

After having replied to standard questionnaires and been invited to report a brief comment on stage students, tutors emphasized the determination, sense of responsibility, the positive aptitude for team building and the adaptability to contingency. For visual arts, digital archives and catalogues were enriched by inspired students, who were also involved in social media communication, implementation of communication software, web designing and support to online and virtual exhibitions, art gaming and virtual edutainment. Supported by passion for performing arts, stage tutors reported that students were prepared to different

steps of production and post-production of virtual events. They were ready, involved, and proactive in all steps of relations with multiple stakeholders of theatres and festival organizers. They were willing to understand and study new techniques, hardware and software for development and maintenance of images, photos, videos, films, and other plots. Creative solutions and English proficiency were appreciated in both visual and performing arts. Inclusion of new audiences and stakeholders were tested through social media marketing and e-fundraising, when students were ready for selection of potential donors, sponsors and grant-makers and they suggested well-coming and engaging techniques in order to retain audiences and new donors' clubs.

Digitization, social media marketing, story-telling marketing and cultural mediation were experienced by students during internships, while boards of cultural organizations were totally busy in the transformation of their cultural supply and its virtual evolution. Some stage tutors reported how inspiring were students and for some of them, at the end of the stage, jobs were granted thanks to contracts like apprenticeship, fixed-term contracts, and permanent ones.

## 6. Conclusion

Measuring the performance of universities concerns strategic management, which encompasses the interests of various stakeholders, with an impact on efficiency, the achievement of objectives, the satisfaction of alumni and their families, the motivation of employees, and the response to the external context. The university's relationship with stakeholders is crucial and, if stakeholders are firms, for-profit and not-for-profit organizations, or public administrations; their engagement usually involves communicating with them about research, projects, and stages, as well as asking about their views and performances about both. Corporate stakeholders are essential for universities, so that university boards change, adapt and evolve their degree programs according to skills and competencies which are needed by the market and the evolving industries, above all while they are facing criticalities and extraordinary times like the pandemic. Stakeholders' feedback can then be appropriately factored into the improvement management process and Almalaurea standards are a very precious collection of items not only in order to give evidence to the success of the relationship 'stage', as the first approach to the work and the job, but also in order to optimize the contents of lecturing, from risk management to emergency law and the skilfulness in the calculation of quantitative, qualitative and impact performances of the higher education supply. Evaluation of these relations is vital for university ranking, whose performances cannot only be monetary and quantitative, national and international. At the same time, cultural organizations can mature new and innovative content for their virtual supply, which is not going to disappear after the pandemic.

In these last two years, the COVID-19 pandemic has caused severe disruption in higher education and cultural organizations. Cultural organizations have evolved in virtuality, digitization, social media marketing, virtual storytelling, risk management and adaptability to extraordinary contingencies. Universities have been challenged to adapt to these rapid changes and to choose the right relationship marketing approaches and new communication tools to keep in touch with their stakeholders. Universities, firms, and students revealed proactivity, adaptability, and the right commitment for goals achievement. Times like the extraordinary ones,

when it was difficult for students, staff, business partners and others to feel like they're still part of a community, have called for creative solutions. IULM, corporate partners and students coped with these challenges, and they fully won.

IULM stages were available for students during the pandemic and the here investigated sample confirmed that the overall satisfaction of tutors in cultural organizations was depending on adaptability, team building and competencies for communication, social media and content innovation both for national and international audiences.

Further research will investigate how much social media management will grow relevant and pertinent for both universities and their stakeholders. Above all, if students are appreciated for their skills in social media communication, they can drastically innovate and participate in relationships of cultural organizations both on the marketing side and the fundraising one, marketing and fundraising being crucial for cultural organizations again and again in the very next future.

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# Video Case Studies in Online Teaching. Insights from an International Study Programme

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## ABSTRACT

The purpose of this paper is to share experiences from and reflections on the use of video case studies in an international online cultural management programme. To do so, the paper pursues a mixed methods approach, combining an online survey amongst students and group interviews to better understand the elements from the survey. Our results indicate that video case studies can provide a context-rich online learning environment for cultural managers. For this purpose content-related, structural and emotional layers should be closely aligned which can be challenging because there are conflicting tensions to balance within these layers. Furthermore, video case studies can help to bridge the gap between theory and practice. However, an exact coordination between these areas faces the difficulty that both areas operate with their own logic. Perspectives for further development exist in comparative case studies and closely coordinated collaboration of cooperation partners.

## Keywords:

higher education  
digitalization  
distance learning  
case studies  
online teaching  
and learning

## 1. Introduction

Teaching cultural management is a highly context-sensitive subject area (Mandel, 2010: 303, Sigurjónsson, 2021: 150). It needs to integrate understanding of a variety of different disciplines and working logics, teaching benefits from mutual learning, sharing of perspectives and direct visualization of and confrontation with practical problems. The most common teaching methods in cultural management; therefore, assume personal interaction, either in traditional classroom settings, insights to the field onsite or practical projects (Mandel, 2010). These settings allow for multilayered, in-depth and critical engagement with theoretical and practical aspects of the subject, based on face-to-face interaction and personal experience.

While the digital sphere offers a plethora of methodology for educators which may enhance and support the learning processes of students, it is still challenging to convey this multifaceted context of cultural management in a digital learning environment in the same way as in person teaching does (Sigurjónsson, 2021: 150–151). This challenge is in addition to other known challenges and reservations about distance learning, such as difficulties of time management and motivation (Fidalgo et al., 2020), focusing on technology instead of didactics and pedagogy (Mahlangu, 2017: 133), communication challenges (Watts, 2016), aggravated acquisition of soft skills like teamwork or communication skills (Ahmed et al., 2020) or wider achievement gaps between socially privileged and socially disadvantaged students (Barbour and Reeves, 2009; Xu and Jaggars, 2014). Thus, the richness of methods for digital teaching is of little use if it does not manage to convey the specific conditions of cultural management and cultural managers in the online learning environment as well.

Against this backdrop, this article aims to present experiences with video case studies in online teaching, which were meant to help meet the challenge of addressing the complexity of cultural management as a teaching field. The video case studies at issue here were produced exclusively for the Master Arts and Cultural Management (MACUMA) that is offered by the Leuphana University Lüneburg in cooperation with the Goethe-Institut. After both partners conducted two successful massive open online courses (MOOCs) on cultural management with a total of over 23,000 participants from 170 countries, the aforementioned master's programme was developed and has been running since 2018. As of May 2021, nearly 140 students from 52 different countries from five continents were/are enrolled in the programme.

As a basis for the MOOCs, the Goethe-Institut produced 75 instructional videos featuring case studies from a variety of locations, such as Bangkok (Thailand), Lagos (Nigeria), Berlin (Germany) and Budapest (Hungary). They were meant to convey awareness for complex issues of cultural management to a diverse, international student body. For MACUMA, not only the case studies from the MOOCs are used. A new case (in Karachi, Pakistan) was produced and specifically tailored to the module Culture & Transformation. The module introduces the topic of current challenges in international cultural management. More video case studies are planned. The survey presented here also serves to enable a student-oriented design of these future video case studies.

In general, the video cases aim to address the challenges mentioned above and illustrate the complexity of international cultural management in the online learning environment of MACUMA.

This paper is organized as follows: We first provide an overview of existing research on the use of video case studies in adult education and introduce the learning taxonomy that guided our study. We then present our methodological approach and justify why we believe a mixed methods approach is appropriate. This is followed by the presentation of the findings as well as the discussion and outlook.

## **2. Theoretical background**

### ***2.1. Video case studies in distance learning***

Thus, the theoretical premise upon which this study is based, is that – at least to a certain degree – video case studies can bring the ideas of complex problems of practice and the rich environment of classical learning into distance learning. This is important in view of the above-mentioned aspect that cultural management teaching in general builds strongly on the richness and complexity of the subject. Case study analysis has long since been a popular method of advanced critical thinking exercise in education and has also been increasingly used in the form of video case studies for several years now (Digel, Goeze and Schrader, 2012). Case studies give students the opportunity to critically evaluate a scenario while applying all thus gained knowledge and experience to a practical situation, building a bridge between the theory and practice (Digel, 2013). It allows students to reflect on scenarios they might otherwise not experience – adding depth and variety to their comprehension (Bayram, 2012). The added benefit of a case study is that of a removed dimension. Students have the possibility of examining circumstances that are both realistic and constructive, but can rely upon the buffer of it being theoretical. Utilizing this degree of separation, they are free to experiment with possible solutions without affecting real world consequences.

Another advantage of case studies to be considered is the fact that the instructor can control what information each of the students receives at one time: “The use of video allows a group of students to share a common experience as they view the events of a case study...” (Perry and Talley, 2001: 27). In this sense, a video case study might help mimic some advantages of in-person learning while providing a stronger focus on specific learning objectives. In this context, it is also seen as beneficial that the ‘experience’ remains available and is exactly repeatable. Students are able to re-watch and re-examine the videos for information which they missed or did not understand (Perry and Talley, 2001: 27). Online videos themselves are also a very versatile and rich tool as it can integrate different media such as images, audio, and text, giving both students and instructors variety (Bayram, 2012). Moreover, video cases can be used to address very specific and narrow topics, some of which may be benefited by an increased emotional response to the content (Bayram, 2012; Burden et al., 2010; Nunohara et al., 2020). This is possibly due to the engaging visual nature of videos.

As research done by de Beule et al. (2019) shows, this last aspect lends to the fact that video cases are not only effective but also enjoyable. Students, especially those of the newer generations, appreciate learning through videos and are no strangers to the concept. They will often seek out educational content for themselves for supplemental learning purposes, and due to the faster pace and increased engagement,

these same students may process video material better (De Beule et al., 2019). Studies by Anderson, Bradshaw and Banning (2016) and Anderson (2019) also indicate that variety and the division of content into small units results in better learning and retention and, subsequently, in increased critical thinking. So, although video cases are still considered a rather innovative teaching concept, they have already been empirically well-tested for some time (Digel, Baust and Schrader, 2014: 40).

Against all the positive aspects of video case studies in distance learning, there hardly seem to be any challenging aspects. However, Pai (2014) mentions the problem of finding (or producing) proper videos. De Beule et al. (2019) also touch on this; however, mitigating the concern by pointing out that more and more video content on a wide variety of topics is being made available as time goes on.

## **2.2. Taxonomy for learning**

In order to better understand for which aspects of learning video case studies are especially helpful, Anderson and David Krathwohl's (2001: 30–31) learning taxonomy was used as a basis for the survey of students in the MACUMA programme. This taxonomy is intended as a framework that systematizes the different stages and dimensions of the learning process. For this case study, specifically the cognitive process dimensions were taken into account, which categorizes the different facets of the actual learning process. The taxonomy distinguishes the following six dimensions:

1. Remembering: This dimension can be described as recovering information from the long-term memory.
2. Understanding: This aspect means being able to establish meaning using instructional messages, in whatever form they are communicated.
3. Applying: To apply something means to be able to perform a procedure when the situation calls for it.
4. Analysing: Enacting this dimension implies the ability to break material apart, identify these parts, and being able to relate them to one another and the structure as a whole.
5. Evaluating: Being able to evaluate implies the use of judgement, acknowledging general criteria or standards.
6. Creating: This dimension means forming a whole functional piece out of individual elements and/or reorganising elements into new patterns and structures.

It is important to recognize that this is a simplified overview, each of these categories contain at least two recognizable sub-categories which may be examined in further detail.

With this in mind, we wanted to better understand the how video case studies contribute to the dimensions of learning. Furthermore we wanted to learn about how video case studies need to be designed to provide a better understanding of complex practice challenges.

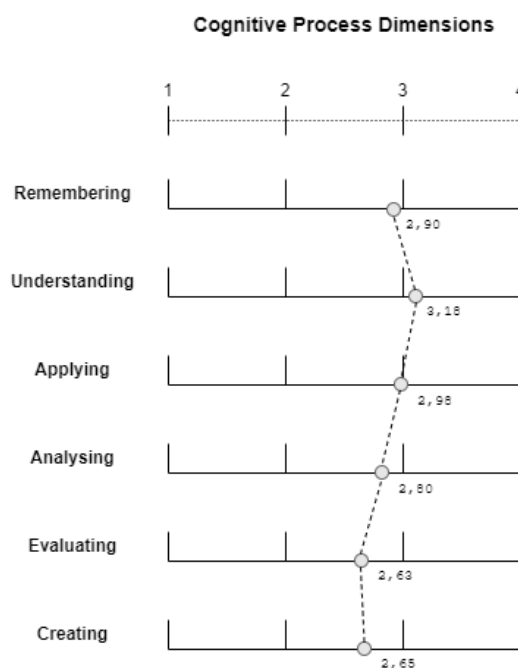
## **3. Methodology**

This study is based on a mixed methods approach to gain a more multifaceted picture of the case (Alexander et al., 2016: 121). First, an online survey was conducted amongst students of the programme: all 170 students, including alumni, were contacted and asked to participate. 62 participated in the survey, which corresponds to a response rate of 36%. The survey consisted of 14 questions, some of them about the video case studies in general, some more specific with regard to the role of the video case studies in the learning process. The specific questions were based on the learning taxonomy as outlined above. Each question could be answered in four levels: hardly or not at all (1), somewhat (2), strongly (3) and very strongly (4). For each question, a mean value was determined from these values (see fig. 1). Aside from these questions, there were four further that could be answered openly in a free text form.

In order to gain a deeper understanding of the responses, we conducted three group interviews with students of the MACUMA programme who took part in the survey and who agreed to be available for further questioning. In the group interviews, the students were asked to elaborate on the aspects of the cognitive process dimensions and the respective results from the survey. The interviews were recorded, the recordings were transcribed and, together with the free responses, analysed using thematic analysis (Boyatzis, 1998), specifically based on the hybrid approach coined by Fereday and Muir-Cochrane (2006) which combines inductive and deductive coding. Accordingly, in a first step, the transcripts were coded deductively (theory-driven) by three researchers based on the taxonomy of Anderson and Krathwohl. In a second step, the transcriptions were re-coded inductively (data-driven). Subsequently, the separate codings were compared with each other, discussed and synthesized.

## 4. Findings

On the general level, the use of video case studies was evaluated positively by the students. The question of whether video case studies give an instructive insight into cultural management in an international context achieved the highest value (3.27). There was also a high level of agreement to the statement that the video case studies present current problems in practical cultural management (3.20). Whether the video case studies provide food for thought for one's own approaches and work processes, in order to reflect on and question one's own practices, reached a score of 3.12. As an inspiration, students regard the case studies as a starting point for developing their own ideas and projects (2.86).



**FIGURE 1: VALUES FOR COGNITIVE PROCESS DIMENSIONS**

*Source: Results from student survey*

Beyond these more general aspects, it was also explicitly asked to what extent the video cases support the learning process regarding the cognitive process dimensions. Figure 1 shows the average value for each of the cognitive process dimensions. These values also tend toward positive agreement, but do not reach as high of values as the general questions. In addition, the values are quite close to each other overall, with a range of 0.55. However, when related to the free responses and the interviews, it became clear that the differences are not strong, but remain informative.

Amongst the cognitive learning dimensions influenced by video case studies remembering ranked with a value of 2.90. No discernable negatives were revealed concerning students' ability to remember concepts introduced in the videos when examining the free text responses and interview transcripts. The overall impression remained steadfast in that the videos' clear and concise nature allowed students to take in all the information presented without overwhelming them, assisting in later recall efforts. The videos were also cited as being more memorable than texts, in particular because of their visuals, which gave students something to connect the more abstract elements with. Additionally, the ease with which students could rewatch the case studies lent itself towards a more effortless memorization.

Having ranked as the most influenced of the dimensions with a score of 3.18, it is unsurprising that understanding appeared with high frequency amongst the interviews and free texts response. Findings here supported data from the survey, revealing that students generally felt the video case studies aided in their comprehension of course materials. Through the video case studies, they were able to connect the theoretical concepts of the course with concrete problems of people whose perspective on the problem they got to know during the videos. The videos provided a permanently retrievable illustration of the learning

content. In particular, students felt that their understanding of very specific topics were enhanced by the addition of video cases studies into the courses. Interesting visuals, attention-grabbing features and a shorter required focus time were brought up by respondents as reasoning for their ability to better grasp materials. Furthermore, they claimed the change in medium from reading texts to watching videos served not only as a break, but also as a way to maintain interest and attention. Some students described behaviours they took up on their own initiative in combination with the videos to better understand, such as active note-taking and re-watching video case studies. The so-called 'human element' of watching real people discuss personal passions was also referenced by students, appearing to have added a layer of depth and focus unable to be replicated in texts and lectures. Commonly shared difficulties in understanding were mainly limited to trouble understanding a speaker's accent and not receiving a better understanding of more general concepts through video case studies. Other students who struggled with understanding and the video case studies pointed to an assortment of individual reasons therefore. These topic points included needing general information/theory or clues as to the case's main ideas beforehand to reap full benefits of watching the videos, feeling that videos are a less structured form of information relay and the impression that video cases studies are a very condensed format.

Applying ranked as the second most influenced category (2.98) according to survey results and, once again, was a frequently observed topic amongst coding of the group interviews and free text responses. The overall impression was that of a positive effect on applying through video cases studies; however, the conclusion as to whether or not ideas from videos could be applied to the course work was largely dependent on the perspective and ability of an individual. For example, the capacity to connect concepts to the module varied. Some students were able to perform this task with ease and felt that the video cases studies aided in this regard, whereas others specifically mentioned how they struggled with this exercise. Commented upon with very high frequency was the notion that the video case studies helped students to apply course concepts to an example in the real world that students were already familiar with. This aspect in particular appeared to be spurred on by two things. Firstly, the real world examples illustrated in the videos allowed students to more easily make connections, having something more concrete to grasp onto. Secondly, the aforementioned human element again conveyed layers not replicable by other mediums. Other facets of applying supported by video case studies included the ability to make associations between the concepts therein and other theoretical concepts, a deeper knowledge of topics and a heightened aptitude towards applying learned concepts to spheres outside the traditionally studied European landscape. Moreover, respondents felt that video cases studies especially sparked a strong interest in discussion and helped them to apply concepts when conversing with peers. When issues with applying were addressed, they mostly revolved around a students' lifestyle. This was particularly true of those who said they did not currently have an opportunity to apply what they had learned from the case studies, or those who felt that the examples shown were too unrelated to the field they worked in for them to apply that knowledge.

Despite ranking fourth amongst cognitive learning dimension influenced by video case studies in the survey (2.80), analysing received the most codes in the group interviews and free responses. This may in part be to the divisive nature of thoughts regarding video case studies' effects on analysing. Many students stated that the videos were in fact helpful to them for further dissecting topics and for noticing finer details. They confirmed in the interviews that the videos help to analyse the problem piece by piece due to their thematic

structure and that the process of problem-solving becomes clear. Others felt that analysing the videos was too complicated a task. This was attributed to the notion that the videos had too little information to be analysed, or that the analysis should be built into the video itself. In addition, the diversity of videos was much appreciated by students and made out to be helpful for examining concepts; however, the specificity of the cases also sets limits to identifying more general findings. Therefore, there was still call for more videos addressing a wider variety of subjects, geographic locations and even degrees of an organisation's success. Students noted that the video case studies allowed them to compare and contrast, not only their opinions, but also similar situations with which they were familiar. This was particularly observed by students whose perception of the current state of the cases' diversity was viewed as positive. Likewise, some students expressed a stronger desire to reflect when presented with these videos. Finally, the human element again was attributed to the success of the video's ability to improve analysing.

The evaluation aspect had the lowest score of 2.63. Thus, the video case studies seem to be less helpful for students when it comes to solving their own decision-making problems. In the interviews, this was attributed to the fact that the video case is too specific to derive options or procedures for other cases. These then lie rather in the more generic models. Although the value of 2.65 is somewhat better, this problem applies in a similar way to the aspect of creating and the question of whether the cases help to find new solutions for related problems in one's own working environment. This aligns with the result from the other part of the survey, where students gave a comparatively low score for the video case studies as a source of inspiration for their own projects.

## 5. Discussion

Not surprisingly, many aspects that we pointed out in the theory section as advantages of video case studies were confirmed by our inquiry: video case studies serve as a bridge from theory to practice (Digel, 2013), they bring an experiential element to distance learning (Bayram, 2012; Perry and Talley, 2001) and they offer the possibility to easily repeat learning content (Perry and Talley, 2001). The quantitative and qualitative results point in the same direction and give a consistent picture. It should also not be neglected that videos are often used as an educational resource because they are catchy (De Beule et al., 2019) and a popular and proven method of acquiring knowledge, especially amongst younger people (Pai, 2014). Also, our inquiries indicated that video case studies encourage critical examination of theoretical concepts of cultural management. However, they are of limited help in making decisions about one's own problems. Contrary to what was expected on the basis of the theoretical preliminary considerations, the video cases – at least in the way they have been used in the course so far – do not seem to specifically support the more complex learning dimensions such as analysis, evaluation and creation.

We conclude from the findings that content-related, structural and emotional layers must be aligned for the video cases to meet the demands of a context-rich learning environment necessary for teaching cultural management (Mandel, 2010: 303, Sigurjónsson, 2021: 150). These layers, in turn, are characterized by sometimes conflicting demands that need to be balanced with regard to the learning dimensions, according to Anderson and Krathwohl (2001).

At the content level, we found a tension between specificity and generalizability as well as a wish for greater diversity and variety of cases. Specific illustration by cases is considered to support the learning process in general and allow students to better understand and memorize specific dynamics and (political) situations: “Video case studies with insights by practitioners are more ‘real’ and tangible” (interviewee). However, the limits of illustration were brought up too, since cases can only ever represent one concrete application of a theoretical concept, which could be reflected in other cases in a completely different form. The cases are thus very idiosyncratic and – due to their specificity – do not allow for general conclusions and insights for cultural management. As a practical implication from this study it could be worthwhile to use a greater variety and diversity of cases, ideally even comparative case studies for future case studies. This idea was expressed several times in the interviews and free responses. Possibly this could circumvent the problem of great specificity and accommodate the desire for more diversity of approaches. However, a possible disadvantage could be to be able to go less in-depth with comparative case studies.

Another reason for the tension between specificity and generalizability is that theoretical precision and selectivity are not given in practice, and theoretical concepts and models are not used with the same precision as in academia. In practice, what is needed is rather a pragmatic approach that takes what helps in the situation. While this gap can be moderated by the instructor on the one hand, it nevertheless also places high demands on the design of video case studies that explicitly aim to bridge the gap between theory and practice in online teaching. A further implication from this study is therefore also to consider this bridging even more strongly in the development of future video cases. In the specific constellation of the study programme, it is challenging as this also takes place precisely at the interface where the cooperation of the two partner organisations is coordinated: While Leuphana contributes the academic component, the Goethe-Institut contributes the practical networking.

The aspect of variety was expressed not only in terms of content, but also referred to the structural level. More convergent forms like moving images into which other media forms such as text, audio, images, data visualization etc. can be easily integrated helps to maintain attention and to bring certain questions to the forefront in a very illustrative way. This makes it easier for students to get an idea of abstract concepts. But as on the content level, conflicting claims have been voiced that have to be balanced carefully. For example, opposing opinions were expressed regarding the length of the video case studies with reference to its effect on understanding. While concise, easily consumable video formats allow for improved focus, they lack some depth and detail. We see another tension at the structural level between interest and structure. Videos’ storytelling, visuals and emotional impact via human connection with recorded persons elevated student’s interest in their quest to apply and analyse materials. It also stimulated interaction in the courses. At the same time, the less-structured format and information relay of a video complicates abstraction, or at least makes it more demanding. To prevent this, the underlying theoretical concepts must be didactically dovetailed very closely with the videos to support learning.

On an emotional level the video case studies contribute a strong human element to the learning process (Hibbert, Garber 2016). The so-called human element describes the often emotional response of viewers seeing living people in real world scenarios speak for themselves about their experiences. Details such as facial expression, intonations and body language convey much to the watcher that cannot be gathered from

other forms of media. Therefore, the human element is unique to the media of video, and should be considered among the greatest advantages provided by the use of video case studies.

Thus, we found that video case studies are perceived as an enriching element of online learning that can facilitate and support various aspects of distance learning. However, on the conceptual and didactic level, it is ambitious to incorporate them well into academic teaching. Only in close coordination with the teaching content of a single course, they are a valuable complement to other teaching methods.

### ***Limitations and future research***

This study has limitations that may also offer directions for future research. One of the limitations of this study is that it is based on a single case of a still young study programme. This means that the study is based on a rather small sample (as there is also only a rather small population) as we do not have access to a large number of students and graduates (yet). We tried to mitigate this problem by using a mixed methods approach, but also think that further studies with larger numbers of participants should be conducted to validate and extend our findings. The single case research approach in a small programme also means that the study relates to a very specific context of use and specific cases within a unique online degree programme. The results may; therefore, not allow for general conclusions about the use of video case studies in the context of online teaching. Nevertheless, our study also encourages further investigation of the importance of video case studies in distance education. Future research should thus seek to replicate the findings of our study on a broader basis. It would also be important and interesting to investigate the perspective of lecturers and possibly also video producers, and to reflect more closely on the didactic challenges involved in the choice of cases and in the production of the video series.

## **6. Conclusion**

Overall, we conclude from the study that students found the video case studies helpful in terms of all dimensions of the learning process and that it is worth the effort to produce more case studies that are closely aligned with the curriculum. For those future case studies; however, it will be intriguing for us to consider in more detail how the presuppositional learning of cultural management can be improved, especially with regard to complex learning objectives. Our survey showed that close alignment and balancing of content-related, structural, and emotional aspects is necessary to account for the cognitive process dimensions.

The production of video case studies; therefore, remains a field of experimentation in which instructors also have much to learn. However, that video case studies enrich distance learning and represent an important didactic element in an online learning setting has been confirmed by our results. In this regard, the results from the study also contribute to the considerations on a general level of how higher education institutions can deal with the issue of not being able to convene students on-site.

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# Role of Traditional Performing Arts Organisations in Tourism: Balancing Diversification and Transmission of Development and Traditions

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## ABSTRACT

Focusing on Osaka City, this study examines how traditional arts organisations can shift toward a new direction of tourism development. The study focused on (1) the current situation of traditional performing arts and efforts toward developing related tourism activities, (2) the theoretical significance of the above efforts in the tourism context, and (3) contemporary society's perceptions regarding the intrinsic value of traditional performing arts. Through a 3-year education programme, "Coordinator Education Programme for Traditional Performing Arts", we gathered comprehensive information from organisations of each genre: Gagaku, Noh, and Bunraku. The study demonstrates that the current efforts to develop tourism have many positive perspectives; however, a gap exists between the expected benefits of art tourism and the reality of traditional performing arts. Although understanding the aesthetic form and protecting the infrastructure of traditional performing arts are not addressed in current tourism planning, the need exists to work toward these goals.

## Keywords:

overtourism  
sustainable tourism  
traditional performing arts

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## Background

Overtourism is defined as “the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors experiences in a negative way” (UNWTO, 2022). Though previous studies have shown that overtourism varies across cities (Capocchi et al, 2019), the common challenge that should be addressed in this regard is the need to diversify and control tourism development (Weidenfeld, 2018).

Hode (2020) argues, for example, with regard to overtourism in Amsterdam, that “as the number of visitors increases, cities need to strike a balance between the exponentially growing needs of the tourism industry and the needs of the local population” and that it is a challenge for cities to balance “liveability for residents” with “physical and cultural accessibility for outsiders”. With culture being a major factor in tourism (39%) and tourists' needs shifting “from tangible monuments to intangible events and experiences”, as Richards (2022) puts it, presenting intangible cultural heritage as a sustainable tourism programme may benefit not only the needs of tourists who wish to experience unique local experiences, but also local residents in terms of increasing the quality of local life and more options available.

This study uses Osaka’s traditional performing arts as a case study to examine how the development of new attractions should be addressed.

### ***Perception of "overtourism" in Japan***

Prior to the COVID-19 pandemic, Japan had not viewed overtourism as an urgent problem to be solved. Although the arrival of tourists may cause problems such as presenting a nuisance for residents, it has not been perceived as an overcapacity issue. According to a 2018 World Tourism Organization (UNWTO) survey that examined the impact of tourism on the region, the dissatisfaction of local Japanese residents is the lowest among the 15 countries studied, while Japan Tourism Agency (2019) found that the satisfaction level with foreign visitors in Japan is high. On these grounds, Japanese tourism policy does not consider overtourism a serious problem.

Rather, the national policies, such as the “Visit Japan Campaign”, expect a significant increase in the number of foreign tourists. Amid a declining birth-rate, aging population, and stagnant economy, the government expects tourism to increase the number of interactions among people, revitalise local communities, and have a ripple effect on related industries. With an eye on the post-pandemic future, the policy declared by Japan

Tourism Agency (2022) is targeting 60 million foreign visitors to Japan and 15 trillion yen in consumption in 2030.

At the regional level, the total number of overnight stays in the Kansai region (six prefectures in Western Japan) has increased primarily due to the increase in the number of foreign visitors, surpassing 100 million overnight stays in 2019 (Development Bank of Japan, 2022), and the occupancy rate of city hotels in Osaka Prefecture was among the highest in Japan, at 88.7% in 2017. Hotel construction is underway in the Kansai region, with the number of rooms doubling between 2011 and 2020. Additionally, a survey (Regional Planning and Architecture Institute, 2020) revealed that more city hotels and luxury accommodations have been scheduled to be built or opened in the near future. These circumstances strongly suggest that Japanese commercial sector has been actively attempting to accommodate foreign visitors in Japan.

### ***Challenges that have emerged due to the pandemic***

Following the outbreak of the pandemic and the restrictions implemented after March 2020, the tourism industry has significantly declined. The risks and vulnerabilities of concentration and dependence on one industry have been exposed, and the need to protect workers' employment as an economic sector has become apparent.

In response to this situation, the government launched several policies. For example, the “Go-To Campaign” was an attempt to stimulate domestic travel demand by allocating 1.679 trillion yen out of the 16.8057 trillion yen in COVID-19 emergency economic measures. During the campaign period, travellers who purchased tours at travel agencies paid half of the travel price (35% of the cost was discounted, and the remaining 15% was issued as a discount coupon). The government claimed that this measure was a “demand-stimulating project” that was “aimed at creating a sustainable tourism industry”. In reality, however, reservations were concentrated in hotels in urban areas and luxury Japanese traditional inns in the region, and the policy was criticised for being transitory and favouring a limited group people who could afford to travel.

Meanwhile, foreign tourists have not returned to Japan, and the number of foreigners visiting Japan in July 2022 was 145,000, a decrease of 95.2% compared to July 2019 (2.99 million). This may be attributable to overly strict procedures, such as negative test certificates, which have been criticised both domestically and internationally. Under the situation of the prolonged pandemic, despite the expectations of the tourism industry, the government has not been able to develop effective policies. Foreign tourism has ceased, and the nation is suffering from one of its most significant post-war recessions (Ministry of International Affairs and Communications, 2021). This standstill period has prompted us to reconsider our vision of the city and its future. We need to make the shift to quality over quantity, such as the number of people and the amount of consumption.

### ***Situation surrounding intangible cultural resources in Osaka***

Traditionally, Osaka has been a city where arts and culture have prospered with private sector support, allowing a diverse range of arts to flourish. Over the past few decades, Osaka has propagated its image as an entertainment city, focusing on gourmet food, comedy, and amusement parks such as Universal

Studios Japan, but has not adequately promoted its historical and cultural heritage compared to neighbouring areas such as Kyoto, Nara, and Wakayama.

More recently, the Ishin political party that came to power in the 2000s has been promoting reform based on neoliberal values and has terminated public support for performing arts organisations such as symphony orchestras and Bunraku, considering them to be vested interests, without understanding the need for public support. Currently, the Ishin administration is moving forward with large-scale events, such as Expo 2025 and the construction of a casino. In 2022, more than 200,000 signatures were collected for a referendum on the casino construction, but the Osaka Prefectural Assembly has ignored the people's will, showing a marked disconnect from the awareness of the local residents (Koda, 2022). According to the survey of Agency for Cultural Affairs (2022), many people in Japan acknowledge that Japanese traditional performing arts are indispensable in terms of appeal to foreign countries and interactions with foreigners. Not only from a cultural perspective, but also from the standpoint of public approval, the situation of tourists visiting only a limited number of sights in a short period and not understanding the city's history needs to be addressed.

Unlike museums and other tourist attractions, these intangible arts do not cater to large groups of people, nor do they bring direct economic benefits such as luxury hotels and duty-free stores. However, they facilitate artistic communication between performers and audiences by sharing the same time and space with them and providing a unique experience. The issue is to explore methods of sustainable tourism that promote such intangible experiences.

## Research Questions and Methods

This study focuses on Osaka's cultural resources and how they can contribute to the challenges of promoting new, sustainable tourism. What perspectives and initiatives are needed to sustainably promote traditional performing arts in Osaka? Is it possible to control overtourism that has been concentrated at monumental attractions by adding new options within the traditional performing arts?

Unlike museums and monuments, stage performances consist of exhibitions of human activities, and the number of performance days per year is limited compared to the number of days museums are open to visitors. From the perspective of tourists visiting Osaka, they may be able to visit Osaka Castle or the Kaiyukan (aquarium), but they have few opportunities to encounter live traditional performing arts. Other than providing regular performances, what are the effective ways to promote traditional performing arts to tourists?

If such activities are already taking place, it is necessary to place them in the context of tourism and increase the visibility their presence in tourism rather than viewing them as a small initiative within the framework of traditional performing arts. How, then, can such efforts be positioned in the context of tourism?

In addition, in traditional performing arts, it is necessary to strike a balance between "preservation" and "utilization" (Act on the Protection of Cultural Properties, Amendment Act 2018). However, local government tourism policies tend to emphasise the latter, putting pressure on performing arts organisations.

Administrative officials in charge of tourism policy often do not have sufficient knowledge of art, culture, or traditional performing arts. Focusing only on the instrumental value of traditional performing arts without considering their intrinsic value is dangerous from the perspective of sustainable tourism development. Is it possible, then, to promote traditional performing arts without harming their essence? How do people today perceive the intrinsic value and appeal of traditional performing arts?

As a three-year educational programme (April 2019–March 2021), the author implemented the "Traditional Performing Arts Coordinator Training Programme", focusing on three traditional performing arts in Osaka (Gagaku, Noh, and Bunraku) with a grant from the Agency for Cultural Affairs. Through lectures, symposia, and special performances, detailed and comprehensive information was collected from organisations related to each genre (Tennoji Gakuso Garyokai, Yamamoto Noh Theatre, the Bunraku Association) as well as from performers and related companies. At each lecture, a survey of attendees' understanding and awareness was conducted. In addition to this information and data, new developments that have occurred since the pandemic are utilised.

To address the first issue, we examined how tourism-related activities are being carried out in the following three main areas of activity: (a) Regular stage performances, (b) Non-regular stage performances, and (c) Activities that take place in locations other than theatres. From among the activities conducted in each genre, characteristic efforts were extracted through field surveys and interviews. This presentation focuses on (a) Gagaku, (b) Noh, and (c) Bunraku and presents their specific contents and issues to be resolved.

To address the second issue, a literature review was conducted to clarify how these activities are positioned in the tourism discussion.

Finally, to address the third issue, we conducted a survey of the students' attitudes and specifically clarified the essential value of traditional performing arts for modern people.

## **Promotion Issues: The Situation of Each Genre**

### ***Gagaku***

Gagaku is the oldest of the Japanese traditional performing arts, and its origins lie in a variety of performing arts that were introduced from China and other foreign countries along with Buddhism.

It has developed and been consolidated into its own unique form, and music (Gagaku) and dance (Bugaku) have been performed in dedication in Buddhist religious ceremonies in Kyoto, Osaka, and Nara. After the transfer of the capital to Tokyo in 1868, Gagaku was incorporated for performance at the Imperial Palace. In Osaka, Gagaku practices have been held and handed down at Shitennoji Temple, by Shitennoji Gakuso Garyokai, as part of religious ceremonies. Although some of these performances are open to the public, such as Shoryo-e, held every year on April 22 to commemorate the anniversary of Prince Shotoku's death, opportunities are severely limited especially for tourists.

### ***Noh***

Noh is a Japanese classical music drama that has been performed since the 14th century. It was developed primarily by the Samurai Class and functioned as ceremonial music for the Shogunate during the Edo period. Noh consists of dance, instrumental music, and vocal music, and all performers appear on the Noh stage, which is highly stylised with an old pine tree painted behind the stage and only the Shite (main character) wearing a mask. Up through World War II, many Osaka businessmen learned Utai (Noh chanting) and performed at celebrations and gatherings. However, recently, it has become rare to find people learning Utai, and the number of active Noh theatres in Osaka city has dwindled to only two. Among them, Yamamoto Noh Theatre, founded in 1927, regularly holds Noh performances and workshops, and produces new Noh productions in collaboration with various artists and art organizations.

### ***Bunraku***

Bunraku is a puppet theatre and musical performance consisting of three types of performers: Tayu (narrator), shamisen (instrument) player, and puppeteer. The Tayu describes the character of the puppets as well as the scenes and background of the incidents. The shamisen plays joruri music, and its thick sound creates dramatic effects. Along with the music, three puppeteers manipulate one puppet. Joruri music and puppet theatre became known as Bunraku around 1684, at the end of the Edo period (1603–1868), and gained popularity with the townspeople of Osaka. Today, limited Bunraku performances in Osaka are held at the National Bunraku Theatre in January, April, July–August, and November. Bunraku plays have plots written by playwrights such as Monzaemon Chikamatsu (1653-1725). For the people of that time, Bunraku attendance was an everyday pleasure. Today, however, explanations need to be provided, such as historical background, sensibilities of the people during the time of the story, and values that were considered virtuous, for audiences to enjoy the show. Also the scripts, written in a language spoken 300 years ago, are expressed with each Tayu's unique intonation. Especially in period (historical) dramas, often with many characters and complex stories, tend to be performed only in part (scene), which makes difficult for the audience to understand the whole story; thus, it is not considered appropriate to simply or directly translate the narration of the Tayu.

The number of people practicing and supporting traditional performing arts is decreasing, and there is a shortage of human resources for guiding visitors. The number of people who can communicate in English and guide traditional performing arts is even more limited. The number of guides should be increased, including by establishing training programmes for English-speaking guides (Japanese and non-Japanese), and public support systems should be encouraged to facilitate the establishment of training programmes.

In addition, until 20 years ago, the information magazine, *Pia*, was published in each region and provided a schedule of events (e.g., exhibitions, pop, classical, jazz, movies). These printed magazines have disappeared with the spread of the Internet, with no alternative information platform covering the entire genre. If traditional performing arts stage performances were to be included in information platforms, it will have more impact on the recognition of local residents and tourists.

## New Tourism Efforts

### *Community-based tourism at Yamamoto Noh Theatre*

What types of tourism efforts are being made by performing groups? We first consider the "Kamigata Traditional Performing Arts Night" at Yamamoto Noh Theatre, founded in 1927.

The event caters to beginners; in this event series, four genres of Kamigata traditional performing arts are selected each time, and highlights of selected performances are performed for beginners to enjoy.

The intention was to draw attention not only to Noh and Bunraku but also to the Kamigata dance (developed as part of Kamigata entertainment) and sophisticated storytelling (Rakugo, Kodan, and Rokyoku) that have been collected in Osaka. Explanatory materials in Japanese, English, Chinese, and Korean are distributed to foreign visitors.

The activity that forms the basis of the project is the "Night-time Event Utilising Kamigata Traditional Performing Arts", a performance of digest versions of traditional performing arts with commentary, which began in 2006 to create opportunities for tourists and local residents to enjoy traditional performing arts in a casual setting. The programme was launched under the joint sponsorship of the Osaka Chamber of Commerce and Industry, the City of Osaka, and the Osaka Convention and Tourism Bureau. They also developed workshops for participants to experience Noh and Kyogen instruments and gestures as well as a sightseeing plan that combines a dinner at a tempura restaurant with a night view and a stage performance. For foreigners, explanatory materials in English, Chinese, and Korean are distributed, and subtitles are projected on the screen. With the effectiveness of publicity activities, there are many participants each time; for example, approximately 100 people from 17 countries/regions attended the February 2008 event, including foreign teachers and students.

As the number of foreign tourists has decreased due to the pandemic, the programme has continued primarily for local residents (including foreigners). In FY2022, seven performances will be held from July 2022 to January 2023, with different combinations of genres and performers. For example, September 17, 2022, was the "Osaka Women's Activity Promotion Month Special", featuring Rakugo, Kodan, Rokyoku, and Onna-Doraku, all performed by female performers; on December 31, the "New Year's Eve Special" begins at 21:30, aiming to celebrate the New Year together with the audience; five genres are scheduled to appear: Rakugo, Ozashiki play, Onna-Doraku, Bunraku, and Noh.

Osaka's traditional performing arts (Kamigata performing arts) include a diverse range of genres, but they share common roots or have influenced each other during their development. By bringing together different genres that normally operate independently, this programme provides an opportunity to enjoy a variety of genres in one place and on one occasion. The special space of the Noh theatre allows visitors to see performances (which, in the past, could only be enjoyed by a limited number of people) up close, giving them the feeling of a trip back in time. The programme makes accessible to a wide range of tourists, both domestic and international, thus creating an opportunity for casual enjoyment.

Although the programme has received a positive response from visitors, there are public relations issues that need to be addressed to broaden the awareness of the programme among a wider clientele. Another issue is that the number of groups that can cooperate or produce traditional performing arts events (i.e., those with the manpower and budget to undertake new and challenging projects) is limited, and there are few examples to undertake similar initiatives. Therefore, even when good content formats are proposed, they have not spread to other groups.

### ***Bunraku walking tour***

This section provides an overview of walking events, a new programme related to Bunraku. Since the beginning of the 2000s, walking tours have been organised and sponsored by the City of Osaka, art organisations, and intermediary organisation such as Kōten-goten. The guides are versatile, from Bunraku performers, university lecturers, independent curators, and a Buddhist monk, and some tours offered visitors to experience the art of the Bunraku performer along the way.

"Town Walks to Places Related to Bunraku" (consisted from five tours), jointly organised by the City of Osaka and the NPO Bunrakuza, is a two-hour guided tour which introduces various places in Osaka associated with Bunraku plays, followed by an explanation of those places.

"Shuntoku-Maru Monogatari (Shuntoku-Maru story)" tour, which addresses the tragic story of Shuntoku-Maru, takes participants to Shitennoji Temple, the final location of the synopsis of the story, where they can listen to Dr. Shaku (a religious scholar, a Buddhist monk)'s commentary about compassion and salvation.

"Natsu-Matsuri Naniwano kagami" focuses the performance of the same name, a story that occurs at Kozu-Gu (Kouzu Shrine) in the summer, and the organiser hands out maps of Osaka from that time. Participants are to walk around Kozu-Gu and Nipponbashi, looking at old maps to see what it was like in those days. The event appeals to participants to enjoy the town from a different perspective than usual.

The "Bunraku Kamimachi Monogatari" walking tour takes visitors, accompanied by a technical assistant (Bunraku Master Toyotake Rodayu), on a tour of places on the Kamimachi Plateau that are associated with Bunraku. Departing from the National Bunraku Theatre, the tour visits the tombs of Monzaemon Chikamatsu and Wakadayu Toyotake I, followed by Kozu-Gu. The tour passes through the Sorabori Shopping Street to the park in front of the Sanjugo Naoki Memorial, takes a break at the Naniwa Palace Site Park, visits the Tamatsukuri Inari Shrine, and finally visits Osaka Castle.

At each important place, a narrative of a story related to that place is performed. When the tour is guided by a Tayu, visitors can enjoy the performance as well.

## **Significance in the Context of Tourism**

### ***Significance and challenges of community-based tourism***

What will be the significance of the above programmes in the future of tourism? What are the challenges that need to be overcome?

Poon (1993), who presented the concept of "new tourism" at the end of the 20th century, argues that a transformation from conventional standardised mass tourism to new tourism is taking place, that travellers tend to have different needs from others due to the accumulation of travel experience, and that the development of information processing technology has made interactive exchange possible. Poon (1993) also describes the new tourist image as changing from group to individual, from group to individual action, from presence to enjoyment, from possession to presence, and from distraction to achievement.

In Japan, in addition to the maturation of consumer needs for tourism and the spread of the Internet as noted above, the decline of local and primary industries has led the government to focus on tourism as a means of regional revitalisation. As a result, the scope of tourism has expanded to include ecotourism, green tourism, health tourism, and industrial tourism. Osaka City's sponsorship of the "Bunraku Machiaruki (town walking)" is an example of the expansion of the scope of tourism to include traditional performing arts as a tourist attraction.

In contrast, a new concept has been proposed that focuses on whether the planning of tourism should be done by local entities. In other words, "destination-based tourism" refers to "travel that is planned, formulated, and implemented with an emphasis on information related to individual tourism resources (nature, history, industry, townscape, culture, etc.) possessed by each region, which is the destination of travel and tourism, and the perspectives of the people in the destination region" (Yoneda, 2015).

Community-based tourism has been on the rise in Japan, and the expected benefits include the following: (1) the content is unique to the region and leads to tourist satisfaction; (2) because it captures the region's true and broad range of local resources, these experiences generate tourist satisfaction; (3) economic benefits spread to other industries in the region through collaboration throughout the region; (4) the local values are confirmed, regional identity is shared, communities are created within the region, and residents' awareness of the need to preserve the traditional living environment and landscape is heightened (Saihara, 2015). In contrast, sceptical comments regarding community-based tourism include (1) difficulty in obtaining information in advance and lack of information; (2) concerns about the travel product, including management and service levels; and (3) discrepancies between travellers' wishes and local efforts and concerns about being pushed around.

The examples of the Yamamoto Noh Theatre and Bunraku tours are included in community-based tourism in that Osaka's performing arts organisations are involved in the planning of these tours, and the unique resources of the region are disseminated from the local community. For these examples to have a ripple effect on tourism, it is necessary to scrutinise whether they are simultaneously generating the benefits expected of community-based tourism as well as to understand whether they help with overcoming the negative aspects. At present, we believe that the first step is to continue to encourage these performing groups and add traditional performing arts to community-based tourism in Osaka. The problem of overtourism will not be solved without efforts to make the traditional performing arts more visible and to diversify and further enhance the programmes related to local tourism.

### ***Significance of microtourism***

Small sized, short, and community-based tours, such as the example of the Bunraku tours, can be considered part of "microtourism". Microtourism is a concept proposed by Hoshino, a CEO for Hoshino Resort, in which a small group of people, such as parents and children or two friends, travel within 1–2 hours of their homes. It is a concept and practice that encourages small groups of people to visit nearby places rather than traveling in large groups as in conventional mass tourism. Advantages include that it can be implemented even during the off-season, making it easier to replicate and protecting jobs in the tourism industry. It can also fit into the recent health consciousness due to the COVID-19 disaster in that it ensures safety and cleanliness by significantly limiting the number of people, utilising infection control measures, and walking in close proximity (Kyodo news, 2020).

In the past in Japan, until shortly after World War II, there was a high demand for short-distance travel, and hot springs such as Kusatsu and Atami were popular tourist destinations. However, with the construction of highways during the post-war period, the spread of automobiles, the growth of bullet trains throughout the country, and, especially after the 2000s, low-cost carriers (LCCs) becoming more accessible, travel has tended to shift further afield.

In contrast, Hoshino Resort has long recommended micro-tourism as a way for locals to spend time close to home. The company has shown that micro-tourism is compatible with the current situation in which social - distancing is advocated and, furthermore, that even if the trip is in the immediate vicinity, the enjoyment and benefits of the trip can be felt. According to Hoshino, travel is of great importance to people today, and he reiterated that "travel is a part of people's lives" and that it is a stress reliever, an extraordinary experience, an option for spending quality time with family, and a life-enhancing event (Takahashi, 2022).

### ***Significance of health tourism***

Bunraku tours, which focus on walking around the town, can also be viewed as health tourism. In Japan, where the population is aging, there are a large number of walkers, especially among older adults. Walking is preferred as it is easier than strenuous sports.

Looking back in history, this "walking" as culture was not common for the Japanese. Unlike the popularity of walking in some European countries, the culture of enjoying so-called strolling did not seem to have developed in Japan as it did in England (Uno, 2020) or Germany (Ichimura & Kondo, 2010). Strolling was taken to mean "wandering around the neighbourhood without a purpose", and this type of culture was introduced during the Meiji period (1868–1912). Until then, public bathhouses and barbershops were all located in the neighbourhoods of Edo, and daily life was sufficient without having to travel far from home. Strolling in Edo was viewed with negative connotations, as if a person is "wandering around the town without a specific purpose. However, in the late Edo period, there was a boom in travel, such as trips to temples and shrines, and visits to Ise Shrine and other places were popular. According to a literature, people in the Edo period had "healthy legs" and walked about 30 km a day (Tanigama, 2018).

Nowadays people walk less due to the development of transportation systems and convenient lifestyles, and Ministry of Health, Labour and Welfare advocates that people walk "10,000 steps a day". The need for physical exercise has been further strengthened by COVID-19 "Stay-at-Home" orders. In contrast, it has been argued that people should not simply encouraged to walk but should also be aware of how walking

relates to their inner lives (Ichimura & Kondo, 2004). The scenery that people see when they walk have a great impact on the spiritual aspect. To take the example of Osaka, although many cultural resources were lost during World War II, historical sites and routes related to traditional performing arts remain in the center of the city. If we harness these heritage sites and situate them in the lifestyles of modern people, we will be able to provide not only the physical health benefits of walking, but also intellectual enjoyment and social interaction.

## **Modern Perspectives on the Intrinsic Value of Traditional Performing Arts**

To understand the modern perspectives on the intrinsic value of traditional performing arts, we conducted a questionnaire survey of students attending our programme. We asked them to freely answer the following question: “What value do you experience through traditional performing arts?”

The survey took place during the second seminar on 13 June 2019 and was completed by 54 of the 75 students. We classified the results into eight categories, as shown below:

### **(1) Mental effects**

- “Calmness”, “healing effect”, “mental richness”

### **(2) Spiritual experience**

- “Imagination expansion”, “transcending time and space”, “receiving a new sense”

### **(3) Identity**

- “Joy of reconfirming one’s own identity”, “sense of connection with ancestors”, “reconfirming my roots”,
- “to be able to experience what our ancestors have seen and heard”

### **(4) Internal thinking**

- “It enables me to meet my true self, which brings joy”

### **(5) Philosophical effect**

- “Confronting human nature”, “challenges to one’s perspective”

### **(6) Intellectual effect**

- “To know new things”, “to learn history”, “joy to learn the wisdom of ancestors”

### **(7) Entertainment**

- “Interesting”, “fun”, “exciting”

### **(8) Aesthetic appreciation**

- “To see beautiful heritage”, “to observe traditional, old, tangible valuables”

We obtained various affirmative comments and learned that traditional performing arts have numerous positive mental effects on modern people. Further, the survey responses reveal that certain aspects fulfil people’s need to realise a sense of connection with others and provide intellectual stimulation. Accordingly, modern cities should be able to satisfy such emotional needs and wishes of residents.

We also asked the respondents to freely answer the following question: “What are your ideas on how to broaden people’s perspective on traditional performing arts?” The results were classified into six categories:

(1) Improve knowledge and understanding of the performance

- “Make the contents more understandable via introductory courses”
- “Increase knowledge and experience”

(2) Draw people’s interest and affinity

- “Distribute the excitement of traditional performing arts lessons”
- “Link between people and the art”

(3) Provide people with opportunities for active experiences

- “Workshops can be a trigger to turn people’s low interest into real experiences”
- “Hold a workshop prior to the performance; people will genuinely enjoy the performance”
- “We can deepen the experience by visiting places related to the performance (in Osaka)”
- “Provide children with physical experiences. For example, in the recitation of Noh, the whole body makes a voice, and they can develop their own feelings and imaginations”

(4) Transform education

- “Lower the age of children who experience traditional performing arts, e.g. in kindergartens”
- “Create opportunities for schoolteachers to participate in workshops and study sessions to deepen their understanding of traditional performing arts”
- “Traditional performing arts should be introduced as subjects in elementary and junior high schools”

(5) Enhance the young generation’s accessibility and experience

- “Familiarise them with traditional arts since childhood via, for example, playing the card game ‘One Hundred Poets, One Poem Each’ (Hyakunin-Isshu) or reading ‘The Tale of the Heike’ to acquire imagination and sensibility”  
“Let them experience it many times”
- “Education from a young age is important”
- “Create opportunities for children to access traditional performing arts”
- “Make the existence of traditional performing arts more visible to younger generations”
- “We understand traditional arts better when we are older. If people invest in the arts for kids, they will enjoy it when they get older”

(6) Devise approaches to performances and presentations

- “Give performances for several days instead of a one-day performance”
- “Increase access by adding short traditional performing arts performances to free music concerts. Because the current traditional performing arts seem to be closed, young people may not be impressed!”
- “It may depart from tradition, but it is necessary to feature popular works today such ‘Nausicaä of the

- Valley of the Wind' in Kabuki”

“Avoid easy collaboration with other genres. We need to penetrate more deeply rather than spreading it in a shallow way”

It can be seen that people's concepts are largely divided into two main ideas. The first is that "measures should be taken to help people better enjoy the work and performance". The second idea is "to help people become familiar with traditional performing arts, regardless of whether they attend performances". People who adopt the latter idea believe that it takes a long time for the "feeling of affinity" to be realised. Therefore, many people suggest that "contact from a young age is necessary", and "traditional performing arts should be incorporated into school education".

## Discussion

### ***What should we inherit and promote?***

According to Mr. Mikami (President of Mikami Shozoku Co., Ltd.), who has been involved in the production of Gagaku costumes for more than half a century, "It is not enough to imitate only the surface of things. It takes a profound effort to know the essence". Accordingly, we should consider the significance of inheriting the perspectives of our ancestors regarding the value of traditional performing arts based on the points outlined below.

### ***How to understand the art form's beauty***

Each traditional performing art is a highly stylised art form. However, its beauty is not readily understood by every person living in the modern age. In particular, for the younger generations who are accustomed to the tonality of Western music, traditional music may appear weird because the pitches of the instruments are different from those of Western music, and the art form does not involve the harmonious playing of multiple instruments. Further, we need to be willing to examine what the ancient people considered beautiful and valued, along with personal impression based on our standards and values.

### ***Awareness of living in history (one's religion and identity)***

Today, people have few opportunities to enjoy traditional performances, except for the famous Eten-raku, which is routinely played in shrines on New Year's Day or during Shinto-style wedding ceremonies. For many people, it would be difficult to even describe the differences among Gagaku, Noh, Kabuki, and Bunraku, though these differences are distinctive. From religious and historical perspective, Gagaku has developed its style under strong Buddhist ties and the influence of a foreign culture through exchanges with various countries, thus exotic elements can be found prominently in the Bugaku (dance) movements, costumes, and its decorations. Noh has developed a sophisticated style as a noble hobby of the samurai warrior class and as Edo shogunate's ceremonial music. This genre developed before the separation of Shintoism and

Buddhism by the Meiji government; thus, Shinto/Buddhist syncretism can be seen in the performances. Bunraku, on the other hand, was the daily entertainment of the townspeople of Osaka. Knowing each of these traditional performing arts is a matter of our history and roots.

### ***Emphasising the context***

With respect to their attitude towards the arts, many people believe that one can understand the splendour of art without prerequisite knowledge and that no explanation is necessary. However it has already been shown that cultural knowledge and cultural background (capital) are necessary to accept and appreciate the beauty of art. Especially for the traditional arts, the possession of extensive background knowledge helps deepen one's appreciation and experience. Since the context of a performance or work cannot be conveyed without words, verbal communication will be an essential prerequisite to understanding the beauty of art, which will further lead to an understanding of what the art is based on, such as social and religious aspects. Japanese traditional arts performers and producers often do not take the initiative to tell their stories, but we need to change this mindset and be prepared to tell them.

## ***Policy perspective***

### ***Increasing opportunities to engage in traditional performing arts***

As can be seen from the questionnaire, it is necessary to accumulate experience and knowledge for people to feel familiar with traditional performing arts, preferably from a young generation.

The existence of traditional performing arts is almost invisible in everyday life, and only limited people have access to these art forms.

Unlike the paintings exhibited in museums, traditional performing arts are not something that one can always encounter on their visit to a place. Because they are intangible properties, further effort is required to visualise their existence and increase the opportunities for local people to interact with them. Accordingly, it is necessary to enhance public support for new relevant attempts made by private organisations.

### ***Public support***

Currently, the government is responsible for protecting and preserving historical assets. In order to make further progress in preservation of traditional performing arts, local governments should take a holistic view of the structure of traditional performing arts and reflect this in their policies. It is already noted that Osaka's subsidy system is limited in that it provides performance subsidies on only a single-year basis. However, many other aspects, such as the provision of training to musicians, ensuring the inheritance of musical instruments and costumes, and protecting the materials themselves, require subsidies as well. For example, Susudake (smoked straw), which is necessary for Gagaku instruments (Shoh), used to be a readily available material in local households; however, it has become difficult to obtain due to changes in people's lifestyles. Only when all of these environments, objects, and people's skills are preserved can performance activities and practice be established.

### ***Future challenges: How do we adjust to the sense of the times?***

Compared to our modern age, concepts such as time, religion, and science were perceived very differently in ancient times. Hence, we cannot enjoy Gagaku in the same manner as the nobility did during the Heian period, Noh as the Ashikaga Shogunate did in the Muromachi Era, or Bunraku as ordinary people did in the Edo Era.

Traditional art performances are already not being conducted in the form that they once were. With the exception of Shoryo-e of Gagaku, which requires more than half a day to complete, it is not realistic for many busy individuals to spend more than half a day attending a performance. Further, modern people prefer events that enable them to experience the essence in a compact manner over a short time. Especially, Osaka is the birthplace of talk-art entertainment, which reflects the characteristics of the people of Osaka, who are fond of new, exciting things and are easily bored by repetition or monotony.

To ensure the protection and inheritance of traditional performing arts, which are crucial intangible folk cultural assets of Osaka, we must consider how we can change them without distorting their essence to make them enjoyable for modern people.

For example, the Gagaku performance at the November 2019 Festival Hall offered a large-scale production with a unique programme and used several lighting and sound effects as well as a large stage set. Hence, the hall, which can seat 2000 people, was almost full during the performance. Moreover, we must consider how to change the style of Gagaku education. Our field surveys revealed that training programme (Tennoji Gagaku Denshu-jo) had been attracting sufficient numbers of students. Further, the male-dominant aspect of the art form does not seem noticeable, as many female Gagaku teachers are employed by the school (Tennoji Gagaku Denshu-jo) and by universities. Nonetheless, radical changes to the manner in which education is imparted requires high levels of motivation and involves significant risk.

However, the practice scene seems to be changing with the times. For example, at a training facility, we observed students using their smartphones and recording devices, which would not have been observed decades ago. Accordingly, we understand that the social situation, the environment, and people's senses are continually changing each other. This tendency helps people to accept and preserve traditional performing arts.

## **Conclusion**

In this study, we focused on initiatives that originate from the community and examined how Osaka can attractively promote local cultural resources, especially traditional performing arts. New large-scale facilities such as casinos are not what is needed for the development of future tourism. Rather, people must discover the treasure of their own hometowns and nearby areas and devise ways to draw attention to them and to discover their significance and potential. However, these efforts are still lacking in terms of content development and dissemination as well as in publicity and distribution. Among the various tourism projects, traditional performing arts are few and need further improvement.

Additionally, despite the efforts of the private sector, public support is required to address problems such as public relations issues and the difficulty of continuing regular activities without public funding. Drastic

measures are needed to present a "shift from quantity to quality" in tourism from the perspective of traditional performing arts.

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# **Circular models applied to UX design in tourism: A framework to support Cultural and Creative Industries in sustainable innovation processes**

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## **ABSTRACT**

In the current shift of tourism sector towards sustainable models, CCIs might effectively contribute to create circular tourist experiences by adopting a systemic approach, sustained by design methodologies and creative tourism. So, the aim of this paper is analysing some current trends in tourism that can orient CCIs in the sustainable innovation of the sector. In detail, it presents an initial analysis that traces the way for a more systematic work on the tourist experience, with the intent of sustaining the design of proper circular models, by fostering Human-Centered Design into a research sector where it is currently limited. In details, three areas that reflect new perspectives in tourism and experience design are explored, i.e., Circular Tourism, Tourism 4.0, and Circular Design, by deriving three different but interconnected elements composing the circular tourist experience: environmental impact, technology, and human sphere, with design thinking shaping and coordinating them in coherent solutions.

## **Keywords:**

Cultural and Creative Industries, Circular Tourism, Circular Design, Tourism 4.0, Human-Centered Design

## 1. The transformation of the tourist experience

In the current global transformation scenario, where social, digital, and economic models are changing while demanding for a sustainable innovation, there is a need for applying creativity to the cultural sector, especially in forging a new culture centered on environmental and systemic principles. In this shift towards new cultural and behavioural models, Cultural and Creative Industries (CCIs) have the real opportunity to gain a leading role in the (re-)design of services, experiences, and businesses.

In this regard, a key sector, where environmental footprint, creativity, and cultural entrepreneurship are deeply bonded, is tourism. Indeed, it is one of the main assets able to affect the sustainable development of a city or a territory, as well as to boost the widespread of cross-cutting trends. Even the deep crisis generated in the sector by COVID-19 entices to promptly adopt systematic and holistic approaches to overcome the previous (linear) models and adopt mutual solutions for recovering (UNECE, 2022; Sørensen & Bærenholdtb, 2020).

The connection and synergy between tourism and culture have been largely discussed since the growth of cultural tourism as one of the main development assets of a city based on distinction and competitiveness, that is made even more effective if combined with creative development strategies (Richards & Wilson, 2007). Indeed, creativity can be a resource to capitalize for reinforcing culture and destinations (often identified with cities) attractiveness. So creative tourism has been becoming a major trending and growing area, where, speaking in terms of system thinking, different solutions emerged based on situated adaptive dynamics. In this sense, the concept and the practice of creative tourism still should be explored more in depth and applied in a more impactful way.

One of the main aspects that distinguishes creative tourism from other tourism consumption and production models, especially the more traditional and static ones, is the role of consumer, i.e., the tourist. As occurred in other entertainment and cultural sectors with the so called “prosumer” phenomenon (Chandler & Chen, 2015; Ritzer & Jurgenson, 2010), also in tourism the customer has ceased to be a mere receiver of ready-made products to become a co-producer of tourism experiences, affecting and experiencing both production and consumption modes (Sørensen & Bærenholdtb, 2020; Richards & Wilson, 2007).

The centrality of experience and therefore of creativity is evident. Additionally, the creativity exercised by the tourist in the production-consumption of its experience force also the tourism suppliers to be more creative to satisfy the demand. It should be noted that the adoption of a systemic view on the dynamics defined by a more creative approach in tourism could help in the comprehension of the transformation of the tourist experience. Indeed, system thinking puts a focus on relations, interactions, and purposes that, through a context-situated and continuously changing balance among multiple agents operating in the complex system, shape and impact human behaviours and environment.

In terms of tourist experience, the creative tourism, based on the imaginative capabilities of both producers and consumers and on the consumption of symbols and good lifestyles at destinations, replaces the mass and cultural tourism aspects of “needing/wanting” and “having” as main values of holidays with that of

“becoming”, i.e., being transformed by the tourism experience itself, that enable a more empathic relationship between host population and tourists (Custódio Santos et al, 2020; Richards & Wilson, 2007). To fulfil this goal, a growing attention towards the kinds of impacts generated in tourist experience is needed. Of course, it does not concern only the human sphere, but the environmental one too, especially considering the general shift of economic sectors towards holistic and circular approaches seen as more sustainable choices for the whole planet. Therefore, it can be assumed that in a circular tourist experience the main driver should be an authentic and creative tourism experience able to avoid the problem of commodification and degradation that can still occur if the concepts of empathy and social and environmental responsibility are lacking.

From these premises, the work presented in this paper relies on the assumption, substantiated by Design Thinking (DT), a Human-Centered Design (HCD) methodology, that a systemic approach is needed to better understand how the CCIs can contribute to enable good circular tourist experiences. Moreover, in the view of achieving transformative effects in the touristic field and in the tourists’ and tourism providers’ mindsets, the DT and HCD tools are considered the most suitable to use, since they are intrinsically founded on complexity and system thinking. Indeed, they give the possibility to better nurture and concretize the imaginative capabilities and the other founding principles of the creative tourism, as well as to orient human behaviour towards more sustainable tourist experiences.

Thereby established, the aim of this paper is reviewing current trends in tourism by focusing on some major experiences to understand how service science and design research can contribute to support CCIs and practitioners in the sustainable innovation of the sector. Concretely, it presents an initial analysis tracing the way for a more systematic and cooperative work in the future, pointing out the main key elements and impacts in the tourist experience, with the intent of fostering the design of proper circular experiences in tourism, according to a human-centric approach.

So, in the following section the method and the approaches considered in proposing a possible theoretical framework to design circular tourist experiences are described. Also, system thinking is introduced as a critical asset in dealing with the understanding and design of circular tourist experiences (UX design), as well as with the sustainable development of the tourism and CCIs sectors. Then, in the third section the concept of Circular Economy (CE) and its principles are introduced to detect possible interconnections with the tourism sector. A major focus on these theme is put in the fourth section, where three areas reflecting new perspectives in tourism and UX design are explored: 1) Circular Tourism, introducing a more sustainable paradigm for the sector; 2) Tourism 4.0, highlighting the role of digital technologies and their systemic use in creating more effective, satisfying, and collaborative tourist services; 3) Circular Design, combining through DT the creation of a better UX with a more sustainable (tourism) industry.

In the fifth section an attempt is made in defining a possible framework coordinating perspectives and three derived key (different but interconnected) elements: environmental impact, technology, and human sphere (therefore creativity), bonded by design in the creation of an organic outcome, i.e., the (circular) tourist experience. The aim is offering a conceptual tool able to facilitate the embedding of HCD into research on

circular tourism, that is currently limited (UNECE, 2022; Stankov & Gretzel, 2020). In addition, in the fifth section a suggestion is made about how CCIs can benefit of this work, aiming to connect the tourist experience with the business opportunities offered in the occurring transformation processes of the tourism sector, and further in the wider market and society. Finally, conclusion and future work summarize and propose further developments.

## **2. Creating a framework to design circular tourist experiences**

System thinking is a critical approach used to deal with the design or the reformulation of experiences and other complex issues. Indeed, it can become a framework for looking at phenomena from multiple foci and scales (Comunian, 2019), as well as for picking the right instruments when trying to understand ongoing patterns and turn them as possible to one's advantage. So, since the design of tourist experience is a complex issue, system thinking, together with complexity theory (Turner & Baker, 2019; Meadows, 2008), are considered the basics for the proposal framework in this paper. Specifically, they have been contemplating as background elements, of concept and language, since the main attention has been given to a specific phenomenon occurring in the touristic sector, i.e.: the transformation of the tourist experience from linear to circular. This change is generated by the need to avoid negative and unsustainable impacts on the environment that are causing a degeneration of the ecosystem.

Similarly, DT is a very diffused non-linear approach especially used for dealing with and reformulating complex problems to find sustainable solutions, i.e.: socially desirable, technically feasible, and financially viable (Kelley & Kelley, 2013; Brown, 2009). It uses several researching, analyzing, ideating, and evaluating tools and methods for assuring the consistency between the right identification of a problem and the realization of the right solution. Indeed, having a holistic view of the relations and dynamics in a system allows to effectively influence and orient its processes and the exchanges or interactions between its participants. In this sense, a key practice is system mapping, i.e., the visual or physical representation of the main constituents of the system in which an organization, a service, or a product is embedded. The visualizations can vary, but they are basically founded on systems theory and system thinking (Stickdorn et al, 2018). Moreover, in reflecting on the role of DT in the current innovation and transformation processes, Brown (2009) highlights that it needs to be turned toward the formulation of a more active participatory relation between customers and firms also considering some critical factors, i.e.: the shifting towards more broadly satisfying experiences; the application of DT at new scales, from discrete products-services to complex systems; and the need for more sustainable production and consumption behaviours. In front of complex human systems, the aim is creating highly flexible, constantly evolving solutions. In this sense, DT becomes a way for taking responsibility and commitment. On this premises, it is easy to see the connection between the design of a more sustainable, collaborative, and creative customer experience and the embedding in the design process of CE models and principles. In detail, the UX design concerns the deliberated creation and shaping of meaningful experiences, seen as stories emerging from a complex fabric of feelings, thoughts, and actions of people interacting with the surroundings. Actually, the use of the term

User Experience (UX) denotes a focus on a particular mediator, namely interactive products (Hassenzahl, 2012). However, with no intention to enter in the debate, in this paper an extensive use of the term is made to intend all possible devices and interactions that affect a person, whether considered as user, customer or tourist.

Going further, the work of Comunian (2019) on adopting complexity thinking as a coordinating theoretical framework for CCI research has been taken as reference for the conceptual and methodological structuring of this paper. On this basis, the main current trends in tourism have been explored for tracing a possible framework supporting the actors involved in the creation of more sustainable tourist experiences. In detail, since the aim of this study is encouraging CCIs in taking advantage of the creative resources that can bring new opportunities in the tourism value chain, it has been assumed that CCIs might be facilitated in their transformative intervention by tools supporting creative and sustainable processes. So, a conceptual framework has been created by looking at the tourist experience from different, but strictly related perspectives that are analysed with the intent, and on the one side to filter existing approaches, practices, and trajectories for inspirations and insights, on the other to coordinate them as mutual elements of a same strategy. The choice of the perspectives depends on the need to identify an experiential model, i.e., the circular one, and its enablers, e.g., technologies and interaction patterns, kept together by a purpose actualized in the experience by the design process. Especially by following the HCD process, it is possible to give sense, shape, and translate in functions and interactions the imagination and aspirations of tourists, while comprehending in the creative process the principles and goals of the CE. Indeed, HCD allows to intervene on the factors that, along the customer journey (i.e., a detailed map of the path followed by an individual in making experience with a brand, product and/or service), have a bigger impact on the sustainability of the ecosystem. The systemic nature of this approach is evident, and it is perfectly consistent with the definition of sustainable tourism (i.e., the ultimate goal of the application of CE principles to the touristic sector) given by the United Nations World Tourism Organization (UNWTO). In detail, it stresses the idea that for fulfilling sustainability goals current and future economic, social, and environmental impacts must be considered, as well as the needs of visitors, industry, environment, and host communities (UNECE, 2022). Again, since HCD and DT facilitate collaboration among different stakeholders through the combination of different points of view during the whole creative process, they offer a valuable approach to sustain the transformation of the sector. Moreover, they allow to connect the “creative” tourists to the suppliers for generating more satisfying, effective, and circular experiences.

### **3. Circularity principles interacting with the tourism sector**

By now CE principles have been advocated for the industrial sector since the end of the 1990s, even if the origin of the concept is linked to many authors and perspectives since already back to the 1920s (Rodriguez, Florido & Jacob, 2020). Similarly, the benefits brought by a circular model of economy have been widely recognized by global companies, policymakers, and several other parts in public debate in society and

disciplinary sectors (Ferasso et al, 2020; Lewandowski, 2016). However, its effective configuration is still an ongoing and open issue. Beyond the technical and industrial aspects, studied since long period, business strategies, models, and value chains should be reconfigured as well, together with human behaviours and experiences. Moreover, most of the debate on CE has been developed for the manufacturing sector, while a thriving and massive research on this theme intersecting the tourism sector is still lacking (Rodriguez, Florido & Jacob, 2020). Despite the few references, tourism is an important matter for the adoption of circular models in economy, as it intersects other sectors. In effect, it impacts many different industries and environments, so that the fundamental circularity principles interact with the sector at micro, meso, and macro level, from the wide production and consumption models affecting the industrial and business processes on the supply and demand sides, to the individual behaviour of tourists visiting destinations.

In general, CE is an approach that opposes more sustainable production and consumption practices to the former and widespread linear model that, by applying the extract/produce and consume/throw processes, has causing dangerous effects for environment and society, such as natural resources exhaustions and over waste (Rodriguez, Florido & Jacob, 2020). Conversely, CE is mainly a cyclic system based on closed material loops that use renewable resources and products to maximize efficient re-use, while reducing new inputs or resource extraction from the environment and being instead regenerative (and, when possible, reversible) by intention and design. The main aim of this model is increasing performance and efficiency while reducing waste and not harming the environment. It has been proved that this goal could be achieved through several good practices, such as maintenance, repair, and design-enhancing durability (prolonging life), or virtualization of utilities, also thanks to digital transformation and the use of technologies that facilitate in delivering non-tangible services (Ferasso et al, 2020; Lewandowski, 2016; EMF, 2015). However, all these possible interventions need to be delivered and implemented through a coherent market positioning and differentiation having circular, collaborative and purpose driven business propositions. Indeed, the essential principle of “close the cycle of life” is not limited to materials, but it concerns products, services, energy, and all the resources available in the system; even waste, that could be reused so becoming a new resource. In short, CE is an economic model interrelated with sustainability concept that aims to let the value of products, materials and resources stays in the economy as long as possible, with the result of reducing waste generation (Rodriguez, Florido & Jacob, 2020).

A fundamental actor in the promotion and definition of the CE has been the Ellen McArthur Foundation, founded in 2010 to foster the transition towards a circular regenerative and restorative economy (Rodriguez, Florido & Jacob, 2020). Through this organization a model had been elaborated that has been used and accepted by different schools of thought, i.e., the ReSOLVE model (Lewandowski, 2016), consisting of six actions compliant with three underlying CE principles (EMF, 2015): regenerate, share, optimise, loop, virtualise, and exchange, each presenting an opportunity and setting some requirements for CE implementation (Heyes et al, 2018). From the work of these schools derive the main principles of the new circular approach in economy, developed to be action guides for companies and organizations (Rodriguez, Florido & Jacob, 2020), i.e., design out waste/design for reuse; build resilience through diversity; rely on energy from renewable sources; think in systems; waste is food/think in cascades/share values (symbiosis)

(Lewandowski, 2016). These high-level CE principles can be easily referred and adapted to different context and industries, included the tourism sector that surely create an impact because of waste produced and energy consumed in the very different activities that characterize the tourist experience.

A very focused overview on applying the principles of CE to sustainable tourism can be found in the background thematic document published by the United Nations Economic Commission for Europe – UNECE (2022). In details, the UNECE considers nine CE principles identified by the United Nations Environment Programme (UNEP) for a more sustainable tourism. The principles are grouped in four categories based on the types of actors and interactions involved in the process, going from most to least impactful, each one affecting a part of the CE process. The more general and effective principle that should guide every intervention along the entire cycle, from extraction to end of use, is “Reduce by design” (“guiding principle”). Then, the others are: “Refuse”, “Reduce”, and “Reuse”, identified as “user to user” interaction principles; “Repair”, “Refurbish”, “Remanufacture” for what concerns “user to business”; “Repurpose” and “Recycle” referred to “business to business” processes.

Undoubtedly, CE is a complex issue that can be studied from different perspectives and declined in different practical applications. Till now, many researchers have been studying its general principles, and especially their level of reception, implementation, and activation in different sectors, mainly related to manufacturing industry and industrial processes from the management and supply-side. Moreover, despite a lot of work and literature reviews about the intersections between CE and business models exist, this and other underlining topics still need to be developed from the demand-side (Centobelli et al, 2020; Ferasso et al, 2020). In any case, it is not possible defining circular tourism without investigating how to make the tourist experience compliant with business models allowing sustainable consumption. For example, it should be noted that circular businesses are better supported by models that are different from those based on the ownership-based consumption of the sold product (Ferasso et al, 2020; Lewandowski, 2016). These elements significantly impact the circular tourist experience, and they should be put in relation with other insights about tourist behaviour, such as creative tourist types (Tan, Luh & Kung, 2014) to properly design experiences.

## **4. New perspectives in designing the UX of tourists**

### ***4.1 Circular Tourism***

The creation of a circular tourism model is a priority for the sustainable development of the tourism sector, as demonstrated by the interest on the theme by the UNECE (2022). Applying principles of CE to sustainable tourism impacts a whole ecosystem and the entire tourism value chain. So, the transformation of the sector requires cooperation and coordination among a lot of different stakeholders, such as tourists, destination management organizations (DMOs), suppliers of tourism services, resident population, etc. Certainly, it is a complex issue that involve many disciplinary sectors. However, the focus of this paper is on the UX of tourists; so, although reference is made to the whole system, only some aspects referring to the customer

experience are considered here. But it is only for analytical reasons that a division is made, since, according to Service DT, to properly design the tourists experience, the customers' needs on the demand side have to be systemically aligned to the business offer, reflecting the organizational structure and the relationships among stakeholders on the supply-side. In any case, compared to tourism industry, the tourist experience needs a major attention from researchers and practitioners to turn towards circularity. Indeed, a lot has been explored about negative impacts generated by intensive tourism, such as energy and resources uncontrolled consumption or pollution and waste generation, but a framework for structuring the tourist circular experience is far from being modeled with the same accuracy than for the manufacturing sector.

Regarding this, the UNECE (2022) identifies six key tourist experience activities that generate impacts and require behavioural choices that determine the kind of experience lived (and co-produced) by the tourist. These key activities are: "Pre-travel", when tourists plan the journey having the opportunity to apply the "Reduce by design" principle in various way concerning distance to destination (closer destination and environmental travel options are preferable), duration of stay (better fewer but longer stays), moment of stay (better travelling off-season to reduce the accumulation of tourists), type of tourism (better those types that reduces the burden on the environment by reducing the density of tourists and the volume of resources consumed, or by fully leveraging infrastructures); "Travel", when tourists move from their original location to the destination possibly applying the "Reduce" (using more sustainable transport means) and the "Reuse" (through transportation sharing platforms) principles; "Transportation", that includes all movements with vehicles at the destination, where making use of the same principles mentioned for the "Travel" activity and of the "Reduce by design" one (e.g.: electric means); "Accommodation", i.e., residency during the tourism activity; "Food and Beverage", i.e., those consumed during the stay within and outside the accommodation; "Activities", i.e., the various types of activities enjoyed by tourists during their stay. For these three last categories the "Reduce by design" principle is recommended (even if the effective availability of CE solutions is binding), together with the "Reduce" principle that instead relies on the adoption of fewer consumerist behaviours by tourists. In general, it is a good practice trying to use unleveraged capacity of assets.

A key point in implementing circularity in tourism is the awareness towards the central role of tourists' practices in the production of the tourism experiences and, therefore, in the application of CE. Beyond products-services, the transition towards circular models comes in changing what tourist do. Identifying which practices better sustain CE in tourism is an ongoing process open to research and empirical investigation, also including design-oriented approaches, since, together with technology and social practices, design is part of a complex whole from which the tourists' experiences emerges (Sørensen & Bærenholdtb, 2020).

## **4.2 Tourism 4.0**

Digital technologies have been a main enabling factor of the transformation of the tourism sector since long. They had a central role in shifting from cultural to creative industries, as they accelerated the production and

widespread of symbolic goods (Richards & Wilson, 2007). Today some are quite fundamental, as they had a revolutionary impact on the whole society: Internet and the mobile devices, including geo-positioning and IoT, for the e-tourism and context-aware services; social media for the participated conversations about the tourist experience that bring to new forms of tourism promotion (marketing), travel planning, and sharing economy services; Big Data and AI (semantic web) for data driven strategic planning, behavioral previsions, customization, and automation of services; Blockchain for guaranteeing high quality and value in products, services, and experiences; and likely the Metaverse will represent a new frontier in the tourist whole experience.

In general, beyond digitization, data- and AI-driven technologies support the management of complex tasks and operations allowing to deliver more targeted and effective customer experiences and more agile and flexible production systems and supply chains. Of course, technology by its-self is useless and sometimes its use might risk to harm people if it is not adequately designed (Stankov & Gretzel, 2020). What really counts, instead, are the processes that link digital and human toward a whole transformation of society, as they are expected to enhance efficiency, competitiveness, and sustainability in the sectors where they were applied.

Borrowing a term from the manufacture sector (still the main driver of change), the use of cutting-edge technologies to create a personalized travelling experience and a more sustainable tourism is called Tourism 4.0, that refers to the application of the tools and concepts of Industry 4.0 to the tourism sector (Stankov & Gretzel, 2020; Urbančič et al, 2020; Ozturk, 2020). Currently, in Europe, a systematic and consistent intervention to develop the concept of Tourism 4.0 comes from Slovenia, where the first demo pilot project has been delivered with the aim of innovating the tourism sector and enriching experiences (Stankov & Gretzel, 2020). In general, Tourism 4.0 approach does not consider technologies as single standing systems, rather it maximizes their benefits to develop a model of collaboration between all stakeholders for improving the whole tourism ecosystem and experience. This operates a shift from a tourist-centered perspective to a tourism-centered perspective, where the tourist experience is part of a wider ecosystem connecting supply- and demand-side. So, different relationships have been established based on new form of communication and experience, involving digital products-services for tourists, tourist destinations, and tourism industry.

The possibilities offered by Tourism 4.0 in creating satisfying tourists' experiences through the most innovative tools and approaches in business, technology, culture, and society let imagine different customer journeys. Besides, they foster Circular Tourism since they effectively contribute to create an objective picture of the impacts on and of tourist choices that helps in deriving and incentivizing some sustainable behaviours. Digital and Industry 4.0 technologies also support the CE by offering advanced solutions for cooperation and collaboration in the tourism system (Fogarassy & Finger, 2020) and by enabling a diversification of usage-focused (servitized) business models (Ferasso et al, 2020; Bressanelli et al, 2018), that is a key passage towards a full developed creative tourism. Moreover, the service sector combined with the implementation of technologies has a great potential in easing the shift towards CE, due to its strategic position between manufacturers and end-users, as highlighted by Heyes et al (2018). In detail, they stated that the service-oriented technology sector can influence the way in which customers use products and make experiences through innovative business models, designed to slow, close, and narrow resource loops. Thus, service-

oriented technology companies can actively engage customers in the design and management of CE business models and product-service solutions favouring value drivers that maximise the utilisation of assets and keep them in the inner loops of their resource-use cycles. For instance, the service of “data monitoring and analysis” can allow the delivery of personalized solutions aiming to change the user behaviour and maximise the performance of the assets they use, thereby extending the product lifespan. Moreover, tourists can interact with user friendly applications letting them improve their experiences and be aware of the impacts generated, encouraging them to do more sustainable choices. It can be observed that companies operating at the intersection between services, technologies, and usage-focused business models are close with the need for applying a human-centered approach in designing interactive systems, as well as the wider (circular) tourist experience. However, in the practice there is a serious lack of HCD which needs to be remedied (Stankov & Gretzel, 2020).

### **4.3 Circular Design**

As shown by the CE general principles, design is fundamental to eliminate (or at least reduce) waste and resource consumption. Indeed, it has a central role in product-service creation, and, through DT, it is extensively applied to other areas of the human life, especially in dealing with complex issues, since the methods and tools used by HCD and DT are aimed to structure and orient interactions, so influencing the behaviour of people acting and operating in the system. Moreover, Service DT is strictly connected to innovation that is a critical resource for tourism destinations to compete internationally (Custódio Santos et al, 2020). In this regard, design tools can help to acquire new skills and unleash more creative capacities (Kelley & Kelley, 2013).

Based on that and the fact that the very essence of tourism offerings is still centered around human experience (Stankov & Gretzel, 2020), human-centric tools and methods are essential to design adequate circular experiences in tourism. However, to properly meet the requirements for designing CE compliant solutions, the DT tools need to be redesigned and adapted according to the specific needs coming from the new industry paradigm. This is not unusual for HCD, since, thanks to the open feature of its tools founded in human abilities to be intuitive, recognize patterns, and generate ideas emotionally and functionally meaningful (Kelley & Kelley, 2013), it can be adapted to different issues and sectors. Generally, while maintaining a similar structure and principles, the tools are modified in some of their components to make them more suitable for the application context.

A key proposal to apply DT approach to CE has been developed as a collaboration between two main international actors in the field: the already mentioned Ellen MacArthur Foundation and IDEO, global design and innovation firm that spreads HCD and DT worldwide. In detail, they implemented an online repository (<https://www.circulardesignguide.com/>) presenting a set of practical tools (methods, mindsets, stories, and other resources) adaptable to different needs and levels of expertise that facilitate collaboration and positive impact in the design of new solutions, fostering circular models in product-service and experience production

and consumption (EMF & IDEO, 2018). The guide aims to boost creative confidence and support diffuse and sustainable value creation by raising awareness of the CE, nurturing a systems perspective, and fostering new practical innovation methods. It has been created for letting meet an emerging need among industries: designing products, services, and businesses that were good for people, the planet, and business. In fact, applying circularity concept to the design of a solution means focusing on the regenerative processes that industry and service providers should apply to retain and recover as much value as possible from products, components, and resources. It also fulfills the “Reduce by design” principle by structuring life cycles that last as long as possible (i.e., circular), instead of having a beginning, an interlude and an end (i.e., linear).

Another significant proposal is the Circular Business Model Canvas (CBMC) presented by Lewandowski (2016). The original Business Model Canvas (BMC) created by Osterwalder and Pigneur (2010) is a tool mostly used for businesses and economic purposes, but it uses a *modus operandi* that is consistent with the practice and purposes of the UX design. Indeed, business models affect consumers behaviour by shaping the way value is proposed to, create for, and captured (or not, depending on the revenue model) from customers. It can be said that business models have holistic and systemic nature, since they present complex conceptualizations and blueprints of organizations and analyze organizational value creation from a system perspective (Ferasso et al, 2020). So, the BMC can be a creative tool supporting the human activity of creation of new and unique configurations of businesses and experiences by putting at the center the way an offer succeeds in satisfying human needs while applying the CE principles and practices. To better achieve this goal, Lewandowski (2016) refined the nine components of the original BMC, also adding two other blocks, peculiar for CE. The CBMC allows to analyse circular design opportunities and to create circular solutions transferable to different business by basically adopting of the ReSOLVE model and cooperating with partners that along the value chain support the CE. But what really make the difference in the creation of the business is the circular propositions for revenue streams, that strongly affect and depend on the value proposition. Lewandowski mentions several systems mainly oriented to avoid the traditional ownership (favoring instead usage-, subscription- or service-based systems) of a product and to benefit from retrieved value (from material loops). In addition, he considers the need for defining a take-back system, also depending on the value proposition, and for identifying some adoption factors, i.e., organizational capabilities and external factors supporting transition.

Despite other examples can be found, each design intervention in Circular Tourism brings several issues to settle in the relationship between customers and suppliers that impact the systemic goal of maximizing and prolonging the efficient re-use and regeneration of products, to eliminate (or at least reduce) waste production as well as resource extraction.

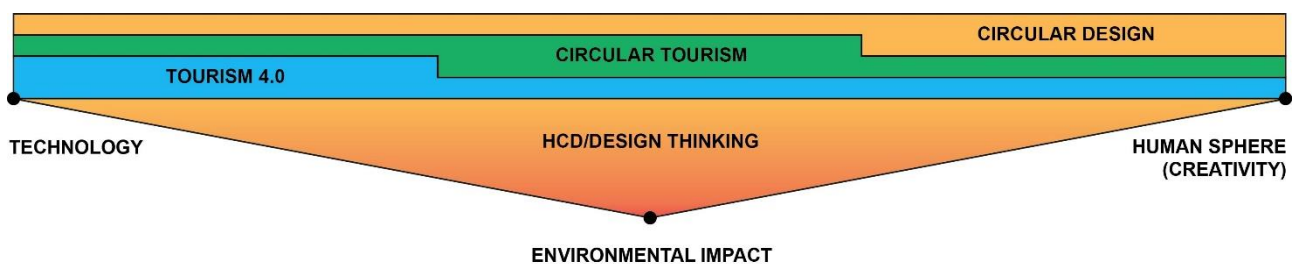
## **5. Towards a circular tourist experience**

### **5.1 The proposal framework**

The three perspectives described in the previous chapter represent three major trends in the tourism sector. They have been used to contextualize the proposal framework and to show how they can help in capturing models and practices to use as inspirations for on-field investigations and research when creating specific circular tourist experiences. Indeed, they highlight some main ongoing transformative processes that let emerge a new system the tourists deal with.

Without the pretention to be exhaustive, the following is a proposal for synthesizing the relations among these perspectives and the main elements they let emerge as essential, connected parts of the customer journey. It is a starting point that can be used to highlight some main logics and approaches to consider in identifying the main actors, interactions, and purposes operating in the system with the aim of creating or reformulating the tourism experience. In detail, three mutual agents affecting the system have been derived from each trend: environmental impact, technology, and human sphere. The latter can significantly affect the others through creativity, but, at the end, the tourist experience emerges by the interactions among all of them, in an interplay between parts connected and keep together by a specific purpose put in the system through the DT and HCD practice.

By focusing on the design of the customer journey, the three agents might suggest specific elements dealing with the different components of the system map, i.e., key steps and activities (strictly connected to the organizational and supply level) for environmental impact; touchpoints and channels for technology; and creative and collaborative practices, actions, goals, and emotions for the human sphere. Considering the CE principles and the main findings from each perspective, some choices emerged that should be adapted to the specific context through creativity. Depending on the options and the solutions implemented, among those gathered or invented, different circular experiences emerge. Indeed, although some key elements could be considered as standards and produce (quasi) similarities, they do not assure to reach the same outcome, nor assure the circularity of the whole system or experience, due to complex system dynamics.



**FIGURE 1.** Visual representation of the potential framework supporting the circular tourist experience design.

Source: Author own elaboration.

## ***5.2 The role of CCI in supporting sustainable innovation processes***

As greatly detailed by Richards & Wilson (2007), the role of culture in the tourism sector has been central since the late 1970s and, successively, it merged creativity and media industry, that is strictly intertwined with

the multimedia, software, and design sector (Richards & Wilson, 2007). Nowadays, CCIs can be considered as essential actors in the creation of cultural and creative assets bringing towards circular tourist experiences. Since behaviour is strongly affected by culture, the latter is a key factor in promoting a shift towards circular models in tourism industries and lifestyles while letting customers creating their own tourism experiences. Indeed, the adoption of new behavioural models should be encouraged by effectively deploying the creative resources available to reinforce and sustain circular practices in the sector. In this sense CCIs might have a central role and a real opportunity for actively collaborating in the (re-)design of systems at different levels, starting from the personal experiences of people at a specific destination, or at different connected destinations, until the expanding of creative dynamics to different levels of the tourist experience (Comunian, 2019). For this reason, their capacity to properly intervene in the sector might significantly impact on the sustainable development of tourism and on the service innovation economy (Custódio Santos et al, 2020), that is strongly affected by HDC and DT.

As observed by Richards and Wilson (2007), creativity has the power of injecting dynamism in the cultural tourism industry and releasing the potential of people and places, since it allows to develop new ways of thinking and doing that in tourism can mean products or experiences, forms of consumption, spaces, and any other form of tourism related to imagination. Moreover, in the new landscape dominated by creativity and co-creation of experiences, the two authors identified some strategies for creative tourism development that take advantage of the new role of tourist as prosumer. For example, they suggest the possibility to develop solutions based on the consumption of creative media or the creative inputs given by the consumers themselves. Indeed, the prosumption approach tends to favour the shift from tangible to intangible tourism resources and to foster the transformation of intangible elements of the culture of a place into experiences that can be consumed by tourists.

Undoubtedly, the transition toward a circular tourism experience is not feasible without a corresponding transformation of the whole industry, including the related industries that are part of the tourism value chain, as the circularity of the offered experience is highly dependent of the circularity of the ecosystem it is embedded in (UNECE, 2022). At the same time, the widespread of values and behaviours founded on a culture of creativity and sustainability is essential to encourage and push the change. In this sense tourist education is a needed step that can be an area of interest and intervention for CCIs, for example through the production of cultural products, such as educational and immersive experiences in museums and other sites, along with the creation of information and communication products for promoting tourism and support users in planning and enjoying original local experiences or other activities, including performances, attractions, exhibitions and events. They can also collaborate in the design of the offered experience and in products or services to recall memories after the trip, beyond the classical production of souvenirs. Indeed, the opportunities increase thanks to the use of digital technologies that is connected to the adoption of HCD to assure a better UX. Referring to the role of CCIs, a last reflection should be made about the systemic need to create adequate awareness and training about circularity in tourism, since the extreme heterogeneity and the large volume of public and private small-scale stakeholders that operates and collaborate over many

layers, including local employees and residents, make not easy to change the whole industry from the top, without an effective acknowledgement from the bottom.

Lastly, CCI can contribute to create the intangible resources, combined with the tangible elements and other creative assets, that orient the tourism production and consumption of a given destination towards collaborative, circular and sustainable models, allowing good impacts on tourists and host population quality of life. In any case, there is huge space for the involvement of CCI in the creation of the tourist experience; even more if HCD and DT methodologies are in their toolboxes, at least to allow them to collaborate with other stakeholders determined to design a more circular tourism offering. In fact, the “Reduce by design” principle seems to be a preeminent requirement in circular tourism. From this point of view, the proposal framework can give some references to CCI and support them both in the innovation of the sector and in the shift towards a circular tourist experience. Even if the identified trends might be buzz terms used to easily deliver complex concepts, they unveil some effective opportunities for CCI that would support the transition toward circular models in tourism sector. Of course, the investigation started with this work is open to collaboration and suggestions from researchers and practitioners that are willing to develop the traced research path.

## **6. Conclusions and future research**

From the exploration of three main perspectives related to the current transformation of the tourism sector emerged that creativity and tourist experience are key elements in shaping touristic offerings, but till now few attentions has been put on the demand-side of tourism industry. At the same time, tourism represents a fundamental cross-cutting economic sector and a social foundation that is expected to continue growing, risking to seriously endangering the ecosystem, if more sustainable circular models of production and consumption are not effectively applied (UNECE, 2022). To this regard, researching on consumer behaviours in CE, especially in the touristic sector, is essential to create adequate experiences able to reinforce the systemic interactions that promote good economic, environmental, and social impacts. In this sense, a major intervention on tourist behaviours from CCI combining HCD and DT approaches, technologies (Tussyadiah, 2017), and business strategies can be beneficial to the transition towards an effective circular and sustainable tourism model. To support this process, a conceptual framework has been proposed by deriving some main agents impacting the tourist journey. In detail, environmental impact is the main issue affecting the tourist experience in the Circular Tourism trend, technology is the main reference element in Tourism 4.0, while in the Circular Design trend the human and circular by design experience is central as it implies the application of creativity, intended as the generation of new ideas, solutions, or approaches, that, indeed, is a process innate in the human nature (Kelley & Kelley, 2013). Especially, in Circular Design a focus is put on the social and environmental responsibility for the impacts generated by the tourists' behaviors and the tourism industry. Beside this, HCD since its systemic approach (fostering

creativity, facilitating collaboration, and focusing on human needs and organizational dynamics), bond all these elements.

Of course, the complete transition to circularity in tourism industry depends on many other factors over many layers (UNECE, 2022), but mapping the system at micro, meso and macro levels can create several benefits, including having a clear picture of what affect the tourist in the circular experience on the one side, and what might be the suitable CE partners on the other.

Undoubtedly, one of the main flaws of this contribution is the lack of a systematic literature and projects review. However, in presenting the three perspectives forming the proposal framework, some observations emerged that can be refined and improved through a deeper analysis of the identified research areas and a further on-field investigation. So, this can be seen as a first step to better understand how to apply CE to UX design in tourism that would surely benefit from the contribution in the future of other researchers and practitioners.

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# Economic Analyses of The Arts, Cultural And Creative Industries, Cultural Heritage And Cultural Tourism And The Influence Of Covid-19 In Bulgaria

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## ABSTRACT

The report will present the new results of a joint study of the Observatory of Cultural Economics with the Sofia Municipality of the economic contribution of the arts, cultural and creative industries, cultural heritage and cultural tourism, which has been carried out over the last 12 years. The research is the basis for the creation of an effective and efficient cultural policy at the national and municipal level. Data on the economic impact of COVID-19 will be presented.

In Bulgaria, the cultural and creative industries create a serious economic result. In the last decade, they have gained recognition as a specific economic field with great dynamics, with social dimensions creating partnership networks between the public sector and private business. Cultural and creative industries are a catalyst for the development of new technologies and innovations, they are an integral part of education and modern regional and urban policies.

## Keywords:

CCI, Arts, Added Value, Economic impact

## Overview

In recent decades, in many European countries, the cultural and creative sectors have been highlighted as one of the national policy priorities due to the dynamics of growth, attracting new jobs, and developing innovation and new business models. The development of specialized strategies has led to significant growth in national economies not only in countries with a tradition in this direction, but also in countries with small markets but with targeted comprehensive programs for the development of the creative sector. It is even more important to produce accurate analysis in the face of crises, such as the Covid pandemic, and the cultural and creative sector has been extremely affected in some cultural activities. The new post-Covid reality is reshaping policies and attitudes towards culture. In countries such as Bulgaria - delayed reforms and changes in cultural policy have accelerated and the results for the sector have not been delayed. New funding programs were created at national and municipal level, which prevented a drastic drop in added value, turnover and employment in the sector.

This study is divided into two parts - the economic contribution of arts, cultural and creative industries and cultural tourism at the national level and the analysis of economic indicators at the level of Sofia. The period 2012-2020 is examined, with the last year of the period showing the effect of the Covid crisis - which arts and industries are affected and which are growing.

The study uses the Eurostat methodology through the NACE, COICOP, NUTS code system (Bina, V., Chanterie, P., Deroin, V, 2012). The data are comparable in a comparative analysis with EU member states.

The purpose of the present research is, through an analysis of the cultural resources, to stimulate the effective and efficient management of the funds for culture in Bulgaria and in Sofia Municipality.

The analyzed data present an economic breakdown at national and municipal level and in particular for the capital Sofia.

In this case, the narrow sense of culture as art is stepped out of and culture is viewed in its economic aspect as well - thus showing the contribution of cultural and creative industries for the integrated development of the city in pragmatic aspect.

It is accepted that through this indicator the measurements in the field of cultural and creative industries, down to the level of an enterprise, are more precise, detailed and accurate.

The methodology is in accordance with the level of development of the market and quasi - market for cultural and creative industries in Bulgaria and Sofia;

**Research methodology - Economic contribution of arts, cultural and creative industries, cultural heritage and cultural tourism for the period 2012-2020.**

For the purpose of studying the creative economy and assessing the importance and characteristics of the cultural and creative industries, a methodological framework has been developed in which **the cultural and creative sector is divided into 4 sub-sectors and 13 areas** - **Table 1**. The four sub-sectors are differentiated according to how cultural products and services are created, reproduced and consumed:

- **Art and cultural heritage**
- **Cultural industries**
- **Creative industries**
- **Cultural tourism**

	Subsectors	Areas
<b>ARTS, CULTURAL AND CREATIVE INDUSTRIES AND CULTURAL HERITAGE</b>	<b>ARTS AND HERITAGE</b>	Visual Arts
		Performing Arts
		Arts and Crafts
		Cultural heritage
	<b>CULTURAL INDUSTRIES</b>	Music Industry
		Book Publishing
		Print media
		Film industry
		Radio, television and new media
		Software and video games
	<b>CREATIVE INDUSTRIES</b>	Design
		Architecture
		Advertising market
<b>RELATED ACTIVITIES</b>	<b>ACTIVITIES RELATED TO CULTURAL TOURISM</b>	

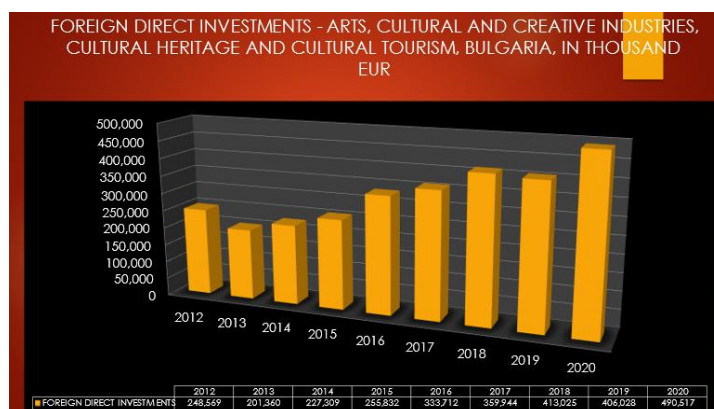
**Table 1 SCOPE OF THE CULTURAL AND CREATIVE SECTOR**

Source: Observatory of Cultural Economics, 2010-2022

The main indicators used to prepare the economic analysis of the arts, cultural and creative industries, cultural heritage and cultural tourism are:

- Foreign direct investment
- Value added by factor costs
- Employment
- Number of organisations

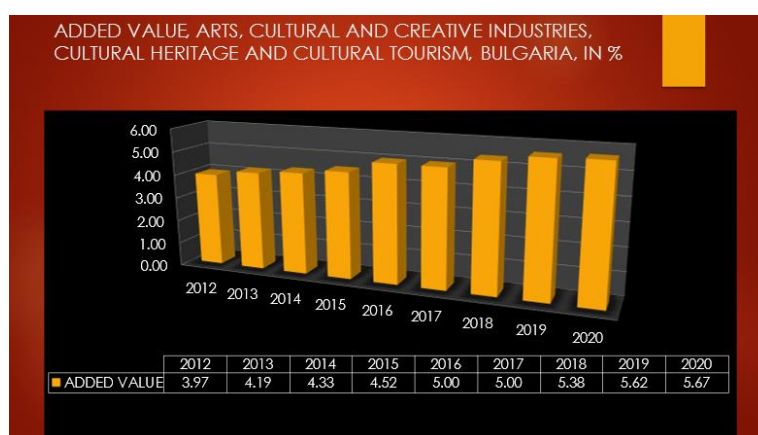
- Average gross earnings of employees in the arts, cultural and creative industries, cultural heritage and cultural tourism
- Expenditure on cultural activities in household budgets



**CHART 1 FOREIGN DIRECT INVESTMENT IN BULGARIA FOR THE PERIOD 2012 - 2020.**

**Source:** *Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.*

One of the most important indicators for measuring effectiveness and efficiency in the cultural and creative sector is attracting foreign investment. The dynamics of the figures for the period 2012-2020 show a more than doubling of foreign direct investment in the arts, cultural and creative industries, cultural heritage and cultural tourism - from just over €248 million in 2012 to over €490 million in 2020. A minor factor in attracting investment is the tax legislation - income and corporate tax at 10%, which is a pull factor for investment in terms of minimising the cost of doing business in Bulgaria. Cultural industries are a driver of attracting foreign direct investment and to the greatest extent - radio, television and new media, film industry, software and video games.



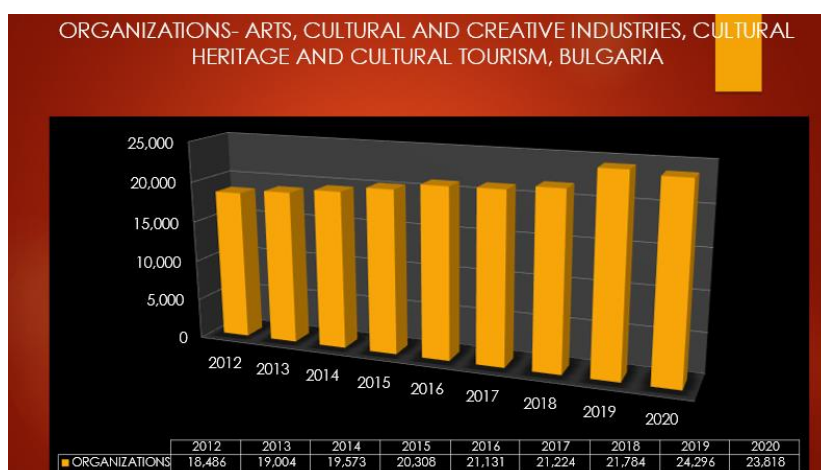
**CHART 2 VALUE ADDED BY FACTOR EXPENDITURE TO BULGARIA'S GDP IN THE ARTS, CULTURAL AND CREATIVE INDUSTRIES, CULTURAL HERITAGE AND CULTURAL TOURISM FOR THE PERIOD 2012-2020.**

**Source:** *Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.*

Arts, cultural and creative industries, cultural heritage and cultural tourism generate 3.97% (2012) - 5.67% (2020) of the value added (by factor costs) in the Bulgarian economy. For the observed period, this is an average of around 5% value added, which is at the upper limit - typically between 2%-6% value added according to most European mappings in recent years. The capital Sofia accounts for over 80% (2020) of the sector's value added. Leading areas with over 90% concentration in value added creation in the capital are the film industry with around 99% and software and video games with around 84%, 73% of the advertising market and 65% of the music industry. Cultural industries are the part of the sector that creates the highest added value in Bulgaria, followed by creative industries, in third place is cultural tourism and last in added value are arts and cultural heritage.

For the period 2012-2020 - arts, cultural and creative industries, cultural heritage and cultural tourism are the 8th sector in terms of economic growth/value added by factor costs/ in the Bulgarian economy and with almost twice as high share of the creative economy compared to national data.

The added value of the arts, cultural and creative industries, cultural heritage and cultural tourism in Bulgaria is growing more than two and a half times from BGN 1.6 billion in 2012 to BGN 4.2 billion in 2020.

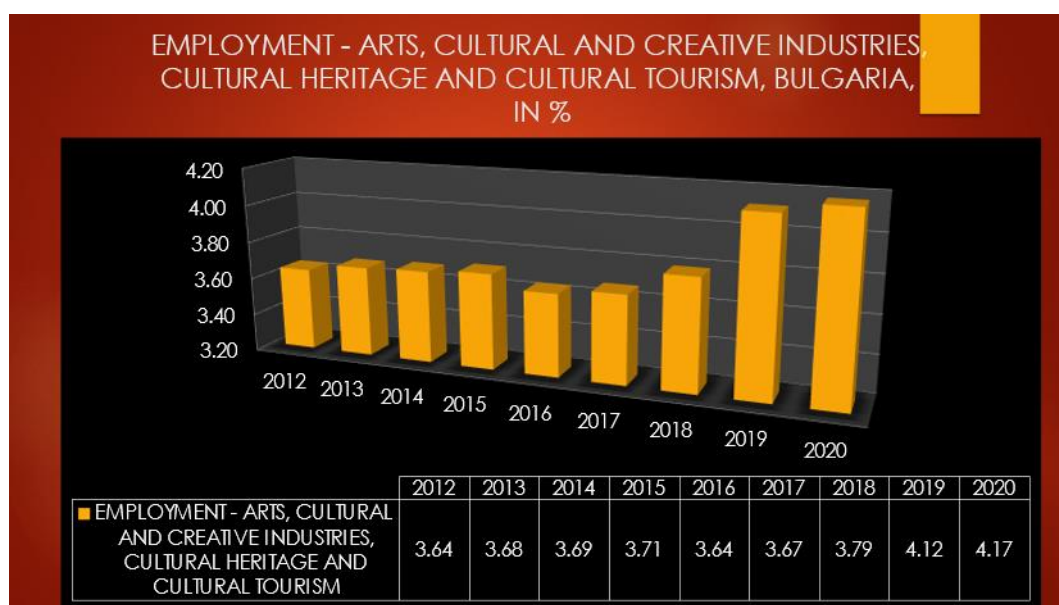


**CHART 3 STRUCTURAL ANALYSIS OF ARTS, CULTURAL AND CREATIVE INDUSTRIES, CULTURAL HERITAGE AND CULTURAL TOURISM ORGANISATIONS FOR THE PERIOD 2012-2020.**

**Source: Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.**

The organisations and the high dynamics of their number in Bulgaria is linked to the potential of the creative economy, whose foundation is the cultural industries and the large employment they generate. Over 50% of the organisations are concentrated in Sofia. This characteristic is linked to the huge number of enterprises in the sector in Sofia - 9 524 in 2012. , reaching a peak in 2019 - 12 510 and a slight decline - 12 374 in 2020 - due to the covid - crisis. **Creative economy organisations account for 10.05% (2020) of all organisations in Sofia - or this means that every tenth organisation in the capital is a creative economy organisation.** The majority are micro-enterprises or even individual artists who have registered independent organisations.

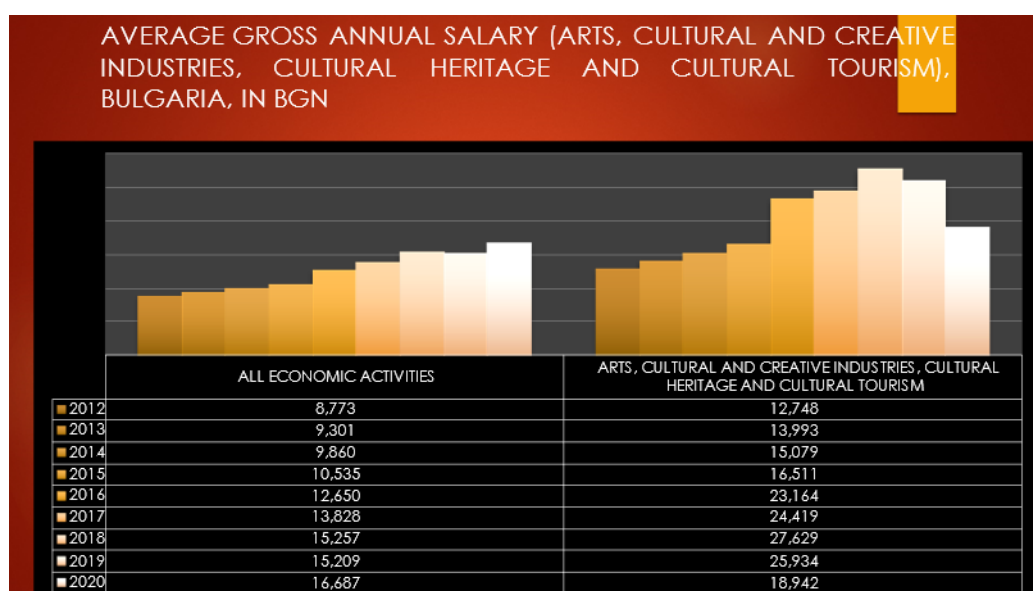
Most of the monitored organisations are in the private sector. Very often they are bound by a common creative process, i.e. they are representatives of different parts of the value chain in the creation and distribution of cultural goods and services, they have some related activities, they use common resources that overflow. These characteristics of production create elements of the so-called network structure. Such structures at a certain technological level (entry of new technologies, innovations of different types) can create vertical and horizontal links, even integration, i.e. a cluster is created. Geographical concentration, i.e. the distinctiveness of the area, is a prerequisite. Considering the above characteristics, we can assume that **there is a distinct cluster in Sofia** and it is in the audiovisual sector. 97% of the turnover and added value of this sector is created in the city, 86% of its employees and 77% of its film organizations are located here. But, what is of great importance for a cluster is clearly outlined in the case of the national film industry. It is tied to activities such as sound recording, photography, design, new media, computer games (which are also concentrated here) and it is a technology-related industry with television, performing arts, music business, advertising, digital media, book publishing, education. All these activities and industries are linked horizontally and vertically, i.e. they create network relationships with film production concentrated in Sofia. We can summarize that the cluster created is in the field of audio-visual industry (Tomova, B., Andreeva, D. 2016).



**CHART 4 STRUCTURE OF EMPLOYMENT IN THE ARTS, CULTURAL AND CREATIVE INDUSTRIES, CULTURAL HERITAGE AND CULTURAL TOURISM FOR THE PERIOD 2012-2020.**

Source: Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Poppyordanova, author's methodology, according to NSI data, 2012-2020.

The share of employees in the arts, cultural and creative industries and cultural tourism in Bulgaria's economy will grow from 3.64% in 2012 to 4.17% in 2020. The employment concentrated in Sofia is just over 50%. In absolute terms, the dynamics of employees in Sofia increases from 55 304 in 2012 to 66 464 in 2020. The trend of an exceptionally high share in the economy of Sofia of employees under non-labour relations (civil contract) in the arts, cultural and creative industries, cultural heritage and cultural tourism - 21.66% - is repeated. The share of "floating work engagements", without a contract of employment, without a permanent term of employment is about 1/5 in the economy of Bulgaria. This high share is also explained by the relatively high funding on a project basis, which at the time of the Covid crisis in 2020 was increased in programmes at national level and in the Capital City Municipality. The cultural industries have the highest share of employment in the arts, cultural and creative industries and cultural tourism, with over 72% in 2012 and reaching 78% in 2020. Employment growth is a continuous trend and this positive dynamic is becoming the strongest distinguishing characteristic of the creative economy and the cultural and creative industries - **these are the job creating and sustainable employment sectors.**



**CHART 5 AVERAGE GROSS WAGES OF EMPLOYEES IN THE ARTS, CULTURAL AND CREATIVE INDUSTRIES, CULTURAL HERITAGE AND CULTURAL TOURISM FOR THE PERIOD 2012-2020.**

**Source:** *Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.*

The high levels of employees and wage earners in Sofia Municipality for the 2012-2020 analysis period are reflected in higher average gross wages in the arts, cultural and creative industries, cultural heritage and cultural tourism. The dynamics of the average gross remuneration in the sector for the period 2012-2020 more than doubles - from 16 687 BGN in 2012 to 18 942 BGN in 2020 and is higher than the remuneration for all sectors in the Bulgarian economy in general. The rate of increase of average gross remuneration in the Bulgarian economy is increasing at a slower pace than in the arts, cultural and creative industries, cultural heritage and cultural tourism for the period 2012-2020. During the Covid crisis - the cuts in

employees and hiring and the restrictive pandemic measures, led to a drop in wages for cultural activities by about 7 thousand BGN.

## Sofia - City of the Creative Economy

The second part of the economic contribution is devoted to Sofia, because over 80% of the indicators of value added, turnover, foreign direct investment are concentrated in the capital. During the Covid pandemic and the post-Covid situation, it is crucial to analyze the sector data due to the high concentration in the city and the effects on culture. The data from the study outlines Sofia as a national centre of cultural and creative industries (CCI). The results of the previous years of the project have also become an essential part of the Cultural Strategy of the City of Sofia ("Sofia-Creative Capital")<sup>1</sup>. In 2014, the data from the research - in the part on the film industry - became the basis for obtaining the title - *Sofia - Creative City of Cinema in the UNESCO network*<sup>2</sup> and developing the first strategy for the Bulgarian film industry "Sofia - City of Cinema"<sup>3</sup>.

## Economic Contribution of Arts, Cultural and Creative Industries, Cultural Heritage and Cultural Tourism in Sofia and the Effects of the Covid Crisis

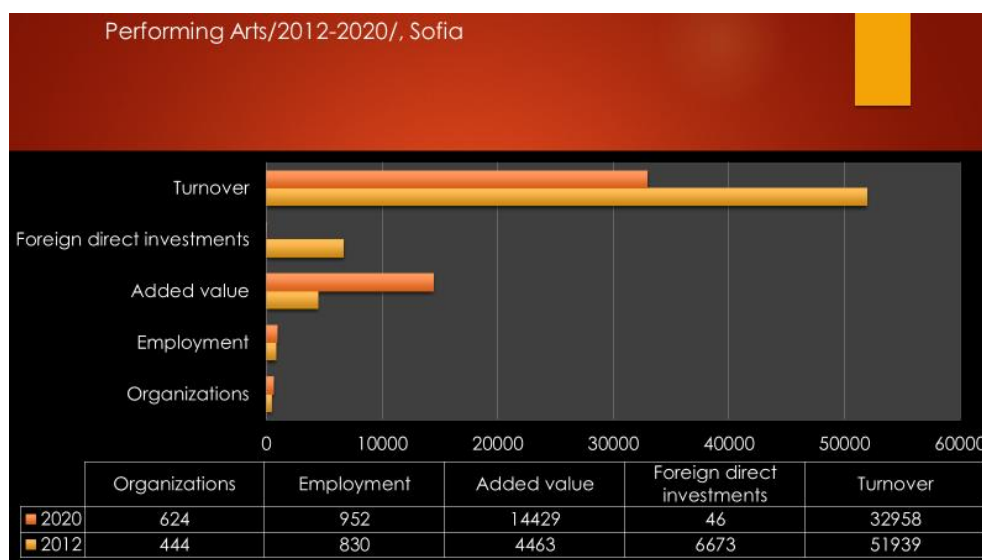


CHART 7 PERFORMING ARTS IN SOFIA FOR THE PERIOD 2012-2020.

Source: Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

\*Indicators of added value by factor costs and turnover are in BGN thousand.

\*\*Foreign direct investments are in thousands of euros.

<sup>1</sup> SOFIA DEVELOPMENT ASSOCIATION (2022) Sofia-Creative Capital strategy, <https://www.sofia-da.eu/en/>

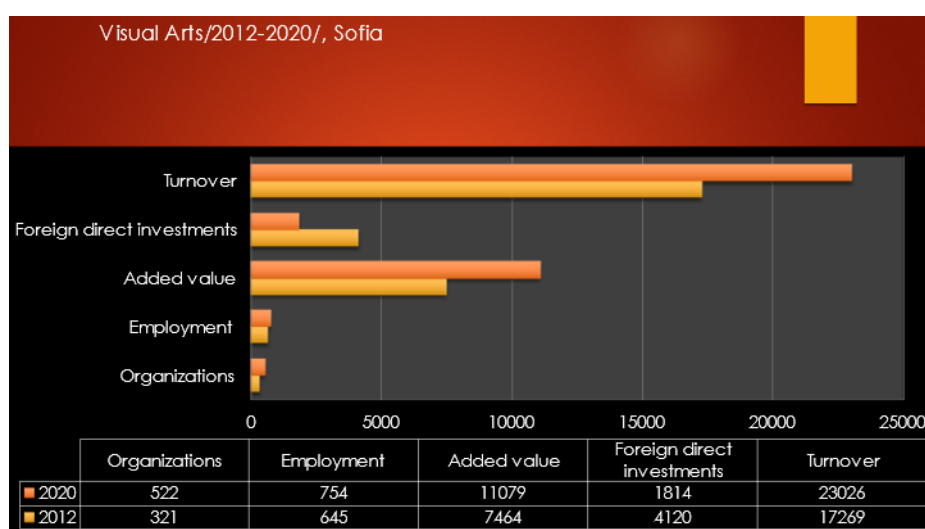
<sup>2</sup> <https://en.unesco.org/creative-cities/sofia>

<sup>3</sup> <https://www.sofia.bg/sofia-unesco>

The analysis of performing arts data over the period 2012-2020 reflects an upward trend and tangible growth in value added indicators by factor costs, employees, and number of organizations. The value added by factor costs in the performing arts increased almost threefold, or from BGN 4 463 thousand in 2012 to BGN 14 429 thousand in 2020. The increase was driven by two of the performing arts sub-markets - Performing Arts - £8,485k and Performing Arts Support Activities - £4,923k. Employment increases from 830 employees in 2012 to 952 employees in 2020. It should be noted here that 2020 was marked by the COVID crisis, which had a noticeable impact on the performing arts and in particular on employees in performing arts organisations. Therefore, we will turn our attention to 2019, when, according to this indicator, employees in the performing arts were 1,129, or the highest value in the period under review. The decrease in the number of employees in 2020 is mainly due to two of the submarkets, Performing Arts Auxiliary Activities and Operation of Performance Halls, due to the implementation of the anti-epidemic COVID measures, filling of halls between 30-50% of capacity or partial cessation of activities of performing arts organizations.

The other two indicators we observe - foreign direct investment and turnover - have been declining in the period under review - 2012-2020. In the case of turnover in the performing arts, we observe a similar trend as for employment - in 2019, the most successful year in the period analysed, turnover is BGN 73 million, then in 2020 it decreases by over BGN 40 million and reaches nearly BGN 33 million. If we consider the beginning of the period, in 2012, the turnover is around 52 million BGN and moves with a positive dynamic until 2019 or an incremental increase until 2019 - by more than 20 million BGN. In the case of foreign direct investment, the performing arts realise a decline - from 6.7 million to 46 thousand euro in the period 2012-2020.

The number of performing arts organisations is on the rise - from 444 organisations in 2012 to 624 organisations in 2020.



**CHART 8 VISUAL ARTS IN SOFIA FOR THE PERIOD 2012-2020.**

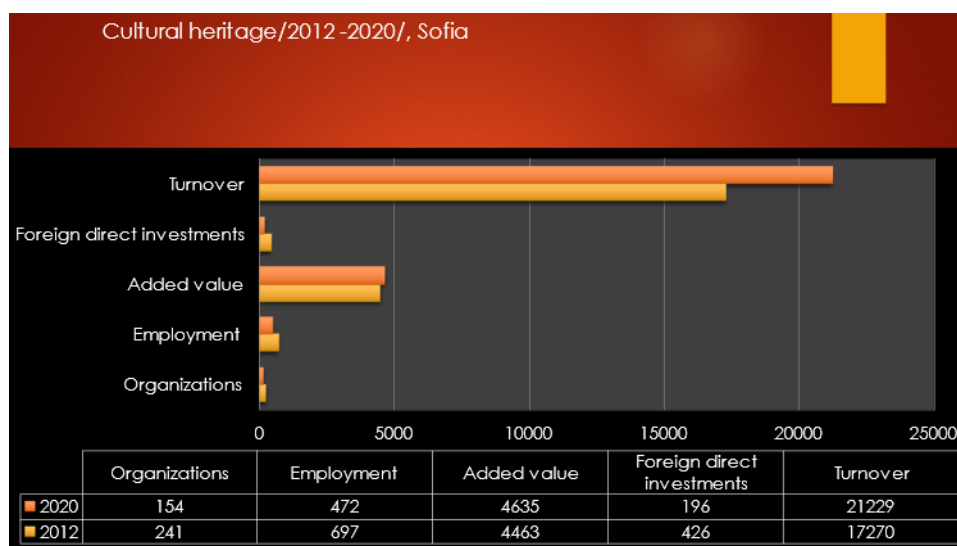
**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

The visual arts indicators over the period 2012-2020 reflect positive dynamics and a substantial increase in value added by factor costs and turnover. The value added by factor costs in the visual arts increased by one and a half times or from BGN 7 464 thousand in 2012 to BGN 11 079 thousand. Turnover - over the period under review - increases from £17,269k in 2012 to £23,026k in 2020. In turnover we observe a decrease in visual arts, compared to 2019 - BGN 38 042 thousand, which we define as the most successful for the period 2012-2020. Employment increased from 645 employees in 2012 to 754 employees in 2020. Given the crisis in 2020 is characterized by a decrease in employment compared to the previous year or employees in the visual arts in 2019 is 864.

In the case of foreign direct investment, the visual arts realized a decline - from 4.1 million euros to 1.8 million euros in the period 2012-2020. In this indicator we could also see the impact of the Covid crisis to the greatest extent or in the previous year 2019 - foreign direct was 4.3 million euros. In the classification of economic activities through which structural business statistics are monitored, there are also shortcomings with regard to the visual arts codes. Galleries and antique shops are reported under the code 'Retail sale of second-hand goods', which distorts the sample for the purpose of economic analysis. One approach the Metropolitan Municipality should use is to create a register of galleries and a register of antique shops - as a dynamic sample for annual monitoring. The number of organisations is growing from 321 in 2012 to 522 in 2020 - nearly 200 more.



**CHART 9 CULTURAL HERITAGE IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

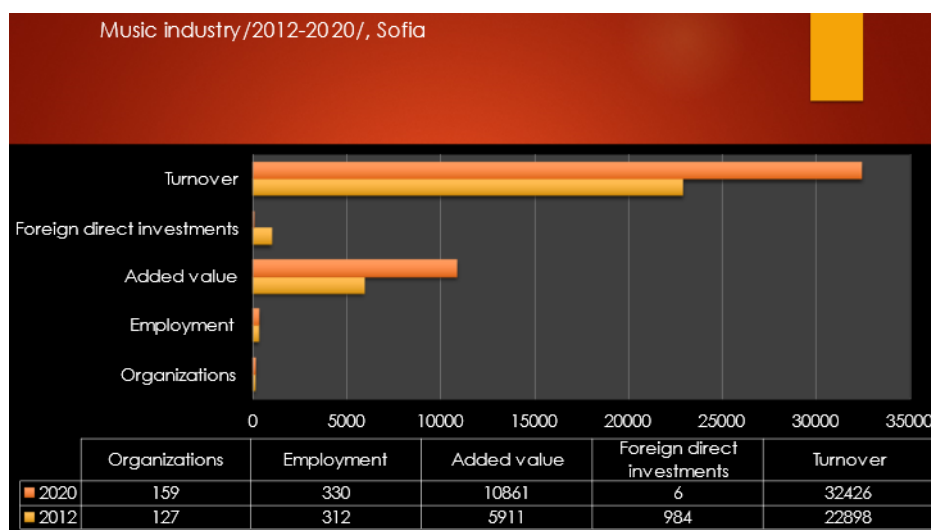
**\*\*Foreign direct investments are in thousands of euros.**

The indicators of value added and turnover in cultural heritage over the period 2012-2020 reflect positive dynamics. The value added by factor costs in cultural heritage increased incrementally from BGN 4 463

thousand in 2012 to BGN 4 635 thousand in 2012. It is interesting to note the year 2017, in which the value added by factor costs reached the highest value - 6 435 thousand BGN, as well as the year before the Covid crisis - 2019 with 5 950 thousand BGN. In the turnover during the period 2012-2020 we observe the highest growth of all indicators or from 17 270 thousand levs in 2012 to 21 229 thousand levs in 2020. In this indicator we see a decrease in cultural heritage compared to 2019 by BGN 2 000 thousand. The most significant decline in turnover in cultural heritage in 2020 is in the submarket "Preservation and management of cultural and historical monuments and sites" - almost three times. Employment declines from 697 employees in 2012 to 472 employees in 2020. The 2020 COV is characterized by a decrease in employment from the previous year or 566 employees in cultural heritage in 2019.

In terms of foreign direct investment - in cultural heritage, we have seen a decline - from 426 thousand euros to 196 thousand euros in the period 2012-2020. In this indicator we could see both the impact of the Covid crisis and, more importantly, international project funding in cultural heritage. In 2015, foreign direct investment was 658 thousand euros, while in 2010 it was 9 716 thousand euros. The number of organisations decreased from 241 in 2012 to 154 in 2020.

## Cultural industries



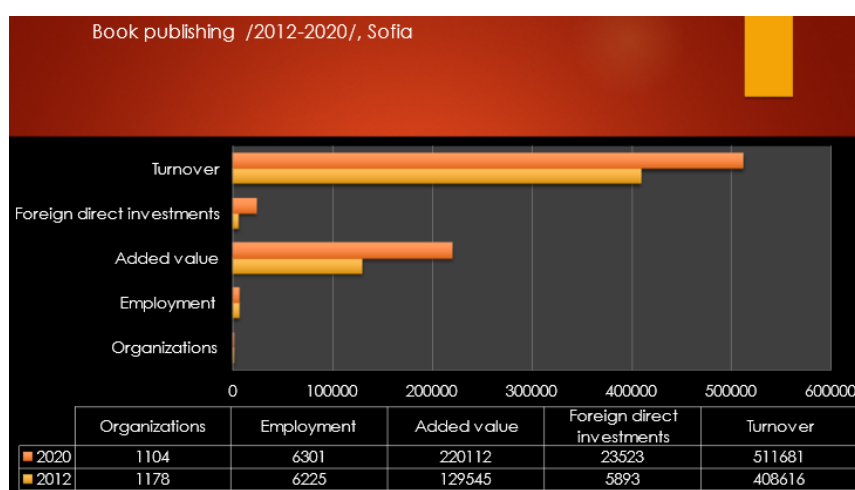
**CHART 10 MUSIC INDUSTRY IN SOFIA FOR THE PERIOD 2012-2020.**

Source. Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

\*Indicators of added value by factor costs and turnover are in BGN thousand.

\*\*Foreign direct investments are in thousands of euros.

The data for the music industry in the Capital City Municipality for the period 2012 - 2020 reflects an increase in value added by factor costs, turnover, number of organisations and employees. In terms of value added by factor costs, we observe the following trends: for the period 2012-2020, the increase in this indicator is from BGN 5,911 thousand in 2012 to BGN 10,861 thousand. the main drivers of economic growth in the music industry are two of the submarkets - Retail trade in audio and video recordings and Sound recording and music publishing , which account for around 80% of the value added by factor costs in Sofia. Despite more than one and a half times growth on this indicator, the Covid crisis has impacted value added compared to pre-crisis 2019 by around £2,000k less. In the case of turnover in the music industry, there is a positive dynamics for the period 2012-2020 - the increase is from 22 898 thousand levs in 2012 to 32 426 thousand levs in 2020. Again, in this indicator we observe an adverse effect of the Covid crisis or a decrease of about 6 000 thousand levs. We also observe a decline in the turnover in the music industry in relation to the previous years - 2017 and 2018 or the effect of the Covid crisis returned the turnover of the music industry to the level of 2016. in the number of organizations in the music industry we observe an increase for the period 2012-2020 by 32 organizations or from 127 organizations in 2012 to 159 in 2020. and here the main increase and over 80% share of the number of organizations are due to Retail trade in audio and video recordings and Sound recording and music publishing. Or a total of 148 organisations for the two submarkets. Employees increase from 312 in 2012 to 330 in 2020. Compared to 2018 and 2019 - the decrease is about 70 employees. Of the submarkets by number of employees, Recording and publishing of music has the largest share - 282 employees. The only indicator that shows a decrease between 2012 and 2020 is Foreign Direct Investment - from 984 thousand euros in 2012 to 6 000 thousand euros. FDI for the period 2012-2020 is in one sub-market - Recording and music publishing . In the pre-crisis year 2019, FDI in the music industry was EUR 232 thousand, again realised 100% in the submarket - Sound Recording and Music Publishing.



**CHART 11 BOOK PUBLISHING IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popoyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

The data on book publishing in Sofia show an upward trend in the indicators - value added by factor costs, foreign direct investment, employees and turnover. The value added by factor costs is growing from BGN 129 545 thousand in 2012 to BGN 220 112 thousand in 2020. These are Book Retailing and Book Publishing - respectively the growth in the former submarket is from £5,702 thousand in 2019 to £6,476 thousand in 2020, in the latter submarket the value added is increasing from £34,335 thousand in 2019 to £43,956 thousand in 2020. In the Book Publishing submarket, for the period 2012-2020, we observe an outpacing growth trend compared to the other submarkets in the book publishing industry, from BGN 26,200 thousand in 2012 to BGN 43,956 thousand in 2020. In foreign direct investment for the period 2012-2020, we report an almost fourfold increase, or from EUR 5,893 thousand in 2012 to EUR 23,523 thousand in 2020. Despite the decline in FDI in book publishing in 2020 compared to 2019 ( ₹24,236 crore) , the submarkets of Book Retailing and Book Publishing are growing even during the Kovind pandemic.

In the turnover in book publishing for the period 2012-2020 - we observe an increase in absolute terms or from BGN 408 616 thousand in 2012 to BGN 511 681 thousand in 2020. The turnover decreases compared to 2019 , when the highest values are reached - 582,894 thousand BGN or about 70,000 thousand BGN less in 2020, but we observe a reverse trend in the submarket Book Publishing - in 2019 92,454 thousand BGN to reach 104,162 thousand BGN or the highest value for the period 2012-2020.

In terms of employees in book publishing, there has been an increase over the period 2012-2020, or from 6,225 employees in 2012 to 6,301 in 2020.

The number of organisations is the only indicator where we report a decline over the period 2012-2020, or 1,178 in 2012 to 1,104 in 2020.

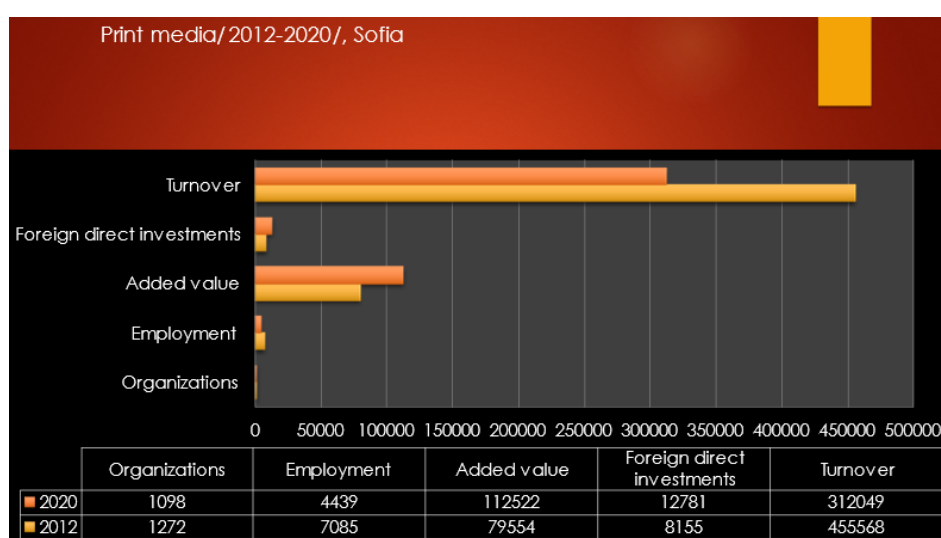


CHART 12 PRINT MEDIA IN SOFIA FOR THE PERIOD 2012-2020.

Source: Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popoyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

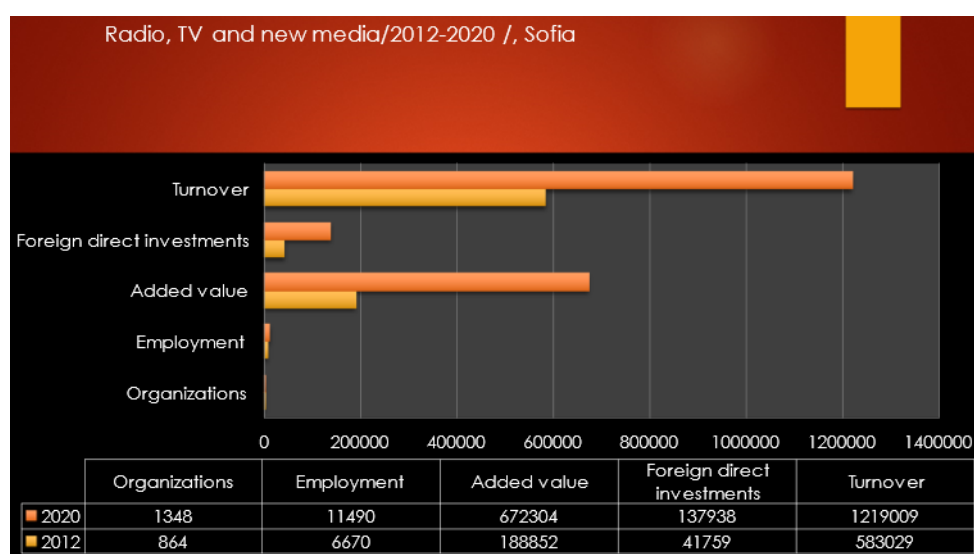
**\*\*Foreign direct investments are in thousands of euros.**

Data for the period 2012-2020 for print media in Sofia show an increase in value added by factor costs and foreign direct investment, but also a decline in the number of employees, turnover and number of organizations.

In terms of value added, we observe an increase for the period 2012-2020 or from BGN 79 554 thousand in 2012 to BGN 112 522 thousand in 2020. Value added in print media declines by more than £20,000k in 2020 compared to 2019 (£133,503k) and we see declines in two of the print media submarkets - Newspaper Publishing and Newspaper Printing. For turnover in print media, we have seen a sustained downward trend in the Newspaper Printing sub-market or from £77,018k in 2012 to £16,286k in 2020, and in the submarket Publishing of Newspapers, from BGN 127 029 in 2012 to BGN 54 475 thousand in 2020. A similar trend is observed in the submarket Publishing of Magazines and Other Periodicals, from BGN 60 848 thousand in 2012 to BGN 46 694 thousand in 2020. The sustained downward trend in turnover from these three submarkets can be linked and traced back to the 2012-2020 period - to the change in the business model in print media and a shift to an online environment. In terms of foreign direct investment in print media, we observe an increase over the period 2012-2020 or EUR 8,155 thousand in 2012 to EUR 12,781 thousand in 2020. In spite of the Covid crisis, the highest value of foreign direct investment is reached in this indicator in 2020.

The number of employees declines over the period 2012-2020, or from 7,085 employees in 2012 to 4,439 employees in 2020. The largest declines in the number of employees occur in three of the submarkets - Newspaper Printing, Newspaper Publishing, and Magazine and Other Periodicals Publishing . In the Newspaper Printing sub-market, there is a decrease in employees from 362 in 2012 to 134 in 2020, in the second sub-market Newspaper Publishing, there is a decrease from 1,821 in 2012 to 933 in 2020 and in the sub-market Publishing of Magazines and Other Periodicals, there is a decrease in employees from 1,210 in 2012 to 693 in 2020.

In the number of organisations we also report a decline for the period 2012-2020, or from 1 272 in 2012 to 1 098 in 2020.



**CHART 13 RADIO, TELEVISION AND NEW MEDIA IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Poppyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

All the indicators - value added by factor costs, turnover, foreign direct investment, employees and number of organisations - that we observe for Radio, Television and New Media have shown a sustained positive trend and upward growth over the period 2012-2020.

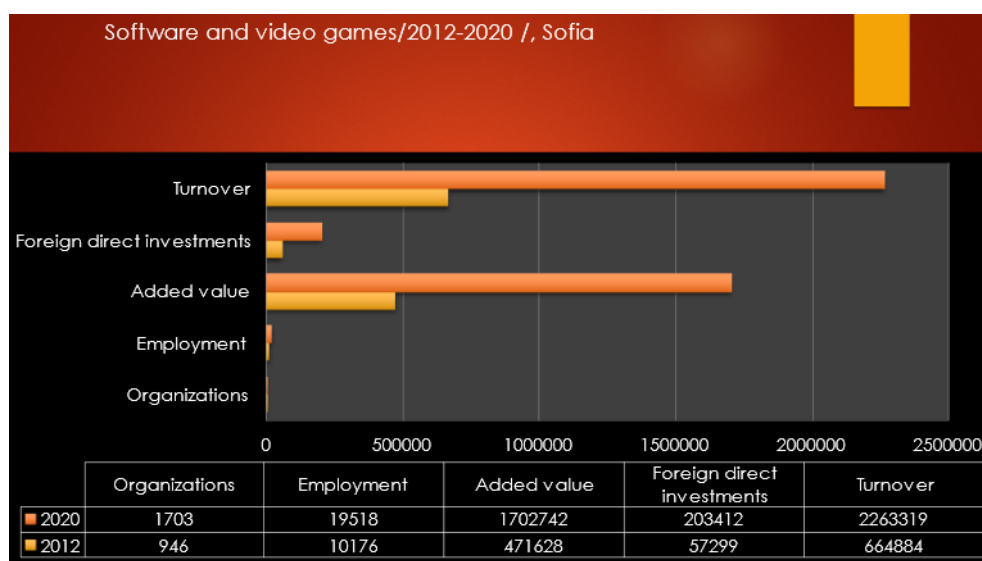
The value added by factor costs has more than tripled in the period 2012 - 2020 or from 188 852 thousand BGN in 2012 to 672 304 thousand BGN in 2020. The biggest upward dynamics is observed in the submarkets - Creation and broadcasting of radio programmes - from 6 723 thousand BGN in 2012 to 9 890 thousand BGN in 2020, Creation and broadcasting of television programmes - from BGN 50 742 thousand in 2012 to BGN 219 218 thousand in 2020 and Web-portals - from BGN 6 405 thousand in 2012 to BGN 27 223 thousand in 2020. In the crisis year 2020, the value added by factor costs compared to 2019 is growing or from 643 985 thousand levs to 672 304 thousand levs.

In this cultural industry, we are seeing a reversal of the performance trend compared to 2019. This is also due to the fact that the Covid measures were primarily related to limiting social contacts and moving work online, and the media has become the main source for information and spending time with the restrictive Covid measures.

In the turnover in Radio, Television and New Media we observe a positive dynamics of the figures, almost a twofold increase - or from 583 029 thousand BGN in 2012 to 1 219 009 thousand BGN in 2020.

The number of employees in Radio, Television and New Media is also set to grow over the period 2012-2020, or from 6,670 employees in 2012 to 11,490 employees in 2020. This indicator is showing a positive trend, with steady trends over the period 2012-2020.

In the number of organizations in Radio, TV and New Media for the period 2012-2020, there is an increase from 864 organizations in 2012 to 1,348 organizations in 2020. The highest dynamics in terms of number of organizations is observed in the submarket WEB-portals or from 164 organizations in 2012 to 218 organizations in 2020. this submarket is mostly associated with new business models and media convergence in recent years in the field of radio and television.



**CHART 14 SOFTWARE AND VIDEO GAMES IN SOFIA FOR THE PERIOD 2012-2020.**

**Source: Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.**

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

Software and video games for the period 2012 - 2020 show the highest positive dynamics in the indicators - value added by factor costs, foreign direct investment, turnover, number of employees and number of organizations. This is the cultural industry in Sofia, which we could call - the engine of economic growth for the period 2012-2020.

In terms of the value added indicator by factor costs, we observe a more than threefold increase for the period under review, or from BGN 471 628 thousand in 2012 to BGN 1 702 742 thousand in 2020. To the greatest extent, the rapid increase in value added by factor costs is due to two of the submarkets - Video Games and Computer Programming.

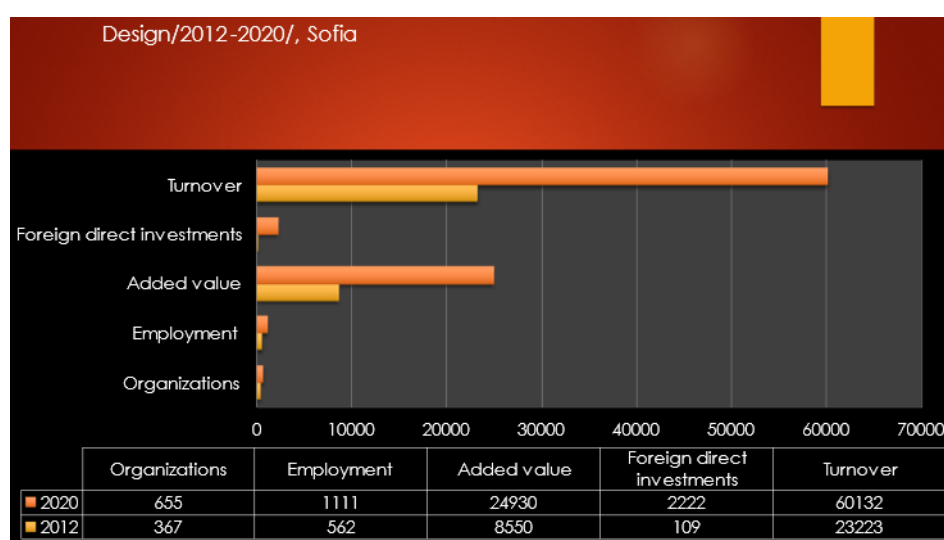
The turnover in software and video games for the period 2012-2020 increases from BGN 664 884 thousand in 2012 to BGN 2 263 319 thousand in 2020. In comparison with 2019, turnover in 2020, which is marked by the Covid crisis, increases by nearly 200 thousand lev.

Another indicator with positive dynamics in the analysis of Software and Video Games is Foreign Direct Investment - from 57 299 thousand euros to 203 412 thousand euros in 2020. In this indicator - the main submarket attracting FDI is Computer Programming -with more than 90% share for the period 2012-2020.

The number of employees grows from 10 176 in 2012 to 19 518 in 2020.

The number of organizations in Software and Video Games grows from 10,176 to 19,518 organizations in 2020.

## Creative industries



**CHART 15 DESIGN IN SOFIA 2012-2020**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

The indicators for Design in the period 2012-2020 in Sofia - value added by factor costs, foreign direct investment, turnover, number of employees and number of organizations outline positive dynamics and a steady increase in absolute values.

The value added by factor costs over the period 2012-2020 increases by nearly two and a half times or from £8,550k to £24,930k in 2020. In this creative industry, the economic activity codes report only one code or sub-market through which we observe the activities and performance in Design - Specialist Design Activities. Logically, for both value added by factor costs and other indicators - we only look at this sub-market.

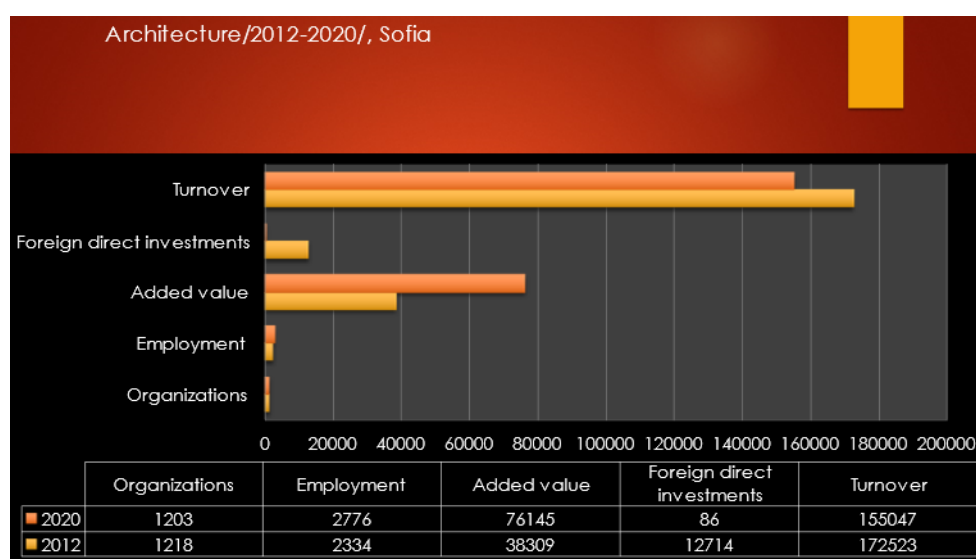
In terms of the turnover in Disaina for the period under review - from 23 223 in 2012 to 60 132 thousand BGN in 2020 due to the Covid crisis - the decrease in this indicator is more than 5 500 thousand BGN.

In foreign direct investments for the period 2012-2020 we observe an upward dynamics - from 109 thousand euros in 2012 to 2 222 thousand euros in 2020. On this indicator for the period under consideration - the

largest foreign direct investments were realized in 2017 and 2018, respectively 3 729 thousand euro and 3 283 thousand euro. Despite the Covid crisis, foreign direct investment in design is growing in 2020 - 2 222 thousand euros, compared to 2019 - 1 652 thousand euros.

The number of employees in design is set to grow from 562 in 2012 to 1 111 in 2020. On this indicator, there has been a steady positive trend over the period 2012-2020 and employment growth in Design has not been affected by the adverse effects of the Covid crisis, clearly evident in other arts or cultural industries.

The number of organizations in Design has a positive dynamics and a steady growth rate, or from 367 organizations in 2012 to 655 organizations in 2020. The largest growth in the number of organizations was observed in the periods 2013-2014 and 2018-2019.



**CHART 16 ARCHITECTURE IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Poppyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

The dynamics of the numbers for the period 2012-2020 in the Architecture in Sofia - show the following trends - dynamics of positive growth in the indicators of added value by factor costs and the number of employees and a decline in turnover, the number of organizations and foreign direct investment.

In the economic activity codes of the structural business statistics - Architecture is reported with one submarket - Architectural activities.

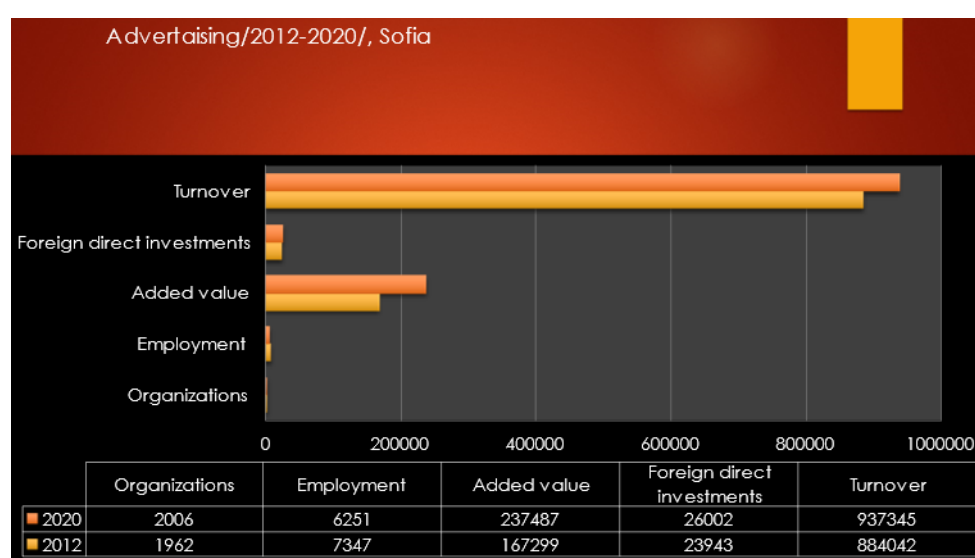
In terms of value added by factor costs for the period 2012-2020 - we observe a positive growth rate - from BGN 38 309 thousand in 2012 to BGN 76 145 thousand or almost two times increase. Compared to 2019, the value added decreases slightly - by about BGN 140 thousand in 2020, which is characterized by the Covid crisis. The number of employees in the Architecture sector also grows between 2012 and 2020, from

2,334 in 2012 to 2,776 in 2020. On this indicator, we report a decrease in 2020 compared to 2019 of about 100 employees and reaching the level of 2018.

The number of organisations drops slightly from 1 218 in 2012 to 1 203 in 2020.

Foreign direct investment in Architecture for the period 2012-2020 also declined - from 12 714 thousand euros in 2012 to 86 thousand euros in 2020.

In terms of turnover in Architecture for the period 2012-2020, we observe a decrease from BGN 172 523 thousand in 2012 to BGN 155 047 thousand in 2020. The decrease is directly related to the large volume of foreign direct investment in 2012, with a nearly twofold decrease in the following year 2013 - around BGN 90 000 thousand. Reaching the lowest point in 2013 marks the beginning of a period of upward dynamics and incremental growth in the period 2013-2020.



**CHART 17 ADVERTISING MARKET IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

The trends of the advertising market in Sofia for the period 2012-2020 in the indicators - added value by factor costs, turnover, foreign direct investment, number of employees and number of organizations are as follows: growth and positive dynamics in four indicators - added value by factor costs, number of organizations, foreign direct investment and turnover and a decline in the number of employees.

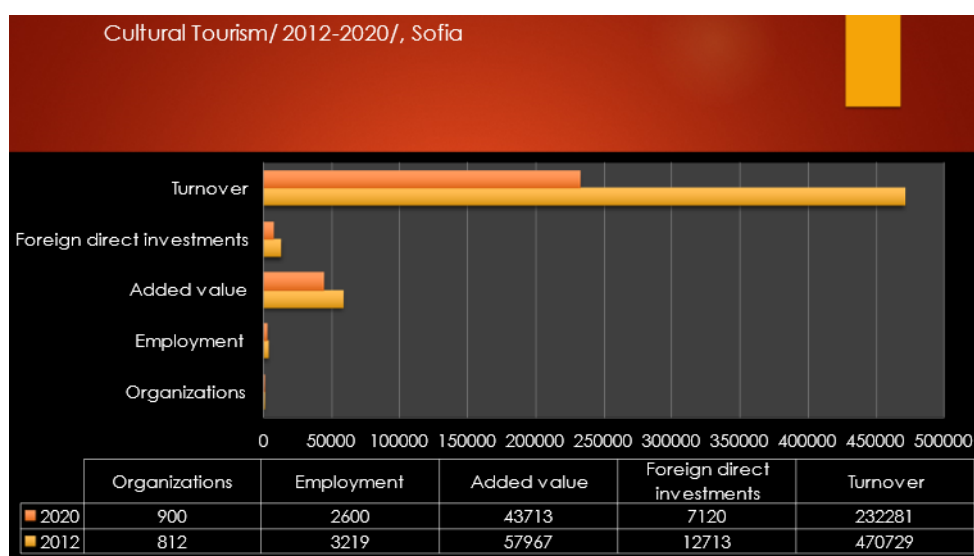
In terms of value added by factor costs - we observe an increase from BGN 167,299 thousand in 2012 to BGN 237,487 thousand in 2020. Compared to 2019, this indicator shows a decrease of BGN 16 thousand in the submarket - Activities of advertising agencies. The trend is reversed in the other submarket - Activities of selling media time and advertising space, which shows an increase of about BGN 4 000 thousand.

The turnover of the advertising market for the period 2012-2020 grew significantly - from BGN 884 042 thousand to BGN 937 345 thousand. Compared to 2019, we observe a decrease in turnover of about BGN 95 thousand. Again, the decline is due to the submarket - Activities of advertising agencies.

In the case of foreign direct investment, despite the positive dynamics of the figures for the period 2012-2020 or from 23,943 thousand euros in 2012 to 26,002 in 2020, foreign direct investment in the advertising market is down compared to the period 207-2019 by about 1,000 thousand euros.

The number of organizations is the fourth indicator in the analysis of the Advertising Market, where we observe an increase over the period 2012-2020, or from 1,962 organizations in 2012 to 2,006 organizations in 2020. There is a decrease in this indicator compared to the previous year 2019, as well as for the period 2017-2019. The decrease in the number of organizations is realized in both submarkets of the Advertising Market - Activities of advertising agencies Activities of selling media time and space for advertising.

In terms of the number of employees, we see a decline between 2012 and 2020, or from 7,347 employees in 2012 to 6,251 employees in 2020. In this indicator, we should note the impact of the Covid crisis on the number of employees in the Advertising market or a decrease of about 1,200 employees between 2017 and 2019.



**CHART 18 CULTURAL TOURISM IN SOFIA FOR THE PERIOD 2012-2020.**

**Source:** Observatory of Cultural Economics, Sofia - City of the Creative Economy, Diana Andreeva - Popyordanova, author's methodology, according to NSI data, 2012-2020.

**\*Indicators of added value by factor costs and turnover are in BGN thousand.**

**\*\*Foreign direct investments are in thousands of euros.**

When analyzing the Cultural Tourism in the territory of Sofia for the period 2012-2020, the dynamics of the numbers of the indicators under consideration: value added by factor costs, turnover, foreign direct investment, number of employees and number of organizations, we observe a drastic decline in 2020

compared to the beginning of the period in all indicators, except for the number of organizations, where we observe an incremental increase.

The added value in cultural tourism for the period 2012-2020 decreases by nearly BGN 14 000 thousand or from BGN 57 967 thousand in 2012 to BGN 43 713 thousand in 2020. During the Covid crisis, tourism, including cultural tourism were among the most affected sectors worldwide.

In the case of foreign direct investments in Cultural Tourism for the period 2012-2020, we observe similar trends or from 12 713 thousand euros in 2012 to 7 120 thousand euros in 2020. The decrease in foreign direct investment in 2020 - compared to the previous year 2019 is by more than 2 000 thousand euros.

The turnover in Cultural Tourism in Sofia for the period 2012-2020 decreased almost twice - from 470 729 thousand BGN to 232 281 thousand BGN. The decrease in turnover in 2020 compared to 2019 (831,961) is nearly 600 000 thousand BGN.

The number of people employed in Cultural Tourism also declined from 3 219 in 2012. Compared to 2019, the decrease in the crisis year 2020 is about 1 200 employees.

The only indicator that shows an increase in Cultural Tourism for 2020 compared to the beginning of the period under review- 2012 - is the number of organizations or 812 organizations in 2012 reaches 900 in 2020.

## Conclusions

This economic approach of the CCI proved to be extremely successful for the culture because it allowed:

- to expand knowledge about the potential of individual cultural activities;
- the culture to acquire an opportunity for investment dimensions through the application of business models for management and financing;
- to build evidence-based policies, including on the allocation of funds
- in the last two and a half years has allowed the development of funding programs in the independent sector, performing arts, festivals and other cultural activities that were among the most affected by the Covid crisis

Or if we have to summarize, this research and the methodology turned out to be a step forward in cultural policy, providing evidence for:

- more efficient and effective cultural management;
- for the development of business models based on a partnership between economy and culture;
- for better and working projects, programs, strategies.

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# Cultural Networks toward sustainability? Green initiatives in Copenhagen and Milan

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## ABSTRACT

How can a cultural network help educate experts in museum management about sustainability? Which cities are leading the way, from a sustainability standpoint, within the area? This paper aims to map network initiatives that focus on directing museums in adopting a sustainability approach that not only engages the museums' cultural offerings, but also involves management experts in the museums themselves. The goal is to delve into sustainability-oriented cultural networking. The territories under investigation are the cities of Copenhagen and Milan. Both have a record of sustainable initiatives and both saw the rise of cultural networks which either linked art museums and directed them to include sustainability measures or united art initiatives and enterprises to promote and support sustainability projects. Both cities are promising locations for piloting the local development of cultural networks in Europe that are working toward incorporating sustainable development in the art field.

## Keywords:

Sustainability,  
Cultural networks,  
Copenhagen,  
Milan,  
Art museums

## Introduction

Over the past decade, the arts and culture sector has experienced a paradigm shift with regards to the issue of sustainability. No longer a mere a topic of consideration, it has become a key point in the decision-making process of art institutions at the managerial, curatorial, and governance levels. The concept of 'museum' was redefined to include the term *sustainability* at the ICOM General Conference in August 2022 in Prague, a radical change signalling the beginning of a new era. It is no longer a matter of simply taking sustainability into account, but of implementing choices from that perspective<sup>4</sup>. The word *sustainability* comes from Latin and means to hold, to keep, "to support" (Lavrentieva et al., 2020). Since all facets of a museum must be considered, how can this perspective endure, and more importantly, be sustained? Green-oriented cultural networks are providing a solution, as museums need a supportive network which can facilitate a continuous exchange of ideas, initiatives, and recommendations for optimal decision-making. But what networks can museums rely on so they can create similar initiatives in their surrounding communities? (Healy, 2003: 15-24; Scrofani, Ruggiero, 2013: 75-79; Plaza et al., 2022: 50-65; Cerquetti, Montela, 2015). This paper aims to map network initiatives that focus on directing museums in adopting a sustainability approach that not only engages the museums' cultural offerings, but also involves management experts in the museums themselves. The goal is to delve into sustainability-oriented cultural networking in the territories included in this research investigation, which are the cities of Copenhagen and Milan. Although there is no precedence of a cultural relationship between these two cities, and they may appear dissimilar, both have a similar spatial layout and have nearly the same number of museums. While Copenhagen more avant-garde sustainability-wise, Milan has witnessed the flourishing of several sustainability initiatives in recent years and they both saw the rising of cultural networks, two of which will be examined in this paper as examples of art museum networks or art network art initiatives with enterprises on digital platforms. The methodology of this paper aims to investigate museum cultural network initiatives in these cities, such as *The Green Academy* in Copenhagen and *Milano Green Forum* in Milan, which both took place in 2022. In addition, it aims to analyse how sustainability-related exhibitions have contributed to networking by involving more experts in the field (e.g., *Creative Energy. Art for renewable sources*, 2016, Milan). The main outcomes are: 1) analysis and data collection at the cultural network level; 2) identification of possible cultural sharing and exchange at the managerial level.

## International green cultural networks

Before analysing green-oriented cultural networks in the cities of Milan and Copenhagen, it is necessary to examine existing international cultural networks working from a sustainable perspective including non-profits, charities, foundations, and museums. In addition to the Network of European Museum Organisations (NEMO), which is the most important network of museums at a European level and is also a member of the Climate Heritage Network, there are several key examples of institutions at the international level that act as key players for gathering experts of the arts and cultural sectors (Weide, 2011). One example is 1) Julie's

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<sup>4</sup> See: <https://icom.museum/en/news/%F0%9F%94%B4live-welcome-to-icom-prague-2022/>.

Bicycle, a leading global charity founded in 2007. Based in London, it has embedded operational sustainability and environmental management within artistic and cultural venues and activities over the past decade, activating cultural networking for the incorporation of sustainability and the development of managerial and creative skills necessary for art leaders (Addis, 2018). To build up its networks, it funded partnerships with governmental bodies, such as Arts Council England, and international organizations, such as the International Federation of Arts Council and Culture Agencies (IFACCA). It also launched initiatives such as the *Creative Climate Leadership Training Programme*, which is an interdisciplinary venture that “aims to connect and enable a community of cultural leaders to take an active leadership role in shaping an environmentally sustainable future for the international cultural sector” (Addis, 2018). The partnership has consisted of 8 organizations – Julie’s Bicycle (UK), ARS BALTICA (covering the Baltic region), PiNA (Slovenia), On The Move (pan-Europe), EXIT Foundation (Serbia), COAL (France), KRUG (Montenegro) and mitos21 (Greece) – and has enabled an international exchange of knowledge on sustainability models. Julie’s Bicycle’s mission is “to support a creative community powering action on climate change and environmental sustainability, inspiring a collective transition towards sustainability” (Addis, 2018)<sup>5</sup>. Furthermore, another initiative is 2) *Green Culture*, promoted by Krug, *International Center for Sustainable Cultural Collaboration*, which was founded in 2020 and is based both in London and Montenegro<sup>6</sup>. It is a platform for exchanging innovative educational experiences and is a network of collaborators from the cultural sector of the Western Balkans; it was co-founded by the Creative Europe Programme of the European Union. In 2019, they partnered with new organisations and educational institutions, such as the Univerzitet Mediteran, the Underhil Film Festival from Podgorica, and the San Francisco Green Film Festival, and continued their collaboration with the European branch of Al Gore’s Climate Reality Leadership project. That same year, they delivered the Green Culture TrainCamp with Turn Club from Amsterdam, promoting sustainable travel via Amsterdam, Munich, Vienna, Budapest and Belgrade. In 2018, they partnered with the Cultural Centre from Bijelo Požje, the alternative centre Restart from Budva, and the International Philosophy Olympiad.

In Australia, notable initiatives are: 1. *Sydney Cultural Institutions for Climate Action*, founded in 2021 and comprised of a dynamic group of Sydney’s cultural institutions, which advances climate outreach and sustainability practice through monthly meetings and talks<sup>7</sup>; 2. *Australian Museums and Gallery Associations*, founded in 2011, which includes *Oceania Rising: Climate Change in Our Region*, a collaborative arts program raising awareness and engagement in climate change in Sydney and the Pacific<sup>8</sup>; it created a partnership with the Australian Museum, Casula Powerhouse Art Centre and Blacktown Arts<sup>9</sup>.

<sup>5</sup> A further initiative to mention in UK is the International Symposium on Climate Change and Museums, hosted by the *Manchester Museum* in April 2018.

<sup>6</sup> See at: <http://greenculture.world/2018/about/misionvision/>

<sup>7</sup> See at: <https://mccnetwork.org/organisations/2021/11/15/sydney-cultural-institutions-for-climate-action>

<sup>8</sup> See at: <https://www.amaga.org.au/>

<sup>9</sup> Another initiative is promoted by the *Western Australian Museum (New Museum)*, which hosts *The New Museum’s Changes* gallery and explores the relationship between people and the environment (land and water in particular) in Western Australia; the gallery includes a ‘hub’ that encourages visitors to form and

The following are initiatives in the US: 1. *American Association of Museums: Environment and Climate Network*, formerly *PIC Green Museum Network*, a collaborative and proactive community working to establish museums as leaders in environmental sustainability and climate action; it inaugurated the annual Sustainability Excellence Awards (SEA) to educate, facilitate and encourage green practice in museums, hosting sustainability summits, workshops, and sessions<sup>10</sup>. 2) *The Climate Museum*, New York, founded in 2014, which is a museum creating opportunities for debate and using public spaces for exhibiting and running workshops on climate change<sup>11</sup>. 3). *Global Climate Strike*, an international and centralized webpage users can join for live updates on climate strikes and protests (initiated in 2018 by Greta Thunberg)<sup>12</sup>. 4) *Center for Art and Environment* in Nevada, founded in 2014, which is an internationally recognized research centre that supports studies and awareness of creative interactions between people and their natural environments<sup>13</sup>; they promoted exhibits such as *Seven Magic Mountains* (from 2016 to 2027) by contemporary artist Ugo Rondinone, which was a large scale, site-specific public artwork that included seven individual towering sculptures and is situated in the southern part of Las Vegas; the exhibit is made of locally sourced limestones, each boasting a different fluorescent colour; it garners interest in natural phenomena and their re-formulation in art (Fearing, 2019); 4) *Yale Program on Climate Communication*, New Haven, a center that was created as a response to the conference in Aspen, Colorado, 2005, which conducts scientific research on public climate change knowledge, attitudes, policy preferences and behaviour underlying, inter alia, the cultural factors that influence and engage the public in climate change science and solutions in partnership with governments, media organizations, companies and civil society<sup>14</sup>. In Canada, one initiative is the *Coalition of Museums for Climate Justice*, which welcomes participation from people who are employed at Canadian museums and other cultural institutions, along with those who work in support of museums in Canada and around the world, such as board members, volunteers, students, consultants<sup>15</sup>.

In Italy, an intriguing initiative located beside the project MUSEOINTEGRATI (Rota, 2022) is the project *Whale HUB* (D'Ambrosio, Dominici, 2019: 521-531; D'Ambrosio, Dominici, 2020), which was started in 2018 and is dedicated to the recently-created permanent exhibition entitled *Tales of a Whale* which is centered around a fossilized whale skeleton<sup>16</sup>, at the Museum of Natural History of the University of Florence. The exhibition, a balance between scientific research and the dissemination of knowledge for non-expert audiences, deals with the themes of environmental sustainability by intersecting different academic

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reflect upon their own values and aspirations for the management and health of Western Australia's environment.

<sup>10</sup> See: <https://www.aam-us.org/professional-networks/environment-and-climate-network/>.

<sup>11</sup> See at: [https://climatemuseum.org/2022-events/2022/9/14/365-new-york-estuary?gclid=CjwKCAjwyaWZBhBGEiwACslQowxFk\\_loOwd6Bl5MZv2FS\\_C3XacKL89snHI015qIKM90oalWc2BSuRoCQwwQAvD\\_BwE](https://climatemuseum.org/2022-events/2022/9/14/365-new-york-estuary?gclid=CjwKCAjwyaWZBhBGEiwACslQowxFk_loOwd6Bl5MZv2FS_C3XacKL89snHI015qIKM90oalWc2BSuRoCQwwQAvD_BwE).

<sup>12</sup> See: <https://www.globalcitizen.org/en/content/global-climate-strike-fridays-future-what-to-know/>.

<sup>13</sup> See: <https://www.nevadaart.org/art/the-center/>.

<sup>14</sup> See: <https://climatecommunication.yale.edu/>.

<sup>15</sup> <https://cmcj.ca/>

<sup>16</sup> See: <https://www.sma.unifi.it/vp-507-whale-hub.html>.

fields, such as paleontology, zoology and ethnography, and promoting pro-environmental concerns and behaviours. Aiming to contribute to the development of the museum's public and engage higher education students through new media strategies and non-canonical approaches, *Whale HUB* organized a selection of creative students from some of the major educational institutions in Florence to conduct an analysis of their perception of the themes presented by the exhibition. By means of a competition, the students created a communication prototype which raised awareness about the fragile stability of marine ecosystems, affected by plastic pollution. The project also involves three young contemporary artists who participated in an expedition to the protected marine area of Pelagos Sanctuary, which hosts the most sizeable population of large mammals in the Mediterranean and is a problematic environmental site, as it highly impacted by marine plastic pollution. They produce artistic research in dialogue with scientists and biologists, sharing it with creative university students from important higher education institutions of Florence, and foster engagement in sustainability through informal education or free-choice learning<sup>17</sup>.

## Copenhagen

Copenhagen, named the European Green Capital in 2014, is regarded as a role model of sustainability planning (Krähmer, K. 2021: 1272-1289; Liu, Jensen, 2017: 997-1013)<sup>18</sup>. Several initiatives toward sustainability have been promoted demonstrating how Copenhagen is strengthening its network, which is comprised of art institutions that are either pioneering the sustainability scene from an artistic viewpoint or have recently begun working in the direction of sustainability. At a cultural and governmental level, agencies such as The Danish Agency for Culture (started in 2012) were created to increase cooperation, inter alia, in education and research, and deals with the environment and nature in the museum field. Additionally, international dialogue meetings have been convened to discuss the issue of sustainability. 1) One such gathering, entitled *Changing the system-promoting cultural sustainable development and diversity*, took place in Copenhagen in 2021 and was organized by the Nordic Council of Ministers and the Nordic Council Secretariat<sup>19</sup> and involved Culture and Arts Policy Dialogues between Canada and the Nordics (VC 2021), which is a joint branding project by the Nordic Council of Ministers. In response to the 2030 SDGs goals<sup>20</sup>,

<sup>17</sup> See ibidem.

<sup>18</sup> Like numerous other cities, Copenhagen is experiencing urban flooding more frequently due to an increasingly impervious cover and climate change. Consequently, substantial investments have been made to handle this issue. Analyses of planning documents and interviews with key stakeholders reveal that, when it comes to climate resilience strategies, both cities do employ alternative approaches based on on-site retention-detention of stormwater runoff (Liu, L. & Jensen, M.B. 2017: 997-1013).

<sup>19</sup> See: <http://norden.diva-portal.org/smash/record.jsf?pid=diva2%3A1648957&dswid=7963>.

<sup>20</sup> For a complete overview of the 2030 SDGs, see: [https://www.undp.org/sustainable-development-goals?utm\\_source=EN&utm\\_medium=GSR&utm\\_content=US\\_UNDP\\_PaidSearch\\_Brand\\_English&utm\\_campaign=CENTRAL&c\\_src=CENTRAL&c\\_src2=GSR&gclid=CjwKCAjwyaWZBhBGEiwACslQowqrcz3rwajPK7QZW9HL0O8dL0LFSIHw\\_5w6h\\_0Er1xEU2UBLctJjhoCyw8QAvD\\_BwE](https://www.undp.org/sustainable-development-goals?utm_source=EN&utm_medium=GSR&utm_content=US_UNDP_PaidSearch_Brand_English&utm_campaign=CENTRAL&c_src=CENTRAL&c_src2=GSR&gclid=CjwKCAjwyaWZBhBGEiwACslQowqrcz3rwajPK7QZW9HL0O8dL0LFSIHw_5w6h_0Er1xEU2UBLctJjhoCyw8QAvD_BwE).

museums in Copenhagen launched activities, such as 2) the multi-year project *The Green Academy*<sup>21</sup> (which was promoted by the Augustinus Foundation<sup>22</sup>), to qualify and coordinate the green conversion of museums in Copenhagen, which resulted in a forum for knowledge exchange and trainings. The project has three focus areas particularly relevant for museums: buildings, conservation and exhibitions. Additionally, the museum's Green Academy is being developed in three tracks:

- Mapping the museum's status and challenges in relation to green transition;
- Knowledge and development of guidelines within the focus areas;
- Development and implementation of a practice-oriented course, including a charter which obliges the museums to work strategically and practically by converting intentions into concrete actions plans.

The final goal is for a significant number of Danish museums to be readied for a green conversion, both strategically and practically. *The Green Academy* is supported by the Augustinus Foundation with DKK 5.76 million. DKK and the project will run for 2.5 years, starting in October 2022; it is anchored in the Danish Museums Organisation. About the project, Frank Reckendorff Møller (CEO of the Augustinus Foundation) stated:

We are pleased that the museums are now collectively tackling the green transition and creating a forum for knowledge exchange and capacity building with the Museums' Green Academy. Joint initiatives that help the cultural sector get off to a good start with a green transition are important. In addition, we continue to be happy to support individual institutions that want to develop their core tasks more sustainably, or that have model projects on the way that can contribute to the development of the green transition in the cultural sector<sup>23</sup>.

Museums have the will to implement green conversions but need additional knowledge, coordination and training. The academy aims to guide museums in adopting greener practices; academy participants must commit to a charter which ensures that the museum works strategically and practically with green conversion and translates good intentions into concrete action plans. *The Green Academy* has several collaborating partners. Examples are: *Torden&Lynild* (CEO Sigrid Bennike), one of Denmark's leading design agencies in the exhibition area<sup>24</sup>; *Nomad Exhibitions* (CEO Tim Pethick, Edinburgh), an exhibition design studio

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<sup>21</sup> See: <https://www.dkmuseer.dk/nyheder/kaempe-saltvandsindsproejtning-til-groen-omstilling-af-danske-museer/>.

<sup>22</sup> For more on the Augustinus Foundation, see: [https://www.sdu.dk/en/om\\_sdu/fakulteterne/samfundsvidenskab/forskning/forskningsstoette/fonde-og-puljer/private-danske-fonde/augustinus-fonden](https://www.sdu.dk/en/om_sdu/fakulteterne/samfundsvidenskab/forskning/forskningsstoette/fonde-og-puljer/private-danske-fonde/augustinus-fonden).

<sup>23</sup> See: <https://www.dkmuseer.dk/nyheder/kaempe-saltvandsindsproejtning-til-groen-omstilling-af-danske-museer/>.

<sup>24</sup> Others are: *Architect Anne Schnettler*, who has a particular focus on material selection and the organization of sustainable exhibitions; *DTU Building* (Associate Professor Jørgen Erik Christensen), which researches energy optimization of museum magazines; *Danish Cultural Boards* (chairman Finn Schumacher), which focuses on management and board work in restructuring processes; *Green*

specializing in climate-neutral special exhibitions; *Conservation Center Vejle* (director Lise Ræder Knudsen), a leader in energy-optimized museum magazines; *The Viking Ship Museum in Roskilde* (head of research and collections Jesper Stub Johnsen), one of the country's most demanding conservation tasks; *The museum service* (director Allan Risbo), the museums' joint purchasing centre; *Concito, Denmark's green think tank* (senior adviser Michael H. Nielsen); *Knowledge Center for Energy Savings in Buildings* (centre manager Pia Rasmussen); *The Energy Museum* (director Teo Geer), which works with circular economy and sustainable energy consumption; and *Curating Tomorrow* (CEO Henry McGhie, UK), which advises museums worldwide on sustainable development.

This initiative by the Augustinus Foundation found fertile ground in Denmark, especially in the city of Copenhagen, where museums –art museums in particular– have been working toward incorporating the green dimension. 3) They addressed the key issues of sustainability by expanding the curatorial mandate beyond the walls of the museum; they considered Earth itself as a total exhibition of human influence and artifice. Examples include the Arken Museum with the exhibits *Hundertwasser- Artist and Ecoactivist*, 2014; *Naturally*, 2014; *Love me gender*, 2014; *Qiu Anxiong: The New Book of Mountains and Seas II*, 2014; the Rewild the Museum conference, June 2022<sup>25</sup>. It was proposed the creation of exhibitions in a sustainable way with The National Gallery of Denmark (SMK)'s exhibit *RETHINK Contemporary Art & Climate Change*<sup>26</sup> and with the international symposium titled *Museum climate seen in the context of Climate Change*, 2010; The Hirschsprung collection with the exhibit *Marie. Emilie. Queering the collection*, 2022<sup>27</sup>; The design museum' 2022 symposium on climate change celebrated how creative practices across disciplines can stimulate new approaches to innovation in sustainability<sup>28</sup>.

Non-profit art organizations such as 4) ART 2030 (based in Copenhagen as well) have also been working to unite art institutions with the 2020 Sustainable Development Goals. ART2030 worked in Intergovernmental Panel on Climate Change (IPCC) working groups such as: IPCC Working Group III report, Climate Change 2022; Mitigation of Climate Change; IPCC Working Group II report, Climate Change 2022: Impacts, Adaptation and Vulnerability; IPCC Working Group I report, Climate Change 2021: The Physical Science Basis; Outrage+Optimism: Climate Change Podcast; UNEP Emissions Gap Report 2021: The Heat is On; UNEP From Pollution to Solution Report 2021: A Global Assessment of Marine Litter and Plastic

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*Key/Horesta* (environment manager Mikal Holt Jensen) – international environmental label for tourist companies. *Odense City Museums* (sustainability officer / chief inspector Jesper Hansen); *Moesgaard Museum* (director Mads Holst), which deals with strategic green transformation; *Trapholt* (director Karen Grøn), which has green transition on the agenda; *Natural History Museum in Aarhus* (director Bo Skaarup) – which has a special focus on green transition.

<sup>25</sup> See: <https://uk.arken.dk/udstilling/past-exhibitions/>

<sup>26</sup> See: <https://www.smk.dk/en/exhibition/2010/>.

<sup>27</sup> See: <https://www.hirschsprung.dk/en/udstilling/marie-emilie-queering-the-collection>.

<sup>28</sup> Chaired by Professor Carole Collet, CSM LVMH Director of Sustainable Innovation, this symposium showcases cross-disciplinary creative practitioners who are exploring new, unexpected, and other ways of designing and imagining our sustainable future..

Pollution; WWF Living Planet Report 2020: Bending the Curve of Biodiversity Loss. On its digital platform, ART 2030 also gathered several artworks that promoted the 2030 SDGs through the *Art for a Healthy Planet*, which is “an annual communications campaign to advocate and raise awareness for the critical issues of climate, biodiversity and health of our planet” (ART 2030, 2022). ART2030 inspires action for planet’s shared future, with the power of art<sup>29</sup>. Instances of past and present works indicated by ART2030 in relation to 2030 SDGs include the followings examples of artworks made by different type of artists: on the Life on Land SDG (no. 15), created by the English artist Andy Goldsworthy, who works with photographs, sculpture, installations and films, and documents his explorations of the effect of time, the relationship between humans and nature, the beauty in loss and regenerations, created the sculpture *Dandelions/newly flowers*, 1987 (Pallasmaa, 2007: 16-23; Parent, 2007). The importance nature constitutes for him is well expressed in the following quote: “We often forget that we are nature. Nature is not something separate from us. So, when we say that we have lost our connection to nature, we’ve lost our connection to ourselves” (ART 2030, 2022). The French artist Tabita Rezaire, an activist and new media artist that uses art as a mean to unfold the souls, created the artwork *Holding*, 2021, working on the entanglements of visual and therapeutic arts and communication sciences (Rezaire, 2021). Through a holistic approach that grounds itself in ancestral wisdom, she seeks new ways of creation aiming to shift towards heart consciousness. She invites the healing of each soul by freeing people’s minds from oppressive power structures and systems of knowledge stemmed from colonialism and patriarchy, encouraging people to trust their own souls and beliefs. The Polish artist Alicja Kwade, whose work focuses on sculptural landscaping reflecting on the interaction of people and nature in philosophical terms, created the work *ParaPivot* (sempiternal clouds) in 2020, which was made of interlocking frames supporting large blocks of white marble that appear to be ice carved from a distant glacier. In their relationship with the artwork, viewers get in and out of the site-specific installation looking at marble that changes according to light and perspective (Friedman, 2020: 118-147). Such a work is Kwade’s reflection on the instability of perception and the state of the natural environment. She seeks to challenge people’s perception and understanding of the nature of reality. American artist Michelle Stuart, who since the 1960s has created artworks that “defy easy categorization” ranging from large scale Earthworks, collages, drawings, photography and sculpture, created *Sayreville Strata Quartet* in 1976, which is composed of earth from different strata layers. This creation stemmed from studying traces by nature and by humans upon earth, such traces of identity, thus mapping the passage of time and space and finding past histories and recovering them. Among the materials Stuarts privileges there are organic materials such as earth, beeswax, and plant matter, rubbed against paper or transformed into objects with a sort of talismanic aura. Stuart worked also with photography, perceiving such a medium as an imprinting process, re-photographing old prints in order to reencounter forgotten moments in history of mankind.

Nigerian-born visual artist Otobong Nkanga, a multimedia artist who worked with drawings, installations, photographs, sculptures and performances, and examined the social and topographical relationship with our everyday environment, explored the notion of land as a place of non-belonging. Nkanga created *Unearthed – Sunlight*, 2021, a site-specific installation at Kunsthhaus Bregenz, Bregenz, Austria, 2021, and challenged social ideas of identity (Chung, Welland, 2021: 372-416). Additionally, his works tell

<sup>29</sup> See at: <http://www.art2030.org/projects/art-for-a-healthy-planet-2022>.

the stories of natural elements such as earth and water, which is fundamental for the Earth's survival. In his site-specific installation, Nkanga presents his message through large-scale tapestries on the convergence of the land and ocean. Ghanaian artist El Anatsui, whose works are made of materials that were designated for a different purpose, created *Stitch in Time*, 2012. It is similar to his past works which were made on large, tapestry-like metal sculptures constructed from thousands of colourful liquor caps, with reworked and rearranged found objects, he transformed materials that tell their own history (Binder, 2008: 24). His work could be described as "a collage of discarded memories" (ART 2030, 2022). Anatsui's work investigated the history of colonialism, consumption, waste and the environment with a unique formal language that distinguishes his practice. The Japanese photographer Hiroshi Sugimoto, who worked since 1980 travelling around the world and especially from the Arctic Ocean to the Black Sea, created *Sea of Japan, Oki*, 1987. He made the Seascapes series, which contained over 200 black-and-white photographs, a sort of meditative testament meant to capture the earth's most basic elements. Sugimoto's photography is oriented to show visual beauty and perfection, and space and time are investigated under philosophical angles. He wants to warn humanity about the fact that we need to save oceans to sustain our life and our planet (Riordan, 2015: 102-111). The Mexican artist Ana Teresa Fernández, a multimedia artist who has been working investigating the relationship between man and nature, made *On The Horizon* in 2021, an installation image at Ocean Beach, San Francisco. *On The Horizon* has been composed of 16 cylindrical pillars, each measuring 6 feet / 1,8 meters tall and filled with water from the Pacific Ocean – a signal of the ocean's threat to the predicted rise in sea levels within the next century. Fernández invites humanity to act as a protagonist and guardian of the ocean by taking individual actions, which are fundamental for the planet and humanity's whole history. Visitors who walk among the pillars experience how much the oceans will effectively rise, and can imagine the effects it will have on life by the shores (Klaver, 2018: 189-207).

Besides the orientation of nonprofit organizations and museums toward sustainability, there are also other art organizations in Copenhagen that are going in a green direction, such as the 5) Association of Danish Museums (ODM), governmental agencies such as 6) The Alexandra Institute and further cultural networks such as 7) CultureSustain, a network researching Scandinavian museum's impact on Cultural Sustainability, founded by the Independent Research Fund Denmark (and lasts from September 1 2022 to 30 July 2025)<sup>30</sup>. Finally, in the north, Scandinavian countries organized a conference on sustainability entitled *On Sustainability Knowledge Community*, held in the Scandic Hotel (Kertész, 2015: 159)<sup>31</sup>. The special focus for the eleventh conference in Copenhagen was *Sustainability Dividends – Development Fault Lines*. In the description of the conference, it was clearly stated that "There is widespread consensus that sustainable development pays dividends for posterity" (Kertész, 2015: 159). The conference program

<sup>30</sup> See at: <https://cc.au.dk/culturesustain>.

<sup>31</sup> The knowledge community has organised annual conferences since 2005. Additionally, it publishes journals, a book series and an online forum which provides the opportunity to carry out global discussions about sustainability. It has an interdisciplinary character; discussions include the relationship between the environment and cultural, economic and social conditions. Community members include academics, teachers, administrators, policy makers, and other education practitioners. The conferences are held in different locations around the world, each with a specific theme in that location.

included paper presentations, poster sessions and garden sessions. Topics were as follows: 1. Environmental Sustainability; 2. Sustainability in Economic, Social and Cultural Context; 3. Sustainability Policy and Practice, and 4. Sustainability Education. The program included plenary, parallel and garden sessions as well as talking circles. Plenary sessions were organised once a day. The invited speakers were Jacob Hartman from the Municipality of Copenhagen, Olaf Gerlach-Hansen from the Danish Cultural Institute in Edinburgh, UK, Selina Juul, founder of the Stop Wasting Food movement in Denmark (Stop Spild Af Mad), Elsebeth Gerner Nielsen, rector of the Kolding School of Design, from Kolding, Denmark and Amareswar Galla, Chairperson of the Sustainability Knowledge Community and editor of the sustainability Journal Collection. The parallel thematic paper sessions of the first day included Food Security, Role of Religion in Environmental Sustainability, Creating Sustainable Spaces, Natural World and Environmental Theories, Policies and Practice in Sustainable Agriculture, Climate Change and Adaptation, Political Security and Sustainability, Sustainable Agriculture, Environmental Education Programs and Activism, Energy Policy and Practice, Waste and Waste Management, Student Knowledge: Educating for Environmental Sustainability, Sustainable Urban Development, Management, and Perception, The Science and Technology of Environmental Sustainability, Rethinking Sustainability, Urban Sustainability: Development Fault Lines, Community Studies in Economic Sustainability, Community Studies in Economic Sustainability, Endemic Urbanism, Sustainability Policy and Discourse and Economic Theory on Sustainability.

## Milan

When facing the climate crisis, Italy has taken on the sustainability development perspective following the UN 2030 Agenda, which has become central in European policies and a qualifying element of government action, which through the National Plan for Complementary Investments (PNRR) in turn reverberates on local, regional and municipal government actions. Sustainability has become central in agendas of museum in Milan, especially since the inclusion of the word *sustainable* in their definition by ICOM in August 2022. Prior, several cultural and international policy initiatives took place in Italy on the topic of sustainability, bringing it to the forefront of museum agendas as well. One included the G20 intergovernmental forum for culture, which took place in Rome in late July 2021. Here, the topic of museums and sustainability, as well as global climate issues, reaffirmed the role of museums as cultural hubs capable of spreading a sense of urgency and the need to proceed with counteracting measures. ICOM has generated its own working group on sustainability in Italy, which promotes approaches like ICOM's working groups on sustainability. The MITE (Ministry for Ecological Transition) in Italy has intercepted the relationship between museums and sustainable development as an opportunity, i.e., the social and community role of museums in promoting sustainable development practices. This opportunity has been financed through the call of MUSEOINTEGRATI, a project coordinated by the MUSEO delle Scienze of Trento, operating in 2021 and 2022 with the participation of ICOM and ANMS (National Association of Science Museums). It is dedicated to the dissemination sustainability culture and practices in Italian museums. Milan has a strong record of sustainability initiatives at an artistic level. Examples include: Museo Poldi Pezzoli, which has participated in the initiative MUSEOINTEGRATI, in collaboration with ICOM as one of the art museums chosen to inaugurate sustainable cultural practice in Italian museums; Museo della Permanente with the exhibition

SOSTenibile, organized in 2022 with more than 140 artworks focused on the themes of environmental sustainability<sup>32</sup>; the Milano Green Forum initiative, a cultural cluster which has become a digital museum for the environment and a gathering virtual point for debates on sustainability<sup>33</sup>; the *Green eArth* exhibit promoted in 2019 during the Milan Green Week<sup>34</sup>; *Creative Energy. Art for renewable sources*, 2016, an exhibit promoted for the public context *Milan Feeding the Future Now*, in the 2015 Milan Post Expo and in the 2017 Wake of Expo Astana focused on Green Energy (Addis, Di Raddo 2016)<sup>35</sup>. Among these initiatives, the Milano Green Forum, created in 2019, is the most important for strengthening its function as a cultural cluster for art museums, artists, and art organizations. This stands in contrast to Copenhagen's cultural networks such as *The Green Academy*, which primarily unifies museums at a local level and gathers different art institutions and invites art enterprise to support their projects. The *Milano Green Forum* is an innovative entity that holds the most authoritative environmental records of all arts and crafts. It's a permanent museum that collects and archives everything of value on environmental issues. Among its sections, the exhibition part hosts artistic visions that investigate the relationship between man and nature. Examples include<sup>36</sup>: 1) *Visions from the future*, 2022, which connected to the *New European Bauhaus* project<sup>37</sup>. Like the original Bauhaus, it aimed to bring together different actors in society to imagine and build an inclusive and sustainable future. *Milano Green Forum* museum joined the *New European Bauhaus* network in October 2021. It participated as an official satellite event with a programme of meetings and workshops focused on a sustainable future; the main belief stated was that education is the cornerstone in the development of a better future and it must pursue the values of sustainability, aesthetics and quality of experience and inclusion. Visions from the future exhibitions involved projects developed by students from five European universities e.g., Aalto School of Arts, Design and Architecture, Finland, Burren College of Art and Art&Ecology, Ireland, University of applied arts, Austria, Politecnico di Milano, Italy. Other exhibitions

<sup>32</sup> See at: <http://www.lapermanente.it/sostenibile-gli-artisti-della-permanente-per-lambiente-e-per-la-sostenibilita/>.

<sup>33</sup> See at: <http://greencluster.it/milano-green-forum/>.

<sup>34</sup> <https://centroilcentro.it/green-earth-larte-sostenibile-arriva-a-il-centro-di-arese/>

<sup>35</sup> Expo Milano's theme "Feeding the Planet, Energy for Life" encouraged dialogues in areas such as agricultural policy, food security and nutrition, rural development, sustainability, territorial governance and well-being. On that occasion the exhibit "Creative Energy. Art for renewable sources" had place at Palazzo Lombardia, Milan, from 1 to 29 December 2016. 10 artists participated: Andrea Bruschi, Stefano Cozzi, Andrea Cozzi, Raffaella Formenti, Gabriele Jardini, Marica Moro, Maria Teresa Ortoleva, Francesca Pasquali, Laura Renna, Luca Scarabelli. The key points of the exhibit were: transparency, energy, water, nature, technology. Curators of the exhibits were Elena Di Raddo and Ginevra Addis.

<sup>36</sup> For more on all the exhibits see: <https://www.milano-greenforum.com/en/exhibitions/>.

<sup>37</sup> The New European Bauhaus is a creative, interdisciplinary initiative that connects the European Green Deal to our living spaces and experiences. It called on people to imagine and build together a sustainable and inclusive future that is beautiful for people's life, minds and souls. Beautiful are the places, practices, and experiences that are: 1. Enriching; 2. Sustainable; 3. Inclusive. Sustainable means in harmony with nature, the environment and our planet. See [https://new-european-bauhaus.europa.eu/index\\_en](https://new-european-bauhaus.europa.eu/index_en).

were: 2) *Victor Solís: drawing the climate change*, 2022, a cartoonist, illustrator and plastic artist who made drawings about the environment from a humorous perspective, whether critical or reflective. *Marina DeBris: art made from waste*, 2022, through the combination of trash materials she has been picking up along beaches and creeks for over 20 years, she sought to encourage people to rethink their use of disposables and reduce waste. 3) *TurnOffThePlasticTapandMermaidsHatePlastic*, 2021 featuring Benjamin Von Wong's two works *TurnOffThePlasticTap* and *MermaidsHatePlastic* to reflect on people's relationship with plastic.

4) *Illustrations of the Natural Orders of Plants*, 2021, a complete reproduction and restoration of Elizabeth Twining's celebrated 1868 catalogue of botanical illustrations, was enhanced with interactive descriptions, diagrams and posters. Each of the 160 illustrations has been restored from the original scans to be coloured to match the plants they depict. After restoration, each plant referred to in the legends of the original illustrations was carefully outlined to create hotspots that matched the accompanying descriptions. 5) *Sustainable Thinking*, 2021, was a project promoted by the Salvatore Ferragamo Museum in Florence, which has joined the *Milan Green Forum 2021*<sup>38</sup>. The fashion company has always shown considerable attention to environmental issues thanks to Salvatore Ferragamo, the founder who creatively carried out experiments to discover new materials and adapt production to the historical and environmental context of his time. The *Sustainable Thinking* project, carried out since 2019, consisted of exhibitions and collateral initiatives involving the Salvatore Ferragamo Museum and other public institutions in Florence. Visitors were involved in artistic experiences of sustainability; one section was dedicated to the display of sustainable materials, new textiles and fibres with new and innovative characteristics. The aim was to present alternative materials to demonstrate that a paradigm shift is possible even in the luxury fashion sector. 6) *Posterheroes Green Collection 2019* was an international social design and communication competition. It was created in 2010 by the PLUG association. It was open to all and aimed to involve mainly professional designers, students and graphic designers working to bring forward relevant discussion on social and environmental issues, through the presentation of a poster in 70x100cm format. The entries were judged by an international jury made up of experts in the field of graphic design, communication, but also scholar and experts in the visual sector. 7) *SeaTheFuture*, 2019, an online exhibit by the contemporary artist Serena Tarquini who created artworks *Medusae* and *Diving into an Acidifying Ocean*. It raises questions such as: "What can jellyfish teach us about climate change in the Mediterranean?"<sup>39</sup>. The climate crisis indeed affects jellyfish differently than other fish species. Jellyfish blooms are a symptom of the stress humanity is inflicting on the Mediterranean seas. The project uses a visual style that highlights the beauty and fragility of marine life, which uses an aesthetic that can stimulate the imagination of viewers and draw them into this incredible marine story.

Finally, The Milano Green Forum gathers startups and companies that use digital showcases to describe themselves from an environmental point of view<sup>40</sup>. A few examples are: *Anima di Foglia*, a start-up company that creates clothing, furniture and works of art in fabrics using natural dyeing and botanical eco-

<sup>38</sup> For more on the Salvatore Ferragamo museum see <https://www.ferragamo.com/museo/it>.

<sup>39</sup> See: <https://www.milanogreenforum.com/en/exhibitions/>.

<sup>40</sup> For more on the exhibitors see: <https://www.milanogreenforum.com/en/exhibitors/>.

printings; *Ener2Crowd*, the first Italian platform dedicated to sustainable financing, which thanks to their Lending Crowdfunding formula, private lenders, ordinary people or professionals, together with institutional investors, can lend capital to large and important Italian companies to develop interventions in environmental sustainability energy, efficiency and renewable energy; *Biova Project*, a circular economy project that transforms food waste into raw material, creating added value and sustainability; and *Ecoplasteam*, an Italian company that has developed an innovative process for recycling special waste, i.e., the poly-coupled products, e.g., beverage cartons such as milk cartons<sup>41</sup>.

## Conclusion

This paper demonstrates how cultural networks unite art institutions, exhibitions and enterprises all around the globe with examples of how they have responded to incorporating sustainability and the 2030 SDGs in the face of the climate crisis. Since ICOM approved including the term *sustainable* in its definition of 'museum' in August 2022, it follows that existing networks will extend further links and that museums, art museums and art institutions will need more practical recommendations for incorporating sustainability with feasible examples. In the overview of international networks, the two cultural networks of Milan and Copenhagen are concrete examples of the beneficial cooperation between the art world and other enterprises. They are concrete examples of partnerships and projects which engaged viewers in reflecting on the climate change crisis and on the sustainable development issue. Given their strong record of initiatives toward sustainability, these cities can be considered pioneers since their art institutions are willing to network in the name of sustainability. Milan and Copenhagen's network could produce recommendations for all art institutions, art museums and museums looking for concrete examples of sustainability so they can produce their own initiatives. Finally, these different networks could work together and strengthen international exchanges in dealing with sustainability issues.

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<sup>41</sup> Further examples are: *Zero Impack*, which provides an innovative solution to replace single-use packaging employed in the food delivery and take-away industry, by developing a system for the distribution, collection, washing and return of reusable containers. *Wise-air*, which aims to achieve clean air in cities through unique, accessible and actionable information. *Algaria*, a microalgae specialist company which helps companies to exploit the use of microalgae for their exceptional nutritional value, with a plus of sustainable and integrated supply chain, based on their patent technology. *Life Breath*, an innovative startup from the union of professionals who, bringing their experience, have created a project that is still unique today.

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# Teaching practices under unexpected circumstances: using online tools during Covid-19

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## ABSTRACT

Since unexpected circumstances are and have been around us for the last years, the present paper approach a reflective angle to investigate how to improve and enhance the student's experience and learning process based on teaching observations and practices. Like many other lecturers and teachers worldwide during the Covid pandemic, both authors experienced a new environment which push them to look for relevant hybrid and digital/virtual techniques and tools to provide the best solutions for a good student experience. Focusing mainly on the authors' reflective experiences and practices, this paper examines how tools and innovative techniques were identified and put in place within very short timeframes. All those practices and experiences shown in this teaching demonstration have high applicability to different courses, contexts, and educational levels. This article provides personal reflections from both

## Keywords:

Covid-19, online engagement teaching, hybrid teaching, innovative teaching, cultural tourism, and cultural diplomacy.

authors as well as practices from the Gilly Salmon model and workshops developed via the MURAL digital tool.

## Introduction

The present paper emerges from a reflection on the growth of online engagement during the recent Covid-19 pandemic period and the authors' experiences delivering education to postgraduate students, from a collaborative teaching approach. As many other lecturers and teachers worldwide during the Covid pandemic, both authors experienced a total new environment which push them to look for relevant hybrid and digital/virtual techniques and tools to provide the best solutions for a good student experience. Focusing mainly on the authors' reflective experiences and practices, this paper examines how tools and innovative techniques were identified and put in place within very short timeframes, and seeks to harness the lessons learnt, questioning how these can inform the future educational environment.

The angle of this paper is reflective and based on practices developed and delivered in the MA Cultural Policy, Cultural Relations, and Diplomacy (MA CPRD) and in the MA Tourism and Cultural Policy (MA TCP) to a multicultural and diverse range of postgraduate students at Goldsmiths, University of London, United Kingdom. In the context of the MA CPRD programme, this paper examines the use of a range of e-tivities to scaffold students' development, based on the model proposed by Gilly Salmon, as a solution to support learning in online and blended / hybrid environments. Regarding the MA TCP programme, the digital tool analysed is MURAL - a virtual poster where participants can include their ideas and insights with sticky notes which fosters the collaborative and co-creative nature of workshops. Initially, this tool is envisioned and mostly oriented to the area of business and project management, but this practice allows us to reflect on how teaching and learning engagement may be boost through digital tools within total unexpected circumstances.

An illustrative and visual presentation with all the practices and experiences will be presented as teaching demonstration at the 2022 ENCATC Education and Research Session. All the practices and experiences shown in this teaching demonstration have a high applicability to different courses, contexts, and educational levels. For example, regarding the use of workshops to foster engagement and collaborative answer from the students, the same practice applied to the MA TCP students was put in practice to Foundation Year learners.

### ***How to improve students' online learning? Thoughts and reflections on learning and teaching***

There is no doubt that the learning process has many complexities. Cormier and Guattari used the botanical metaphor of a rhizome to explain the complexity and messiness nature of learning. Stating that "the community is the curriculum" (Cormier, 2000) they try to comprise all the internal and external elements that influence and effect on a person's learning. Since the process of learning is encompassed by so many components, the teachers' labour is anything but easy in terms of how to achieve the learning outcomes established by curricula and programmes but, at the same time, to generate a process of meaningful and

valuable learning, useful for the future of students – even if there are many open debates about the meaning of learning itself.

We start our paper with individual personal reflections from the authors on their teaching and learning experiences, as we consider that this positioning is important to illuminate choices, even if, in many cases, in modern Higher Education, particularly in the UK context, standardisation is important for comparability and quality assurance of programmes.

## **Authors' contextualisation and reflections on their own teaching and learning experiences**

### ***Carla Figueira: Reflection on teaching and learning experiences during the Covid-19 pandemic***

We have all been there: each of us have been students at different educational levels, in a wide range of contexts, with more or less resources, and guided by memorable teachers (for different reasons!). Hopefully, once we become teachers/trainers/educators ourselves, we will not forget that we continue to be students: continuing to be curious, wanting to expand our knowledge and exchange ideas and experiences. In a nutshell, this is how I view what I do and my positioning in relation to teaching and learning.

Therefore, despite all the challenges that the Covid-19 pandemic brought about, it represented, in my personal context of postgraduate teaching in Higher Education in the UK, an amazing learning opportunity. The switch from face-to-face teaching to online teaching was very swift and was, in my case, firstly brought about by the students. Being from varied international backgrounds, and with some students having already experienced other pandemics, such as the SARS, they were very aware of the health consequences, and were quicker than College in asking me to move my lectures online. I promptly obliged and with their request coming in on a Saturday, I was teaching on Skype on Monday morning (a few hours before receiving the College's advice to switch to online). This was March 2020, towards the end of the Spring term, and the rest of the academic year - the Summer term, when students are mostly dedicated to their dissertations - quickly passed with me trying to do the best I could with existing tools. It was not a big challenge to deliver this last part of the year, with the cohort I had, and the personal experience of speaking with colleagues and friends abroad via free audio and video tools. The bonds between students, and myself and the students, had long been established, and most work to be done was one-to-one tutorials, with occasional group sessions, and thus could be delivered with Skype, with a reinforcement of guidance on what to do via the Virtual Learning Environment (VLE). At this stage, it was also of extreme help, the outpour of freely available online resources that mitigated, to an extent, the lack of in person access to library collections. However, as this cohort ended their one-year programme, unexpectedly online, a new cohort was starting in late September, and the teaching scenarios were varied: for sure I had to be designing learning for online and hybrid teaching.

Although I had already a qualification in teaching and learning in higher education, my foundation was of in person environments. As a learner my preference was also for in person, and the online courses I had

engaged with in the past didn't seem to offer a model for the depth I needed to support the learning of my students at postgraduate level. Nevertheless, I soon came to appreciate that both online and in person environments have their affordances and constraints, and that I could use each, and elements of both, to tailor my teaching delivery as pandemic scenarios changed.

This transition period, although difficult to navigate as there was a lot of uncertainty, was also exciting, as I dived into learning how to teach online. A wealth of teaching resources became available free of charge to educators, including a course on *Teaching Online* and another on *Blended Learning* from the Oxford University Press – Epigeum. I invested a lot of time in doing these courses and sieving through a wide range of resources, such as those made available by the Open University, JISC Open Educational Resources, to the Khan Academy and to various TED Talks. Online platforms were also expanding and Zoom won my heart over Teams - although at times, old Skype was still necessary.

Before I move on, in the next section, into the case study of using e-tivities, based on the work of Professor Gilly Salmon (<https://www.gillysalmon.com/>), I would like to briefly share with you my pedagogical approach to online.

Teaching online is different from teaching in person. This may seem obvious, but I think many educators do not fully appreciate the difference, nor make the most of it. Some seem to just want to transfer what they already do in the traditional classroom straight to the online space. It is undeniable that some activities work better in one environment than in the other. Online allows playfulness with time and space: students can review recorded lectures, and they can engage with you, even if you are not there, through online forums for example. Thus, when designing online learning it is important to consider the functions of different technologies than just the technologies *per se*.

Online teaching has helped me to be even more collaborative in the teaching and learning with my students. Although, I always favoured more listening than instructional models of learning, the online tools have allowed for more space in which the dialogue to happen. I feel that the online space, used correctly, favours students' construction of knowledge and the development of collaborative learning communities. This was my aim using the e-tivities, as I explain in the next section.

### ***Carla Figueira: Case study on the use of e-tivities (Gilly Salmon)***

The need to teach online in the context of the Covid-19 pandemic led me to the use of e-tivities to scaffold students' development, based on the model proposed by Gilly Salmon. I found them a great solution to support learning in online and blended / hybrid environments. This is a lesson from the pandemic, that I will keep for the future, as this type of active online learning keeps learners engaged, motivated and participating from day one.

Salmon in her book *The Key to Active Online Learning* provides a very detailed framework to guide the development of e-tivities (please see figure below).

Numbering and pacing and sequencing	Number as follows: week. sequence of task. (e.g. 2.4 would be week 2, task 4)
Title	<ul style="list-style-type: none"> <li>Enticement to open the invitation to take part.</li> <li>Very brief descriptor.</li> <li>Be inventive and creative but keep it very short.</li> </ul>
Purpose	<ul style="list-style-type: none"> <li>Explain. If you complete this activity you will be able to...</li> <li>You will understand better how to...</li> <li>You will find it essential for assignment X...</li> <li>Use verbs!</li> <li>Link directly with your outcomes and/or objectives for the unit, module, course, and programme.</li> </ul>
Brief summary of overall task	<ul style="list-style-type: none"> <li>If you find you have more than one major activity or question, divide into more e-tivities.</li> <li>Clear brief instructions on how to take part and what to do.</li> <li>One question or task per message.</li> <li>When you have written this part, check that the task is self-contained.</li> </ul>
Spark	<ul style="list-style-type: none"> <li>Spark to light the fire for the topic, interesting little intervention.</li> <li>Directly link with topic for this week.</li> <li>Opportunity to expose 'content' but with the purpose of a <i>spark to start a dialogue with others</i>.</li> </ul>
Individual contribution	<ul style="list-style-type: none"> <li>Give clear instructions to the individual participant as to what he or she should do in response to the spark.</li> <li>Specify exactly what you are expecting the participant to do and in what media (e.g. Wiki, discussion board, audio file etc.) and by when (i.e. the day and date). Tell them the length of contribution expected.</li> <li>Create a link from this part of the invitation to the location for posting.</li> </ul>
Dialogue begins	<ul style="list-style-type: none"> <li>Request response from an individual to others, what kind of response, how long, where and by when.</li> <li>Key point: students come online to see if others have read and responded. Make this happen.</li> <li>Create a link from this part of the invitation to the location for posting the response to others.</li> </ul>
E-moderator interventions	<ul style="list-style-type: none"> <li>Clearly indicate what the e-moderator will do and when.</li> <li>Explain that the e-moderator will: summarise, give feedback and teaching points and close the e-tivity, and when this will happen.</li> </ul>
Schedule and time	<ul style="list-style-type: none"> <li>Total calendar/elapsed time allowed for this e-tivity.</li> <li>Completion date,</li> <li>Estimate total study time required (e.g. 2 x 1 hour)</li> </ul>
Next	<ul style="list-style-type: none"> <li>Link to next e-tivity</li> <li>You can suggest additional resources to help with the task-indicate whether they are required or optional, place the links at the end of the invitation.</li> </ul>

FIGURE 1. FRAMEWORK TO GUIDE THE DEVELOPMENT OF E-TIVITIES.

Source: <https://www.gillysalmon.com/e-tivities.html>

The proposal is that these e-tivities support the student through a structured developmental process, the five-stage model:

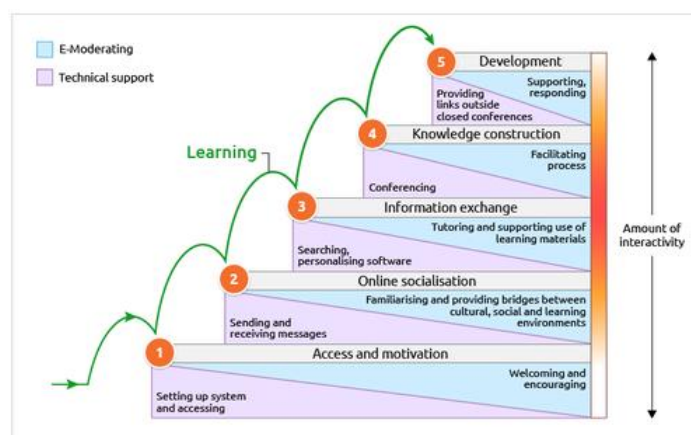



FIGURE 2. THE FIVE-STAGE MODEL.

Source: <https://www.gillysalmon.com/five-stage-model.html>

In my teaching practice, I used a simpler version. Here is an example of an initial e-tivity in a joint forum for MA CPRD and MA TCP students, aimed at introducing the students to each other, encourage interactions, and getting them used to the Virtual Learning Environment (VLE):

### AUTUMN TERM (5 OCT - 11 DEC)

 **Activity 1. Let's get to know each other: please introduce yourself!**

1. Using this forum, please post a message to tell us a little bit about yourself.  
2. In the same post, discuss in no more than 200 words a television programme, movie or news article that you saw/read.

**Task:** 3. 'Sign' your message with the name you'd like to be called during this course, and 'post it' to the forum.  
4. Please respond/reply to at least two other posts drawing on the comments posted. You can opt to receive notifications via email by setting up your message notifications. To change these settings go to 'My Profile Settings'


**Purpose:** By completing this activity you will be able to contribute to the building of our learning community, while practicing posting messages and replies in forums.

**Time:** *We recommend you spend a minimum of 30 minutes on this activity, although you are encouraged to continue to engage with your peers.*

**FIGURE 3. INITIAL E-TIVITY: JOINT FORUM FOR MA CPRD AND MA TCP STUDENTS.**

**Source:** Author's own elaboration - Carla Figueira.

In another VLE area, related to a specific module Autumn module for the MA CPRD students, one of the first modules in the academic year, I developed weekly tasks that were both subject specific and encouraged the development of academic skills. The progression went from practicing retrieval of information and referencing of sources to summarising and analytical skills. In many cases, I associated tasks, but, of course, you can break them down, or further complexify them.

**Activity 1. Library information retrieval (task to complete by Tuesday 13 October by 4pm)** 

1. Access the e-resources available through the [Goldsmiths Library](#), [Senate House Library](#) and through the [British Library EThOS e-theses online service](#).

If necessary, consult the Goldsmiths Library video guides on [YouTube](#) or further support [here](#).

2. Produce a bibliographic reference for 3 items related to 'Cultural Diplomacy', one from each Library.

See some guidance on referencing [here](#).

**Task:** 3. Write a short paragraph of no more than 200 words to accompany your bibliography telling your colleagues why these particular articles/books/theses are worth reading.  
4. Post the bibliography and its rationale in this Forum.

5. Read what other colleagues have posted and choose an entry to comment on: How useful and interesting did you find the selection posted by your colleague? Could you recommend another item to add to his/her bibliography?

6. Post the reply in the Forum. Feel free to comment on more than one entry.


**Purpose:** By completing this activity you will be able to search databases, identify and access and evaluate appropriate academic material and present the required bibliography information accurately.

**Time:** *We recommend you spend a minimum of 2 hours on this activity, in addition to reading time.*

**FIGURE 4. E-TIVITY 1. LIBRARY INFORMATION RETRIEVAL.**

**Source:** Author's own elaboration - Carla Figueira.

Many of the e-tivities had associated weekly forum discussions, and, in some cases, they also had folders with reading packs available. Animating the forums is a task that takes time – which needs to be considered in your time allocation – but it is important to encourage and maintain the engagement of the students.

Activity 2. Critique exercise (task to complete by Tuesday 20 October by 4pm) 

[Mark as done](#)

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1. Critique one of these texts:

- a) Raj Isar (2010) Cultural Diplomacy: An Overplayed Hand? in Public Diplomacy, No.3, Winter 2010, pp.29-44
- b) Topic, Martina and Rodin, Sinisa (2012) Cultural diplomacy and cultural imperialism: European perspective(s) (Read pp.9-18)
- c) Patricia Goff (2013) Cultural Diplomacy - Chapter 23 of The Handbook of Modern Diplomacy, Oxford University
- d) Iryie, Akira (1979) Culture and Power: International Relations as Intercultural Relations

**Task:**

2. Read one of the articles and provide a brief analysis of it (maximum 400 words) – post it in the forum. An article analysis is an opportunity for concise and critical reflection on the merits, detractors, and implications of your chosen article.
3. Read the critique exercises of other colleagues and choose one to comment on – post it by replying to their post. Consider that the different analyses illustrate that there are multiple approaches to understanding the same text. Consider such issues as whether you agree with the analysis provided by others, or whether other students have focussed on different aspects, or drawn different conclusions.

Comment constructively in no more than 400 words on how comparing these interpretations have helped improve your own knowledge and your own original view of the article.


**Purpose:** By completing this activity you will be able to analyse the content of a scholarly article and share thoughts about it.

**Time:** We recommend you spend a minimum of 2 hours composing your critique, in addition to reading time. The reply to your colleagues should take at least another hour, in addition to further research and reading time.

**FIGURE 5. WEEKLY FORUM DISCUSSIONS.**

**Source:** Author's own elaboration - Carla Figueira.

In other cases, the e-tivities were adaptations of existing activities, such as the diagnostic essay or the group work:

<p><b>Activity 3. Diagnostic Essay</b> (submit by 27 October by 4pm in the submission point at the top of the page – under the heading Guidance, Tutorials &amp; Assessment)</p> <p>1. <i>How can culture help the international community recover from the pandemic?</i></p> <p><b>Task:</b> 2. Use the above prompt to write a 1,500 words essay, using a bibliography of at least 10 works. You can go 10% below and over the word count – references and footnotes do not count.</p> <p><b>Purpose:</b> By completing this activity you will be able to identify your strengths and weaknesses in academic writing. Your module tutor will provide you with feedback.</p> <p><b>Time:</b> We recommend you spend a minimum of 6 hours on this activity.</p> <p><a href="#">Mark as done</a></p>	<p><b>Activity 4. Group Work Plan</b> (submit by 10 November by 4pm) </p> <p><b>Opened:</b> Friday, 18 September 2020, 12:00 AM <b>Due:</b> Tuesday, 10 November 2020, 4:00 PM</p> <p><a href="#">Mark as done</a></p> <hr/> <p>As part of the formative assessment for this module you are required to develop a group presentation to be delivered in Week 9, during the session taking place on Wednesday 2nd of December.</p> <p>In preparation for that, please submit, by 10 November, a <i>rough plan</i> of your Group Work on the above submission link. Only one person needs to submit on behalf of the group. See detailed instructions for the group work on the Week 9 area, below. The plan does not need to comply to any particular format.</p> <p>The groups, which have work areas on Teams, see <a href="#">here</a>, are:</p>
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**FIGURE 6. ADAPTATIONS OF EXISTING ACTIVITIES - EXAMPLE I.**

**Source:** Author's own elaboration - Carla Figueira.

These online adaptations allowed for information to be permanently available to students and for richer peer-to-peer learning, as in the cases where comparisons and comments were invited – see example below.

 **Activity 5. Summative Essay Plan (submit by 30 November 2020 by 4pm)**

Mark as done

- Task:**
1. Revise the study skills information you have been given in your Academic Writing classes about planning and writing an essay, and also refer to the department's assessment criteria.
  2. Compose an essay plan of roughly 1000 – 1200 words (not including a suggested bibliography of approximately 10 works) for an essay chosen from the module's summative essay questions.
  3. Submit your essay plan to the submission point below and submit another shorter version on the forum for discussion amongst your colleagues. You should reflect on the feedback you receive and use it to improve your plan in preparation for your next tutorial with Carla.
  4. Mindful of the need to avoid plagiarism, and that everybody will have their own approach, please feel free to spend as much time as you are able discussing your individual approach in the Forum.
- You may use the following questions to compare your approach with others:
- How far does the plan answer the question?
  - Does it have an identifiable structure?
  - Does it have a cogent argument?
- Purpose:** By completing this activity you will have a clear idea as to the strengths and weaknesses of the approach you intend to undertake in your essay.
- Time:** *We recommend you spend a minimum of 6 hours researching sources relevant to your topic and at least 2 hours composing your plan. Spend as much time as you can, providing feedback to your colleagues and reflecting on the feedback you receive.*

## FIGURE 7. ADAPTATIONS OF EXISTING ACTIVITIES - EXAMPLE II.

Source: Author's own elaboration - Carla Figueira.

Students found the e-tivities very useful and asked for more in other modules, where I had not initially foreseen. E-tivities will be a tool I will continue to use in my teaching.

Besides the e-tivities, I used other tools, such as Padlet, with varying degrees of success. The key, I guess, is to try, learn from the experience, adapt, and 'keep calm & carry on'!

### ***Nuria Cortes: Reflection on teaching and learning practices***

Starting with my experience, my relationship with the pedagogy discipline was not extensive. I did not study pedagogy or any other educational degree though I am currently enrolled in a Pedagogy course to enhance my teaching and learning knowledge. My teaching practice started through an internship with a Vice Dean, sharing his classes in the Humanities and Social Sciences Department. Moreover, coming from a business and economics background did not help a lot with the pedagogy material. In a field where everything is praxis, effectiveness, and monetarily benefits, my teaching training was based on observations from mentors and colleagues but, mostly, self-taught. All my practices were under the spectrum of "test/fail" scenarios as well as knowledge acquired indeed by my own experience as a learner and observing and talking to my former students. My curiosity and tireless desire to know played an important role in the achievement of my MA in Leisure Studies and my PhD in Leisure and Human Development.

The reason for this contextualisation is because both qualifications are directly connected with informal education, and I found very interesting the many common thoughts and ideas from the school of thought of which I am/was part of, and the learning and teaching process and philosophies coming from pedagogy. As noted above, the name of my PhD programme is Leisure and Human Development, which connects mainly to humanism (Cuenca, 2000) at the same level that many of the theories and philosophies studied. Knowing mainly as a form of informal education, the humanist leisure reaches some common points with the fundamental processes of learning and the three dimensions of learning of Illeris (Illeris, 2018). My reflection about my MA and PhD affiliation to the humanism philosophy and its direct correlation with teaching and learning connects me through the diverse perspectives from where look at leisure. Among them, we can find the following:

- the therapeutical power of leisure, mainly settled in USA, among psychology and aging (Kleiber, 2020).
- consumption and mass consume, extended worldwide, and committed to the economy and business' profitability.
- humanist leisure, established in Europe and looking for the human/personal development (Cuenca, 2000).
- industrial and entrepreneurship aspects of leisure, connected with the development of the cultural and creative industries and the regeneration of the cities (Laundry, 1993, 2000), (Richards and Throsby).

Certainly, this is an informal channel of education but not for that reason less valuable for the purpose of improving the learning process. An example of informal learning is the programme Deustobide<sup>42</sup>, an informal education package that counts with a university diploma, a wide range of courses such as monographic courses or travel courses (sessions and trips). An interesting example that joins education, leisure, and human development dimensions.

On the other hand, regarding my experience as a teacher, I taught students from a diverse range of ages, nationalities, and backgrounds. The last year has been especially challenging because it was the first time that I taught adults from many different countries, in the English language. Some difficulties arose regarding misbehaviour and lack of discipline generating conflicts and awkward situations. My own learning process of handling and solving those circumstances echoes some of Brookfield's ideas pointed out regarding the critical reflective practice "it is mainly true that all teachers tend to blame themselves rather reflect upon the complexity of pedagogical encounters" (Brookfield, 1998: 5). Also question me whether may it be the answer to the given question related to caring in education (Noddings)? Or reflective learning (Kolb's and Gibbs)? Or social learning (Piaget, Vygotsky or Papert)? Or continuing health education (Brookfield)? Under the assumption that "learning is a complex process of sense-making to which each learner brings their own

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<sup>42</sup>For further information in this link: <https://www.deusto.es/en/home/we-are-deusto/university-centres/other-centres/deustobide>

context and has their own needs” (Brookfield, 1998: 4) the improvement of students’ learning should be rooted in all the theories above.

It is common to reflect on how to improve students learning as part of a lecturer/teacher commitment. Therefore, some of the rationales might be founded not only on the digitalization of the methods but also on the aspiration to reach further into and enhance the student’s learning. It is imperative to achieve not just the learning outcomes but also this own sentiment of aiding our students as much as possible that, personally, many teachers share. Subtlety, we are talking about the caring on education idea (Noddings, 1999). Nevertheless, pedagogy is more effective-oriented and applied than a time ago, even though, there are unexpected circumstances that place teachers and lecturers in an unsettling zone. The most current example is the COVID-19 outbreak which outstands the debate on synchronous or asynchronous delivery of the sessions, technological tools, and its relations with certain companies among other debates that pointed out the continuous improvement and learning needed in the education system.

Attached to that improvement process and concluding with the purpose of replying to the question “*how can be improved the student’s online learning?*”, below there are some potential values and areas that have been set up based on pedagogy theories and personal and collegiate observation. They might be considered essential in the task of improving the student’s online learning process.

1. Environment of freedom – based on bell hook ideas plus Kate Exley et. Al.

An environment of praxis and doubting to foster active engagement and participation. Small groups of working and personal tutorials might be key for that purpose. It does not necessarily have to be small cohorts, thinking about the economical sustainability of the universities, but teamwork has been proved as one of the most effective instruments of learning.

2. Inclusive and cohesive cohorts – respect and treatment of conflict and pedagogy of care.
3. Boosting dialogue and understanding

On many occasions, students manifested the necessity to feel listened to and understood not just by the teacher, but also by the organisation with which they are affiliated. It plays an essential role in making an informed decision of joining an institution when they really know about the organisation’s values and philosophy. Even if there is not an easy answer and path to meet our student’s expectations, the dialogue is vital and essential to liaise and join sides and misreading and misunderstanding. It is not a matter of demographics, nationalities, or backgrounds, it is a matter of re-humanism in the process of teaching and learning.

4. The implementation of technology and the use of information – Prof. Marianne Franklin.

It is noticeable the debate on the implementation of technology but also the use of the information. The management of “free” software such as cloud or digital networks for educational purposes opens an

enormous discussion not just about the supplier companies but also the prevailing need to masteries and be proficient in those software systems.

#### 5. The change in the role of teachers and lecturers

The change of prism and paradigm in the profile of the educator: facilitator, mediator, and mentor that glimpse teachers closer to a coach than that wise person who knows better and contains (just) all the information.

All the previous points state how difficult is to generate valuable and meaningful experiences of learning under a system of education more pressured by the banking system (hooks, 1994). Teachers are not merely transferring information, in the global and easy-access era of information, the key point might be to look at the tools and roots created to simply learn. I share the idea of the learning process of Illes (2018) stating that the journey and process of learning work in both directions, student to teacher and teacher to student. It is composed not just of information but also to enhance and improve soft skills that will help to reach goals and tackle not just professional but also personal circumstances.

In this matter, many other questions arise: are we looking at innovative ways of teaching? which ones? are they based on collaborative or hybrid methods? Is the future teacher/lecturer a mixture of mediator, facilitator, social worker, and teacher? It might be essential and relevant for future reflections to stop and think about the profile required for the positions and unfortunately foresee the influence of the banking system (hooks, 1994) on the future of education.

### ***Nuria Cortes: case study on the use of MURAL as an interactive and collaborative digital tool***

This section comprises my experience over the last two years facing unexpected circumstances that influence and involves the students' experience and learning. The focus of this piece of work relies on the use of the MURAL tool to prove interactive and collaborative digital workshops and activities.

This case study will present two practices undertaken to fulfil some of the areas and tasks of the ABC methodology for designing learning and providing a co-creative experience for the learners (Laurillard, 2022). Both workshops allow me to reflect critically not only on my teaching practise but also to improve my understanding of digital skills as a facilitator and engage with a range of sources to decolonise my pedagogical approach.

The last two years have been characterised by being full of unexpected circumstances. Not just the Covid-19 pandemic but also other unexpected facts such as Brexit, the Ukrainian war, inflation, industrial actions (on educational institutions and transport, among others), etc. have influenced our personal life and the professional sphere. This case study looks at the impact on education in two specific circumstances: how covid-19 and industrial actions (strikes) in the universities of the UK affected on the delivery of the delivery.

Since many in-person sessions were disrupted by those circumstances, the problems of interaction, engagement and experiential learning affected the students. That placed many teachers and lectures in a situation where it was needed to include a digital instrument that facilitates the improvement of students' experience as well as their own teaching practice.

The MURAL<sup>43</sup> digital tool is a collaborative digital platform that enhances the experience of teamwork and as it states on its official website "connects teams with a digital whiteboard and collaboration features designed to inspire innovation" (MURAL, website). It is mostly addressed to multidisciplinary teams which belong to the same company or a consortium of parties who work collectively on a project or process. The platform also allows the use for teaching and learning purposes, providing a special price bundle. Its interesting features highlight the importance of this specific tool in the development of teaching actions and how it allows the achievement of learning outcomes as well as being a good practice for the student's future and potential employability.

The theoretical framework that relates this digital platform with the teaching and learning foundations is based on the regard for experiential learning (Kolb, 1984), and fosters engagement by providing online interactive activities, an innovative practice of reflective learning (Brookfield, 1998). On the other hand, this practice was the intent of using all the digital knowledge acquired from TaLIC to deliver a high standards quality of blended or entirely online lessons during the covid-19 times; it was implemented by the ABC methodology - design for learning (Laurillard, 2022). All are based on the two levels of the learning process: theory and practice which captures three key ideas: a) the essentially iterative nature of learning, b) the communication flow, and c) the goal-oriented actions with feedback that are necessary to complete the learning process (Laurillard, 2022). All the six learning types were included in the lesson planning and the MURAL platform helped to reach some of them due to the methodology used being completely focused on the six different actions required.

On another note, it is important to mention the figure of the teacher who becomes a facilitator within the dynamic. Her/his task is not just to be a mere observer who provides the content and materials. S/he merges within the idea of becoming a technical and educational facilitator creating a digital environment of freedom (hooks, 1994) and inclusivity. It might be interesting to reflect on this "new" environment and what are the criteria to transform physical etiquette into the virtual one.

Focusing now on the MURAL workshop practices, both represent a moment of discussion and teamwork about a case study to connect with the materials and theories undertaken in the previous sessions. Below, there is a brief description of each under the same categories: date and context, participants, the methodology utilised and outcomes.

#### 1. Lockdown scenario – King's Cross workshop





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<sup>43</sup> For further information about the MURAL tool, visit its website: <https://www.mural.co>

The first workshop entitled “King’s Cross case study analysis – Co-Creation workshop” was a synchronous session delivered on the fifth week of the spring term of the academic year 2020/21 (see image 1). It was noticeable that this session came after months of lockdown and the students were used to receiving and interacting with Teams and Zoom digital software. Even though all of them did not know the MURAL platform, this was a new experience for them.

### Week 5. Kings Cross Case Study Analysis - Co-creation Workshop

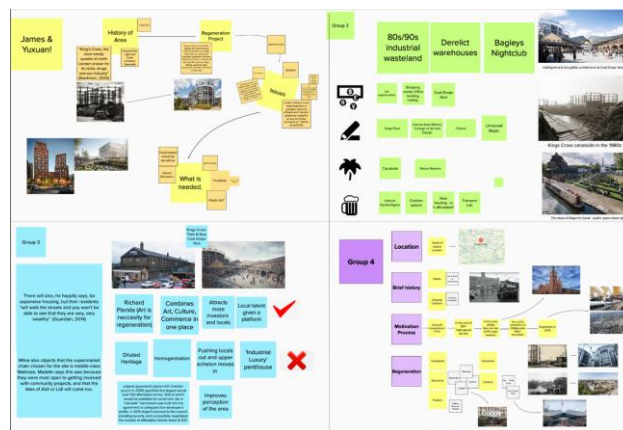
Seminar - online/synchronous, Thursday 11th February, 10 am- 12 noon, delivered via zoom. Click [here](#) to join the lecture.

-  Week 5 PP Kings Cross Case Study Analysis - Co-creation workshop
-  Academic readings - Kings Cross
-  Case Study readings
-  Inputs from MURAL - screenshots

**FIGURE 8. KING’S CROSS VLE AREA DETAILS AND MATERIALS.**

Source: Author’s own elaboration - Nuria Cortés.

Regarding the participants, this module had eight students who were divided into four groups, small teams of two members to boost participation. All the needed materials were uploaded to the VLE Moodle specific area: academic and case study readings (two sources per folder). A presentation contextualising the topic was given by the teacher before starting the activity. Moreover, the students had 15-20 minutes to familiarise themselves with the use of the platform and its features. The students were asked to investigate and retrieve the information needed to complete the square assigned to each group within 45 minutes in a freestyle – the topic was the King’s Cross regeneration process but no more details or guidance was provided. After the collection of the information required, the groups posted sticky notes on the whiteboard and rehearsed for their presentations – 15/20 minutes presentation with Q&A. It was a final discussion with all the participants individually, after each group presentation. As it is shown in the image below all groups finished the tasks successfully.



**FIGURE 9. KING’S CROSS WORKSHOP OUTCOMES.**

Source: Author’s own elaboration - Nuria Cortés.

After the session, and out of recording, all the participants (teacher included) had an informal voluntary conversation where everyone was welcome to give their opinions and feedback about the MURAL tool and the materials and topic developed and worked with.

## 2. Industrial actions (strikes) scenario – Nine Elms workshop

This second workshop was named “Conversation with Chris Mines and Nine Elms workshop” and was held as a synchronous session delivered on the sixth week of the spring term of the academic year 2021/22 (further details in images 3 and 4). In this case, this session was the second online due to industrial actions and the students were used to Teams and Zoom software too. Again, just a few of them knew the MURAL application so it was new software for most of them.

### Session 6. Conversation with Chris Mines and Nine Elms Workshop (3rd March)

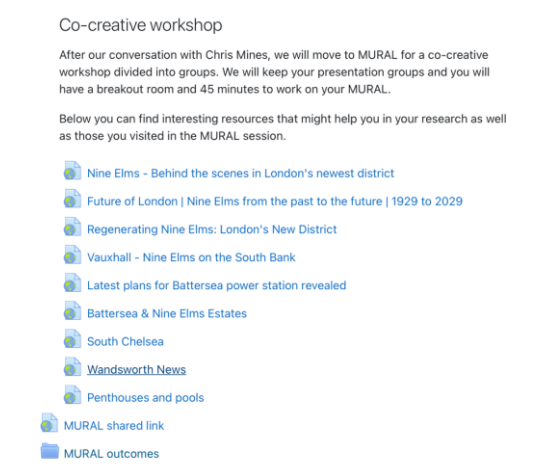
Conversation with Chris Mines + Nine Elms Case Study Analysis - Co-creative Workshop

Seminar - online/synchronous, Thursday 3rd March, from 4:00 to 6:00 pm, delivered via Teams - an invitation has been sent. Please, check out your inboxes!

**FIGURE 10. NINE ELMS VLE AREA DETAILS.**

**Source: Author's own elaboration - Nuria Cortés.**

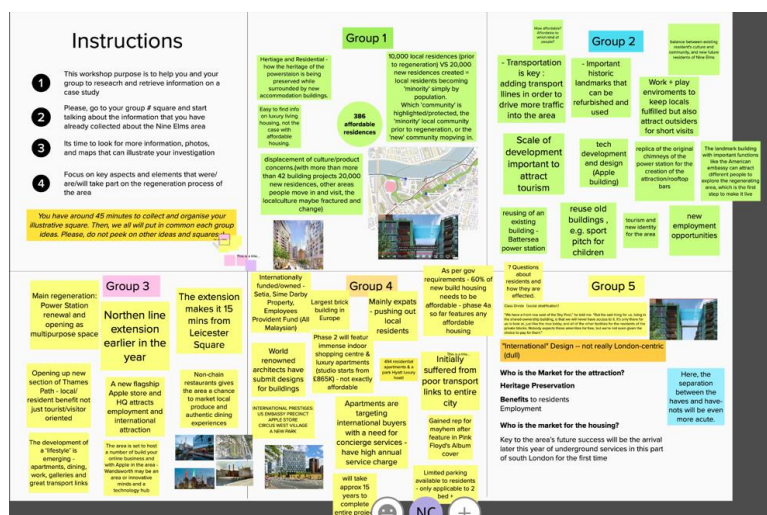
On this occasion, there were twenty-eight participants who were divided into five groups; it was considered small groups of 5/6 members. Previous materials were uploaded to the VLE area some days prior; this workshop was supported mainly by official websites with relevant information about the topic: the regeneration project of Nine Elms. Chris Mines, the manager of the tourism and experience department of the Battersea Power Station was the person in charge to open the session with a talk/conversation explaining part of the project and its relationship with the district. Again, the students had 15-20 minutes to familiarise themselves with the use of the platform and its features before starting the workshop.



**FIGURE 11. NINE ELMS WORKSHOP MATERIALS.**

**Source: Author's own elaboration - Nuria Cortés.**

The same methodology was conducted by the students – investigate, retrieve, fulfil the square assigned, put the sticky notes, and get ready for the presentation – but this time, detailed instructions were provided. The timing was the same, 45 minutes to collect and analyse the information and 15/20 minutes presentation with Q&A. As shown in the image below (image 5), just one group was not able to finalise time the tasks successfully however, all the students participated in the final discussion.



**FIGURE 12. NINE ELMS WORKSHOP OUTCOMES.**

**Source:** Author's own elaboration - Nuria Cortés.

Again, after the session - out of recording, all participants (teacher included) had an informal voluntary conversation where feedback and opinions were regarding the MURAL tool and the materials and topic developed.

Based on Kolb's reflective learning, the learning and teaching process was critically tested and validated from the first event to the second, moving through each of the phases. The student's feedback and the teacher's own experience and observations were critical points to be able to critically analyse this case study through the lens of experiential learning, digitalisation of the educational practises and the application of the ABC methodology. As follow, some of the main inputs noted down from the sessions, this paper just provides 4/5 in each section.

#### Insights from the teacher-facilitator

- Demographics or/and age might interfere in the development of the teamwork – digital gap existing as well as connection accessibility.
- The previous conversation with a guest speaker aid and feed the workshop.
- Cocreation and collaborative learning were achieved through a digital tool.

- Experiential learning experiences achieved regarding the students and the teacher – indirectly many of the participants went through each of Kolb's cycle phases without realising. Nevertheless, within the final feedback, they exposed that reflective journey.
- As teacher and facilitator, the second event worked better than the previous one. I mastered myself reaching a proficiency level of undertaking a wide range of workshops and activities synchronously.

#### Insights from the students

- In both workshops were more than a group which experienced technical difficulties.
- The MURAL platform was not very pleasant for some of the participants, generating feelings of frustration and being overwhelmed.
- Aside from the previous points, almost all the students expressed that they had an enjoyable time and considered the workshop a successful session.
- The students mentioned that they would have appreciated having more time to work on the whiteboard.

In conclusion, this case study represents a good opportunity to illustrate many of the pedagogy theories and philosophies. The reflection made on both events connects not just with the experiential learning but also to the caring in education, debates about the technological gap (digital natives), inclusion and cohesion of the cohorts, engagement and how to promote it, stimulation of co-creative and collaborative group work as well as the creation of a safe and free environment where all participants are treated with respect and equality.

## Conclusion

The case studies presented illustrate tools that can be applied to a variety of contexts. The main message underlying the paper is that careful consideration needs to be given to the design of the learning. At a time when education and the process of teaching and learning are rapidly changing, the practices explained above link directly with the idea of reflective teaching and learning including indeed a wide variety of theories and opportunities to generate meaningful learners/students' experiences. Moreover, this idea brings back the connection and relation between teacher and learner and how it is possible to improve and develop both experiences (Illes, 2018). Proactiveness is needed from both parties and, hopefully, it might be transformed into engagement and commitment.

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# The future of museums: extinction or rebirth? Decorated white cubes VS. cross-media trails

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## ABSTRACT

The paper focuses upon the role that museums can play in a period of radical change involving the economic, social and cultural value hierarchies in a complex and multidimensional society. The definition itself of museum has been very recently re-crafted collectively by ICOM members, and an intensive debate is growing among professionals and experts. The paper simply aims at examining the likely consistency between the features of the emerging economic, social and cultural paradigm on one hand, and the infrastructural, technological, semantic and dialogic dynamics of museums. Our approach needs to overcome many conventional views that might prove unfunded, such as the presumed homogeneity of the audience, the thematic

## Keywords:

Museums  
Audience development  
Digital  
Dialogue  
Storytelling

specialisation of many visitors, the competition among cultural institutions, the prevailing ignorance of society. The paper offers a non-prejudicial approach in order for the possible role of museums in contemporary society to be focused upon.

## **Do Muses look back or ahead?**

More than two years have passed since the announcement of the first lockdown and a solution to the issues of the museum sector and to the possible strategies useful for a cultural recovery has not been found. We believe we have untangled some of the many knots that have come to a head in the museum system, but the reality is quite different and the questions remain open. What kind of museum organization are we trying to define? What will be the idea of museum in a post Covid-19 world?

The prevailing view in the cultural world is still keeping the approach, the method and the mechanisms typical of the Nineteenth Century when culture was the shared decoration of the ruling class in a Euro-centric society. Even museums still keep track of this Nineteenth Century approach: a static container of heterogeneous artworks offered along an encyclopedic model, forcing visitors to passively enjoy the museum collections, thus hibernating the artworks. In this way culture has become an intellectual experience reserved to initiated people, discouraging neophytes and potential consumer because of their lack of historical, technical and aesthetical information related to the artworks.

Nowadays this approach is no longer functioning, where both society and audience are substantially excluded. The conventional cultural system shows the atrophy of museums, unable to set free the culture from the rigid grids of institutional formats. The pandemic has struck the cultural system like a bolt from the blue, forcing places of social interaction - from theatres to cinemas, museums and institutions of all kinds - to systematic closure but at the same time shaking the foundations of the cultural apparatus. The storm has not only left rubble and destruction, but also planted seeds for radical change, allowing us to investigate the future of museums and experience the new possibilities born from the pandemic crisis.

The crisis was the opportunity, forced but timely, to make that leap forward towards digital, highlighting its limits and potential: deprived of the solid and constant presence of the physical public, the different museum and cultural contexts have tried to exploit digital to keep alive the link with their target audience and to get back into the game. Forced to rethink their philosophy and the modalities of fruition of the artistic-cultural heritage, the comparison with digital technologies was crucial to regain the relevance typical of the pre-Covid-19 years.

As a domino effect, cultural institutions have begun to follow the path of digital homologation. The online platforms have started to be exploited to the maximum to carry out the various activities, the social channels of the various institutions have seen on one hand an increase in the number of followers but adopting a one-way and aseptic language, with the sole purpose of promoting exhibitions and events. The proliferation of virtual tours, e-commerce sites, live streaming on social networks, the creation of multimedia content to

seduce young audiences and the emerging chance of reproducing cultural content in a digital format are part of the extensive branching of a cross-platform narrative. Following the logic that every platform (like YouTube, Facebook and so on) is a community, the basic idea is to think about the museum in a holistic way, as an interconnected and expanding network. The exhibitions and programs curated for the physical museum are developed in the same way for the online without thinking that, perhaps, digital mediums need languages, different addresses and interactions aimed at an increasingly heterogeneous and complex audience.

What will be left of this digital binge? These profound cultural and technological changes require effective innovation plans and impose new professional figures with widespread digital skills, that go beyond the simple response to an email inquiry. Digital cannot and must not be the hasty and approximate solution to be presented to a cosmopolitan society, still considered superficial and ignorant by the initiates of culture, unable to read its intrinsic changes.

Now more than ever we need a paradigm shift to look at the other side of the coin. It is no longer a question of new museum practices to be adopted, but rather of habitus. What are society's expectations? What are people's visions and desires? How can we use a shared glossary with emerging generations? And finally, how do we derive value from the constant metamorphosis of the contemporary?

Instead of focusing on an amorphous mass audience, unaccustomed to forms of loyalty, the "museum-making" should focus on active listening and the creation of a continuous dialogue with the local community, creating a stronger and synergistic alliance. A museum more focused on the territory of reference, which can create fertile connections between people through a shared and shared narrative of the cultural heritage, becoming a catalyst for public life. The historical-artistic heritage has its roots in the territory, and it is difficult to establish itself if alienated from it.

The traditional functions of the museum, as a mere static and passive container, are no longer sufficient to allow it to adapt to the changing scenarios of the upcoming years. The binary reading of society divided into educated and ignorant and the belief that emerging generations are hasty and superficial must be overcome; the cultural offer must be freed from the physical and symbolic chains of museums, similar to magnificent and inhospitable ivory towers. For this reason, it will be vital to create partnerships, with the public and various local authorities, to break down social barriers, focus on projects related to social responsibility and environmental sustainability, open the museum-system to the reality that surrounds it to relaunch its dynamic cultural function, capable of facing a society in strong transformation.

Along the path of innovation, the direction to take points to inclusiveness, focusing on their own geography of belonging. The final goal is to build a territorially integrated museum system based on a real public, not inclined to the idea of occasional visits, which can develop a sense of belonging and appropriation.

## **Audience development: a (helpful) tool to seduce new visitors**

Before talking about new museum practices to be adopted or developing a discussion on innovative cultural strategies, which museums need, it is necessary to focus on a difficult subject but indispensable: audience development, especially in relation to the younger audience. An effective tool to know the target audience, to increase the number of users but specially to improve relations with visitors, it aims to break down the barriers between cultural institutions and the public, making cultural content more accessible and comprehensible. The issue proves quite delicate: on one hand, the label might induce to generate 'special effects' in the light of the still diffused belief that contemporary society is almost barbarian and therefore reluctant to enjoy the slow and intensive breath of cultural experiences; on the other, it risks to rely upon the short-term impact of attractive tools and techniques, while its activation should adopt a long-term perspective in view of a systematic and sustainable relationship between supply and demand in the cultural system. Seduction should look far.

Why does it seem that in Italy audience development research (Da Milano and Righolt, 2015; Bollo, 2017; Da Milano and Gariboldi, 2019) does not have the expected effects? Until now, the main cultural institutions have never implemented effective strategies to achieve new audiences, simply aiming at the loyalty of an already established audience. This is evident in the theatre sector, where subscribers are considered much more important than occasional spectators, ignoring the potential rise in demand pulled by newcomers who gradually become habitual and then addicted, according to the economic interpretation of cultural demand. It works in the same way in museums, where collections are still exhibited according to a taxonomic approach that tends to neglect the many cultural, social and historic layers that could facilitate a critical interpretation of artworks on the part of contemporary visitors.

Somehow the results of the surveys carried out by the Italian National Statistics Office (ISTAT) should comfort, having recorded in recent years a progressive increase in the tourist influx in Italian cultural institutions (except for the months of lockdown during the pandemic). But a more careful reading of these data shows that the public of culture consists mainly of foreign tourists, while young (as well as many adult) Italians are almost completely absent. And it is precisely from this point of view that the Italian cultural machine has begun to wonder why this absence and how it could get in motion to ensure that young people (especially Generation Z) can become one of the most consistent parts of cultural audience.

The recurring problem of recent years has been the belief that the low propensity of young people to visit museums is due to the cost of access and that visits to art places would be an expensive activity. There have been many initiatives aimed at encouraging visiting opportunities, such as discounts and ticket reductions based on age range, but the results have not been as hoped. Also special events such as the 'White Night', offering free visit to museums for the whole night, managed to attract many new visitors mainly from the young generations, but it proved totally idle in consolidating their momentary interest towards a more systematic and regular participation in museum activities.

The real reason that stands between young people and museums is not in the cost of the ticket, but in the absence of any real motivations. Museums are normally isolated in ivory towers located in the historic centre; not only their architectural importance ends up acting as a deterrent for an exploration ("How should I

dress?” “What if I do not understand the exhibits?” are frequent *ex ante* objections on the part of the potential new visitors, whatever generation they belong to), but also the absence of material connections with the urban fabric makes them stranger for the urban community. Museums do not encourage people to be curious and to explore them. The wide square gently sloping down to the entrance of Pompidou Centre in Paris, as well as the area used by skaters in front of the MACBA in Barcelona show that a happily crowded area is not spoiling the cultural value of a museum, and that it may work as a factor of familiarity and curiosity on the part of possible new visitors.

## **Members only: obsolete formats and powerful barriers**

Museums have always been designed for an adult and initiated audience, normally educated, often professional; this is demonstrated by the cultural offer, still too linked to the nineteenth-century format that continues to isolate and distance it from the young public and the urban community at large. It is the sad reality of most Italian museums, still too unwilling to change.

How to blame the young audience? Visits to historic buildings, home to priceless collections, are considered boring, an endless walk through identical halls of statues, poorly lit paintings and dusty objects. It may not be exactly so, but the widespread communication of museums often gives this image, where steady rites prevail upon curious trails. The few descriptions provided certainly do not increase curiosity, not to mention the audio guides becoming progressively obsolete and somehow mechanical and based upon notions; the audience looks for involvement, and the clear preference for erudition ends up discouraging many. If the idea of visiting a museum is associated with something monotonous and soporific, especially if done during the school period, the decision of young people not to come back is not surprising; discounts, workshops and leisure activities will not be enough to make them change their mind.

The main problem lies in the lack of a targeted and effective communication. How can cultural institutions believe to attract young audiences if the language used is aseptic and unidirectional, thought for an expert audience than for a neophyte? It is not enough to know how to use social network channels when young people are still considered superficial and hasty, whose only result is rejecting them. Working on communication campaigns for young people, based on in-depth studies of the target audience, helps to stimulate the ‘hunger for culture’ that still seems slumbering. The museum infrastructure itself is discouraging new visitors, who find themselves in a ‘decorated white cube’ logic, where each threshold offers a densely written wall poster often crafted for the peers and not certainly for the newcomers, then a sequence of artworks normally displayed in diachronic order with a small label containing the name of the artist, the date and the technique (‘oil on canvas’).

If Caravaggio comes back to life, we can presume that he would be really angry, discovering that his painting is being hung on a wall together with other, possibly stranger, artworks. He had not conceived and created that painting for that place and purpose: in such a respect, museums should be considered a violent form of de-contextualisation of the arts, a deposit where accumulation prevails upon cultural discourse, where the spirit of time is left to the previous knowledge of visitors, where the dialogue among artists and artworks is an

exception rather than the norm. It is time for cultural institutions to understand that times have changed, as well as languages and ways of enjoying cultural experience, and that the classic nineteenth-century model must now be overcome. The biggest challenge is to provide new formats that put users at the center of the activities: this means rethinking the forms and functions of cultural institutions, aiming at a renovation of the museum image.

Create a storytelling of the cultural offer is required; the museum cannot be considered a static container of 'beauty' (a comfortable and often cheap concept on which we should reflect: art is normally uncomfortable and conflictual); on the contrary it must be designed as a trail (Morse, 2020). Not like the traditional museum itineraries to follow on a map, but a trail that tells a story. Young (and adult) people want to become the protagonists of the cultural experience. A neophyte who enters a museum without knowing anything about the collection needs stories that can distribute along an ad hoc trail. It is not necessarily an expensive solution: even a map, a document, a letter already in the endowment of the museum, but still buried in a deposit, can improve the knowledge and the appraisal/appreciation of the spirit of time (see Winesmith and Anderson, 2020). Incidentally, not only this would induce visitors to come back, bring other people, spread a positive word-of-mouth, but it would also raise their willingness-to-pay.

Speaking of museum tours specifically conceived and designed for young people, we can mention the recent exhibition "PLAY" at the Venaria Reale in Turin. The exhibition investigates video games as the tenth art form, recognizing their impact on contemporary society. The digital canvases of the great masters of video games get into dialogue with famous masterpieces of the past and the present, inviting to reflect on new aesthetics, 21st century cultures, languages, politics and economics and allowing visitors to admire the influences of great artists on video game aesthetics. Still, a new form of museum storytelling has been provided by the MANN (Archaeological Museum of Naples), with the videogame "Father and Son" created by the archaeologist and videogame designer Fabio Viola: the videogame allows the visitor to explore the museum, its history and its collections and unlock new content if you visit it thanks to geolocation.

## **Good museum practices and where to find them. Some case studies**

Embracing the change seems easier said than done, but it has become imperative. And this is also demonstrated by the new definition of museum approved by ICOM:

*"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."*

Create connections with the public and local authorities, focusing on active listening and dialogue with the community; strengthen territorial identities, building a participatory and shared storytelling of the national heritage; release the cultural offer from the rigid grids of cultural institutions so that the public, especially the

youngest, can freely enjoy the cultural experience. Simple but fundamental steps that all museums should aspire to. Some of them are already taking those steps.

The Valtellina Museum System, in the province of Sondrio, tells the stories, traditions and folklore of the different communities of Valtellina, between memory and contemporaneity. The eight museums that compose it have been designed as places of meeting and aggregation, in which the local community also contributes to build and tell these stories. The focus must be on the public, so that the museums can create a fertile and informal dialogue and, through listening, can collect reactions and proposals favoring a full participation in the museum life.

In addition, to root cultural services more deeply in the community, the Valtellina Museum System has set up a program of Volunteers for Culture: the project, condensing with the desire for active citizenship, involved volunteers in many activities - from libraries and museums management, to the organization of courses or guided tours - and helped to expand the offer of services of museums. Another project that directly involved the local population was 'Siamo Alpi', combining citizen participation and anthropological research; the aim of the project was to create a bibliographical and photographic archive of the Alpine territory, to enhance its history and traditions. The strength of the project was the voice of the local community involved in the choice of themes, places, objects, and photographs that could best describe them.

Leaving the Italian setting, a museum that manages to be inclusive, sustainable and in line with the times is the Australian Centre for the Moving Image (ACMI), the national museum of film, TV, video games, digital culture and art. After the beginning of the pandemic, the museum has succeeded and renewed itself, focusing both on the involvement of the community within the museum life, and on digitalization as its backbone. The novelty that has combined digital initiatives and environmental sustainability, and that has probably been more successful, was the introduction of The Lens.

The ACMI Lens is a free handheld, take-home recyclable device that lets museum visitors collect the artworks and objects they discover during their visit and watch later to explore the stories and ideas behind their favourite parts of the museum, discover new films, TV shows, video games and art. This device has been designed to ensure that visitors can create their own museum collection, watching it at any time but above all sharing it with other users. The lens is completely recyclable, but given the uniqueness of the product, it was also designed to be a memory, not only of the visit but of the museum itself.

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ENCATC is the European network on cultural management and policy. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.



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