

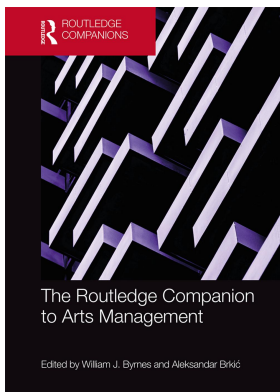
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4

CONTEMPORARY ARTS IN ADAPTABLE QUALITY MANAGEMENT

Questioning entrepreneurialism as a panacea in Europe

Milena Dragičević Šešić

Contemporary systems of cultural institutions, its programmes and policies of operation are under great pressure from new public policies and the economic demands of its boards, which are limiting institutions' already questionable autonomy.¹ Due to austerities in public budgeting and influences of globalization, cultural institutions are becoming mutually competitive, closely looking at each other's (market) achievements and development trends instead of developing according to their values and the specific needs of their communities and environments. Quantitative criteria became the key "benchmark" of development, thus making cultural institutions' projects bigger and bigger (spectacular) and often populist. Projects have to become competitive on the global market, attracting an audience and tourists from different countries that could make each programme profitable or at least (financially) sustainable (Kotler and Kotler, 2008; Chong, 2002).

At the same time, at the end of the twentieth century, cultural institutions have contributed a lot to the changes in the cultural sector by engaging a new generation of artists and mediators (connectors) aware of socio-political and cultural contexts through integrating critical issues in their programming. For the first time in their history cultural institutions started to be inclusive, still keeping their main programming process based on excellence and quality while introducing certain openness in making programmes widely accessible, even sometimes opening to participation processes that would address those from de-privileged social backgrounds or migrant communities.

However, the new millennium has brought different challenges as cultural policies turned more to sustainable cultural development, markets and sustainability of art institutions (Dessein et al., 2015; Balta and Dragičević Šešić, 2017; Hristova, Dragičević Šešić, and Duxbury, 2015; UNESCO, 2018a), thus asking cultural operators and artists to behave accordingly using managerial and marketing techniques in governance and audience development. These demands have made it necessary for the cultural system to introduce an entrepreneurial approach in those organizations that are keeping their nineteenth-century structures (museums, libraries, national theatres) and which has resulted in them adopting a more "intrapreneurship"² mode of operation.

This new approach demanded refocusing of the institutional arts management that was standardized since the beginning of New Public Management³ toward entrepreneurialism

that, besides creativity and openness to innovation, demands transversal skills (skills related to communication, persuasion, fundraising, teamwork, etc.) from a majority of employees, especially those having important leading positions in programme design (content and methods of implementation).

Thus, in contemporary Europe, arts and cultural institutions are under pressure to become service providers, to be marketable and to attract as many visitors and different sorts of users as possible (treated often as customers).

Suggesting adaptable quality art management (Dragičević Šešić and Dragojević, 2005) as a possible solution, this chapter will explore possibilities to integrate its methods and premises in the creative sector. The major issue to consider is the role of entre/intrapreneurship in the

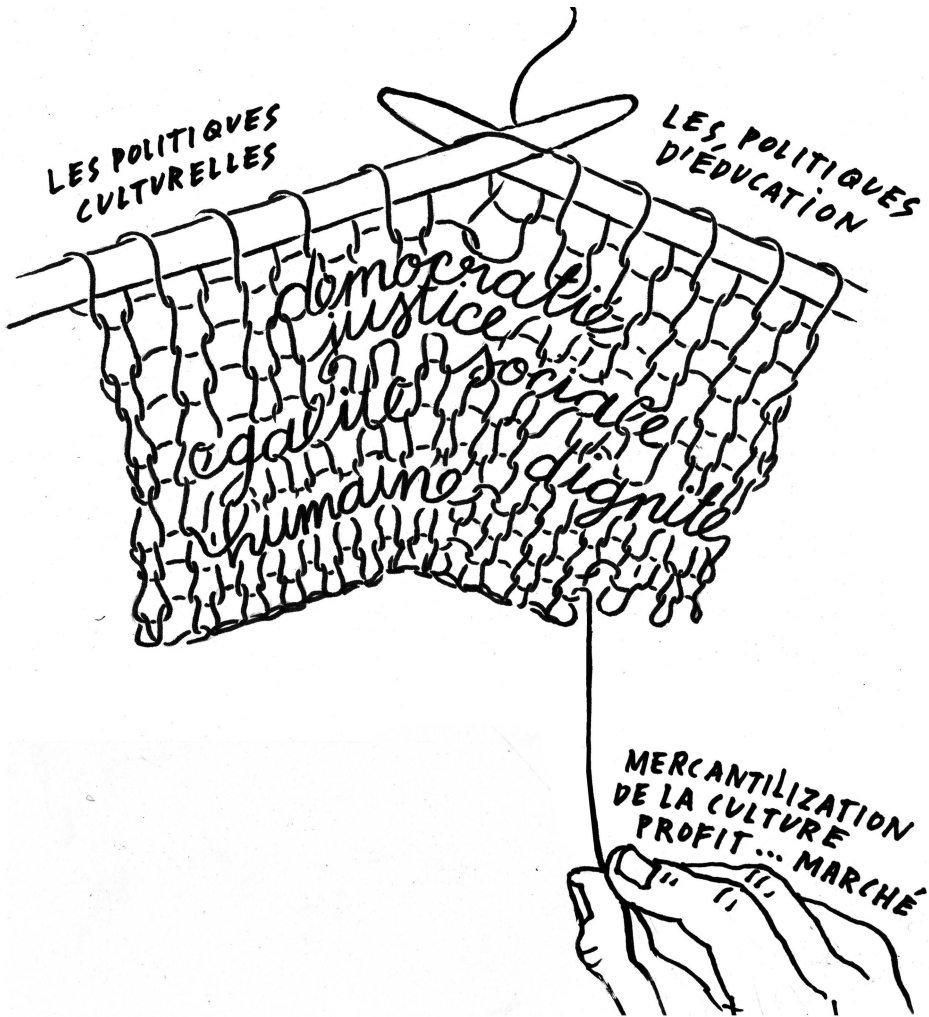


Figure 4.1 Vahida Ramujkić's illustration for the book: *Vers les nouvelles politiques culturelles*, Milena Dragičević Šešić, Belgrade: University of Arts and Clio, 2014

Source: Courtesy Vahida Ramujkić

management of arts institutions: its values, beliefs and myths in contemporary Europe. The main research question: is entrepreneurialism (or the intrapreneurialism) the ONLY way to make a cultural institution sustainable?

The research starts with the thesis that in this situation cultural institutions have two-fold pressures: national and European cultural policies on one side and arts audiences and community needs and demands on the other. Can a cultural institution keep its profile and mission, its values, beliefs, and integrity – its autonomy – having to respond on both managerial and populist (market) pressures and be accountable to both sides? (Protherough and Pick, 2002).

The research will use a qualitative and evaluative approach, analyzing the impact of different policy recommendations (transfer from policy recommendations to programmes and projects), using methods of empirical research: narrative and discourse analysis, content analysis of major project activities, focusing on the extent of changes in programming and methods of mediation. Impact studies, which are usually created in Western Europe to offer advocacy arguments for a desired cause (or to prove to a funder how successful the project was in achieving its aim, especially when financed through Creative Europe program or national ministries), are misused in policy making in an undeveloped country to justify budget cuts, pushing institutions and festivals more and more towards the market. All of this shows to what extent cultural community has accepted imposed instrumentalization of the arts.

The issues that are going to be questioned include: the consideration of entrepreneurialism as an ultimate skill of expanded professionalism (Danhash and Lehkoinen, 2018); the role of cultural institution as an implementer of cultural policies; whether they can fulfil their missions as corporations managed by CEOs with the crucial perspective of income and profit; and, is adaptable quality management and intrapreneurialism a possible response?

Policy-informed practices

In recent years numerous theories had been developed with the purpose to justify public investment in culture by its contribution to GDP development or to different developmental processes through its “spillovers”. Even UNESCO contributed with its Convention 2005 (Convention on the Preservation and Promotion of Diversity of Cultural Expressions) to economic reconsideration of contemporary arts (the original name of the convention was Preservation and Promotion of Contemporary Arts and Cultural Contents, which truly reflects its intentions). The aims of this convention were: to support sustainable systems of governance for culture; achieve a balanced flow of cultural goods and services; integrate culture in sustainable development frameworks and to promote human rights and fundamental freedoms. Three out of four aims are linked to better governance, management, efficiency and sustainability of the art sector around the globe while only one is trying to protect the autonomy of artist and art field (Anheier, 2015).

Limiting contemporary arts to its economic values and “cultural expressions” to those that can be protected by copyrights and easily sold on the world market (popular culture vs. folkloric, traditional culture) this convention stressed that support should be given to those that can make further benefits from those investments. Thus, it was heavily influencing national cultural policies that used to finance mostly public institutions and not for-profit projects. Today, analyzing the UNESCO web site, which presents selected innovative examples of national cultural policy measures (UNESCO, 2018b), it is obvious that most of it relates to the national film, book and music industry development (Brazil, France, Denmark), export and access to foreign markets (Argentina, Denmark) and to entrepreneurial endeavors that are supposed to be self-sustainable or socially responsible (Peru, Portugal).

These policy measures of the Convention 2005 and its potentials, besides the scope of creative industries, in the domain of contemporary arts production and among the public cultural sector, have yet to be explored although this is a legal instrument that still has more potential to be used in spite of “very few resources and even fewer sanctions with which to set against a world order dominated by global finance and the corporations with which it is intertwined” (Justin O’Connor, email to the UNESCO technical assistance community, 2015).

The Convention 2005 obtained the most important outcomes in developed countries such as Canada, Germany and France where coalitions for cultural diversity had been created, stimulating development of art entrepreneurialism both in the cultural institutional sector as well as in private creative industries. It influenced a lot of the policies of granting: usually the producers of commercial film projects have not asked public bodies for donations – now the projects with commercial perspectives have more chances to get funding as the aim of the convention (implemented through different measures of national cultural policies) is to support sustainability of cultural organizations.

The new challenges within the implementation of the convention are related to the market changes in the digital era. Thus, the ECCD (the European Coalition for Cultural Diversity) devoted its attention to the promotion and funding of European works, particularly with regard to Video-on-Demand services (most of whom are non-European service providers).

The rapporteurs have therefore drafted measures that protect and support cultural diversity, namely by implementing a mandatory quota of 30% and prominence of European works online. These measures also provide for Member States to prevent online services from circumventing national investment obligations designed to ensure a virtuous circle of investment in a diversity of audiovisual films and programmes online.

(Coalition française, 2018)

It is obvious that both coalitions and national governments are concerned with the protection of European creative industries’ markets, thus leaving measures for contemporary “non-profit art” outside of their interest, only supporting it through the networks of public cultural institutions and festivals. It is through these networks that contemporary artists can gain some support for production and distribution and thus it is important to enable changes in the public cultural system that would embrace innovations and experiments that are not easily hosted within creative industries.

The European Research Partnership on Cultural and Creative Spillovers conducts and commissions research that aims to advocate and influence public policies for strategic development of arts and cultural organizations across Europe. Their main thesis is that through spillover effects of the arts, culture, and the creative industries, society and the economy are affected (Fleming Creative consultancy, 2015). The group is underlining how arts influence growth and development of places, community and social life, local as well as the national and regional economy. This theory is one that mostly had influenced European policies such as: European Agenda for Culture in a Globalizing World (2007), Cultural participation and inclusive societies (CoE), EU strategy for international cultural relations, etc.

This research partnership defined cultural and creative spillover effects as the process by which an activity in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative⁴ as well as positive.

(Fleming Creative consultancy, 2015)



Figure 4.2 A sculpture designed by New York artist Mirko Ilić (from former Yugoslavia) to be given as an award to the best company – art sponsor by the Ministry of Culture of the Republic of Serbia (2005–2007) as part of support of the development of active art sponsoring policies

Source: Courtesy Mirko Ilić

Further up, this report identified three types of spillovers: knowledge spillovers (when ideas and narratives enter in wider society and economy), industry spillovers (referring to effects of arts and culture on different elements in cross-sectorial value chains, i.e. innovative forms of organization, communication, etc.) and network spillovers (creating cultural quarters, creative clusters, etc.). Both Fleming and Vickery had studied how value extend out of these spillovers and who benefits in society and economy, but it is important to underline that they support cultural autonomy as a principle and do not believe “that spillover necessarily equals instrumentalism” (Vickery, 2018, np).

However, spillover research developed “defensible claims based on the kind of evidence that policy makers can accept” (Vickery, op. cit.), but by developing them it turned the attention of policy makers only to those values of art that can be measured, compared and used in other public policies such as health, housing and urbanism, crime and justice, etc.

In similar way theories of creative class (Florida, 2014), creative industries (Hartley, 2005; Bilton, 2007), creative economy (Kong and O’Connor, 2009), cultural entrepreneurialism (Varbanova, 2016), etc. had fueled cultural policy discussions, leading more and more toward

managerialism in the cultural field, imposing not only transparency and accountability to the creative sector, but also a strategic approach in inter-sectoral development, trans-sectoral partnership (with health, justice and other social institutions as well as with economy: tourism, gastronomy, agriculture, fisheries, etc.).

All of that, through different public debates, policy measures on European and national levels and numerous programs of all three sectors (public, private and civil), especially through private–public partnerships, created a situation where cultural institutions and artists were expected to develop intrapreneurial (if within cultural institution) or entrepreneurial commercial projects (artists are expected to create, as entrepreneurs, jobs for themselves). The European Capital of Culture programme is only one among many that promotes strategic and business approaches in city development, using culture – institutions, arts and artists – as a key engine.

Different expectations still exist for cultural institutions such as contributing to safeguarding national and city identity, offering a platform for contemporary artists to produce new art works, offering to the cultural community new and challenging sensations while at the same time being more inclusive and welcoming to wider communities, providing entertainment and enjoyment, and ultimately earn a new box office income in order to fulfil its budget. These demands are often contradictory, as classical dramaturgy pieces or artefacts from the past might not be interesting for wider audiences unless “nationalized” and/or “spectacularised” or contemporary arts forced to limit its production expenses as producers could foresee lack of audience interest for experimental and innovative art pieces. Inclusion in itself is demanding extra investments that often cannot be justified by market revenue as those vulnerable communities usually cannot pay high cost of entry tickets.

For cultural institutions to develop all kinds of programmes to fulfill these diversified demands a new type of professional is needed, a professional that besides having skills linked to his major profession (curator, theatre producer, librarian, etc.) also has those skills and abilities to design new types of programmes, projects, methods, or to create even his or her own company or a job outside the institution. This cultural professional needs to be an entrepreneur, manager, mediator, connector, and networker who could be termed a cultural operator who ideally can succeed in the situation of diminishing public funds and the rise of big, spectacular or complex (consortium, network) projects that are demanded by public donors such as Creative Europe.

Adaptable quality management: cultural organizations' response

Numerous theories of arts management tried to find their response to demands that cultural policies started to impose on cultural organizations. Taking as a starting point general business management theories, many authors focused on strategic management and planning (often connecting non-profit as such and arts), introducing, mostly through case studies, issues that are relevant for art organizations (Byrnes, 2003; Varbanova, 2013; Kaiser, 1995; Dragičević Šešić and Dragojević, 2005). The other group (most of them economists) found entrepreneurialism and creative industries as their focus of research, from Baumol and Bowen's most famous book (1968), through the works of Hagoort (2003, 2007), Thomson (1999), till Galenson (2006), Duxbury (2004), and Justin O'Connor who is critically approaching the issue (2010). An important body of work related to the question of introducing marketing in the cultural sector has been developed (Colbert et al., 1994; Kotler and Scheff, 1997; etc.), as well as research related to fundraising and financing of the arts (Bodo et al, 2004; Bonet and Donato, 2011; Ginsburgh and Throsby, 2006), etc. Recently, a new body of research appeared related to arts and cultural

leadership (Kay and Venner, 2010; Dalborg and Lofgren, 2016; Caust, 2012). All of these academic efforts were focused to offer a diversified set of tools to improve the management of cultural institutions or to raise capacities of small cultural organizations in the independent sector. Thus, issues of strategic development, planning, marketing and fundraising are prevailing while themes related to quality programming and artistic achievements were rarely seriously tackled (probably under the assumption that these professional skills are already developed, and that art managers need only transversal skills of expanded professionalism to make their organizations successful and sustainable on the market).

Adaptable Quality Management (Dragičević Šešić and Dragojević, 2005) tried to offer a framework where both artistic achievements and strength and importance of cultural content will be taken into account together with strategic planning, financing and fundraising, marketing and audience development. Ethics and aesthetics of an art organization are a key basis for the development of its strategic management and marketing where entrepreneurialism (mostly in fact intrapreneurialism) is *spiritus movens* for opening of the new artistic horizons and new dimensions of operations. Philosophy of development is in the heart of the critical self-reflection that starts with values and aspirations (artistic ambition and social responsibility) of an art organization, having intrapreneurship as a major strategy. This approach opposes those developed under the pressure of cultural policies to be more income generating and sustainable that introduced managerialism (Protherough and Pick, 2002): strategic planning with “SMART goals”, market assessments, fundraising methods, often neglecting its own organizational culture and values. Thus, creative leadership has been replaced by managerial leadership focused on its visible and measurable results (mostly quantifiable as income or number of audiences).

The perspectives of adaptable quality arts management directly relate to mission, goals and vision of the organization, based on its specific operating philosophy and organizational culture. Several types of organizations can be identified that each demand different strategies and ways of management that had to be logically created from within and not applied as a learned technique. Of course, even this typology is a tentative one as each institution is a case in itself, thus shared participatory management is a precondition for a successful application of adaptable quality arts management.

Arts organizations might be created as *laboratories* that generate and discover new content and processes and create innovative art works; *activist organizations* choose to become a meeting ground of ideas that would lead and inspire socio-political changes through art achievements and processes; an art organization can be a *transdisciplinary research ground* oriented to creativity and exploration that leads to knowledge creation; it can devote its mission to *transfer of knowledge* or different ways of audience development, spreading enthusiasm and love for arts. Of course, there are many that can choose “only” to be “earning”, commercial organizations based on good marketing adapted to the values of global society (art fairs or Broadway as paradigms), not accepting that art is a public value, created, above all, in the public interest. In creative industries, many organizations would consider themselves as trendsetting. These two in fact apply to the extreme what most art management books suggest – to research needs in an environment and create an offer that can easily be marketable and sold. Adaptable quality management tries to find a response for those who would never compromise their values and aspirations and that are focused on artists’ needs and public interest, thinking about their products only as public goods. Often, solutions are linked to different types of intrapreneurial initiatives.

Laboratories (platforms, hubs,⁵ art centers, etc.) place research and innovation in the center of their activities whether they are local or internationally oriented. Processes might differ, orientation toward context can be stronger or weaker (sometimes isolation is a prerequisite of

creation), but all of them are ready to take artistic risks and to explore those areas of art that are not dominating either in the curatorial world or on the art market. Strategies of development differ, but in cases when they are internationally oriented, they have to rely on securing accreditation rights (as the most income might come from knowledge transfer realized through opening of art courses, residencies, etc.); strategic partnerships (with scientific research organizations or innovative social movements)⁶ and networking (to strengthen their often very lonely position in local context).⁷

Activist organizations consider all of their members as social activists that tend to use the strength of arts for social and political changes. In the turbulent times at the end of the twentieth and beginning of the twenty-first centuries, when solidarity and empathy were socially neglected and non-desirable values,⁸ different collectives of artists and intellectuals started to self-organize movements and platforms aiming to raise awareness about new socio-political processes and also to create art works and complex projects to give voice to those silenced by new political measures. These organizations cannot and should not apply general management and marketing tools as they are inherently opposed to their values. Thus, they have to develop adequate ways of operation to become sustainable but not lose their political or their artistic vision. Adaptable quality management offers for their development several types of strategies, such as linkage strategies and strategies of public action, and in cases of the bigger organizations, intrapreneurialism also can be implemented. The major sense of their existence is linked to the achievement of common goals, of creating a public dialogue and thus the use of public spaces is a prerequisite of their effectivity. It is very important for such organizations to have strong international lobbying that can advocate for them in times of repression and crisis. The Center for Cultural Decontamination in Belgrade (Dragičević Šešić and Stefanović, 2017) is a typical activist organization that uses the strategy of linkages and the strategy of internationalization to make its programmes more known and effective, often going with its projects in public spaces joining other social and political movements⁹ in different intrapreneurial endeavors that are making organization always going with the time.

Organizations that act from a *transdisciplinary research ground* are usually based on values related to the importance of arts and culture for human development and knowledge creation. They were created in times where artistic and scientific research had been academically separated and platforms to connect them could appear only outside of standard institutional frameworks. Festivals such as Ars Electronica in Linz are typical examples of such organizations. Even institutions such as the European Cultural Foundation in Amsterdam act in this manner, using both academic research and researchers on one side and artist and artistic collectives on the other to produce programmes that connect both: Arts for Social Change, Arts + Science,¹⁰ B/ORDERS (an open forum for the plight of the immigrant), Craftivism¹¹ (that enables one part of organization to act as an activist organization), Digital Cultures lab.¹² It shows a high level of intrapreneurialism within the organization that in the last twenty years was also under pressure to introduce managerialism in its operation (accountability not only for every spent penny but also for multiplication of their achievements regarding hardly measurable immediate effects). That motivated ECF not only to search for different methods of evaluation and assessment and their representation (plurennial and annual reports, conferences, books) – but also for new types of activities and programmes.

Learning organizations that put a learning process as well as *transfer of knowledge* in the heart of their operations are the most widespread among both cultural institutions and organizations of the civil sector. Libraries and museums to small organizations within civil society build their philosophy of development on the ability to understand needs and capacities of communities

and contexts in which they operate, thus continuously changing themselves. The difference between organizations “managed to be market successful” and organizations “managed to be effective in its context” easily can be seen among museums. The global museum became a paradigm of the society of spectacle (Debord, 2004) and consumeristic society (Baudrillard, 1998) while most of the museums implicitly working within the framework of adaptable quality management kept their identity and values but changed their relations to the area of their work becoming more responsible and accountable to the context and new social needs. While the first group uses strategies of spectacularization and inter-sectorial sponsoring partnerships with big corporations by practicing corporate management and marketing strategies, the second group uses more subtle strategies of linkage (often with NGOs that promote social inclusion), networking (creating small sub-networks within ICOM), or public action (raising neglected historical issues on public agenda or giving visibility to women, migrants and other de-privileged social groups).

Although New Public Management demands contractual engagement of artists, practices of adaptable quality management demand a more stable form of employment in most of the cases. Developing an organization as a laboratory, as an activist organization, as a *transdisciplinary research ground* or as a learning organization focusing on knowledge transfer demands a permanent and committed team of artists and other professionals who can, through long term programmes and actions, develop effective and meaningful art and cultural activities. Artists can find their *raison d'être* and place in such institutional cultural systems by choosing to perform in orchestras like Berlin Philharmonics (Fulker, 2016) or Kronos Quartet that go beyond classical music performing, doing research in communities and creating music in a dialogue with other types of music not learned in conservatoires.

However, today, due to managerial pressures, there are fewer possibilities to work in such types of organizations and to be on permanent salary. Cultural institutions often cannot allow themselves to employ musicians, actors or cultural managers but have to find way to employ them project-based, especially if skilled for expanded professionalism, capable to perform several roles. Even orchestra musicians are expected today to be able to lead children's workshops, to work with the disabled or to be open for different kinds of contextual research. Adaptable quality management, by stimulating organizations to creatively approach re-design of their own organizational structure and to invent strategies that recognize community potentials and resources, might become a method that helps art organizations to safeguard their identity and at the same time develop original strategies to achieve their mission and goals.

In most of the cases, the strategy of internationalization, European networking, and cross-border partnership are very helpful for organizational development, but that demands from cultural professionals and artists one more skill – skill to speak a foreign language. However, it is not any language, but English – enabling cultural institutions to participate in international programmes in the time of globalization in spite of the fact that many of these organizations want to challenge globalization and its effects. In Creative Europe, strategic program of the EU, this is the key issue; but also in sub-regional cooperation, like in the case of Albanian-Serbian cultural and artistic dialogues. Thus, artistic statements: “An artist who cannot speak English is no artist” (Mladen Stilinović, Zagreb) or “I do not want to learn English language” (Alexander Brener) are pointing to the fact that internationalization of the work of cultural institutions does not always mean real internationalization but more westernization with an emphasis on Anglo-Saxon knowledge and trends. In the contemporary world cultural institutions and professionals cannot develop without being present at art world conferences, networks, fairs, biennials, festivals and residencies.



Figure 4.3 Mladen Stilinović: *An artist who cannot speak English is no artist*

Source: Courtesy Branka Stipančić

Globalization-informed practices: entrepreneurial response

The world of cultural work today has changed immensely within creative organizations in private and civil sectors, especially in creative industries where many jobs had been replaced by robots and software (cinematography), and many markets enlarged from local or domestic to “unexpected” world regions (popularity of K-pop in France; Turkish TV serials throughout the Arab world, the Balkans and Asia; Japanese literature around the world).

Cultural institutions make specific efforts (adaptable management) to understand those global processes and to introduce in their work relevant aspects to make their achievements known in wider communities through digital technologies, new media, professional information channels and networks, using also different forms of advertising and repackaging of their products to be communicative on a global market.¹³

These are efforts that are mostly implemented through intrapreneurial initiatives such as incubators, laboratories and hubs created within cultural institutions. These forms might have a short or long life as their existence depends heavily on their market success or on top management support, as they are created to earn money for the institution or to bring additional prestige and media attention (this second reason makes the endeavor “unpopular” when the management changes and it is often closed). There were numerous examples of those intrapreneurial initiatives within cultural institutions in Serbia. The National Theatre, as well as the Yugoslav Drama Theatre in Belgrade, has developed “scenes-studios” open to more experimental art projects and lesser-known artists. In Belgrade, museums instituted laboratories for

professional education in conservation skills (Diana in the National museum) or specific departments and festivals (Teatroteka in the Theatre Museum; Open Graphic Atelier and the Festival of Archeological Films in the National Museum).

Creative hubs, a relatively new phenomenon in Europe, as most of them had been created after 2011, contribute to the diversification of opportunities for engaging professional artists – although mostly have a disciplinary approach. Hubs are mostly created around design and other creative industries while numerous artists in more conventional art disciplines hardly find their places in them. Most of the hubs are co-working spaces or incubators focusing on a single discipline or few related disciplines. Heinsius in his study (2018) estimates that there are probably thousands of creative hubs in Europe alone, mostly located in inner centers of the cities or creative districts (post-industrial buildings). Parts of hubs define themselves as “pre-incubators” or “accelerators”: pre-incubators help transform an idea into a business plan while incubators develop a business plan into a working start-up; accelerators assist in further growth of start-ups. In every case, the point is in business entrepreneurialism and not about artistic development. In each moment of this process the initial mission and strategies have to be re-adapted according to the market; research has not discussed all ethical dilemmas that creatives are facing with keeping their artistic integrity during this process. Of course, most of them are privileged platforms for the development of a professional life offering, besides space, consultancy, training and marketing. However, most hubs reflect the composition of the founding group’s disciplinary interest unless they are created by commercial property developers that are just offering spaces for a day, week or permanently. The language distinction might not be very clear as the term co-working space is mostly used by business developers while, often, co-working signifies practice used by bottom-up initiatives emphasizing values of cooperation and solidarity.

Within art schools, hubs are created with an aim to help artists transition from educational to professional life. Slowly professional challenges are introduced to graduates, but schools offer a protected environment where the absence of results does not lead to bankruptcy – it is one more learning opportunity. More than 50% of art school hubs are publicly funded and one quarter has both public and private funding, while only 20% is privately funded. It is completely the opposite for independent hubs of which only 14% are publicly funded. It is interesting that, according to the research, 61% of the university hubs have not evaluated their activities and services (Heinsius, 2018, p. 40). It means that, although trying to teach art students entrepreneurial skills of which strategic planning, including evaluation, is one of the key competencies, the hubs themselves are not operating according to business logic.

Heinsius in his study underlines that all hub examples are just “snap shots of a certain moment in time . . . answering to specific needs of their constituent community, with no best model to follow” (Heinsius, 2018, p. 41). Heinsius made an interesting typology of hubs, starting with mono-hubs that include both incubators of entrepreneurial logic (Guildhall School of Music and Drama, London) and practice-based doctoral art schools (the Nida Art Colony, Lithuania) that hardly can be considered as hubs (preparing students only for artistic excellence and, eventually, giving them chance for larger networking). The second group relates to bottom-up hubs, mostly developed as a joint action of several cultural managers, entrepreneurs and artists (Nova iskra Belgrade and Poligon Ljubljana) and this group is the one that responds the most to the criteria of expectations that hubs have to offer entrepreneurial skills to emerging artists and cultural managers. The third type relates to general incubators and addresses only those with a business (start-up) idea and in reality, refer to music, media, and design, disciplines that are entrepreneurially minded (Heinsius, 2018, p. 49). Among them the research explored results of Factoria Cultural (Madrid), Makerversity (Amsterdam), HKU Expertized Center for Creative Entrepreneurship (Utrecht) and the Center for Knowledge Transfer (Vienna). The fourth group

relates to start-ups specialists (Innovation RCA at the Royal College of Art in London) that offer consultancies and “business angels”, potential investors in those start-ups.

The research has shown that, besides high diversity of approaches and methods of operation, most of the hubs are related to the creative industries stimulating those ideas that can be transferred in a business endeavor. Ideas that might lead towards not-for-profit NGOs creation or organizations that are needed but without possibilities to be funded, such as services for contemporary dance or creative writing or public art projects, can hardly expect to be hosted in those hubs unless developed within graduate art programmes and thus realized in university hubs. However, besides managerialism, hubs are offering consultancy and help, and those organized on the bottom-up principle even offer peer help and solidarity. This shows that strategies developed within adaptable quality art management might be used in different manners in entre/intrapreneurial endeavors of hubs and within creative industries that also have the responsibility for creating public good.

Conclusion

Cultural institutions today have different responsibilities and commitments. They have to be key platforms for art production, knowledge production, for the education of audiences for critical reflection and art participation but also to contribute to social and economic development realizing their own sustainability (designing “profitable” programmes and projects). All these demands are contradictory: how to do research both artistic and curatorial and develop active citizenship (Mercer, 2002) if the programmes are focusing on profit making?

Words like benchmarks, entrepreneurialism, sustainability, efficiency are creating frameworks that are introducing new values in public cultural sphere, values that are more oriented towards the “money making”, entrepreneurial capitalist world. This world is not interested in artistic or curatorial research whose results are uncertain or clearly not immediately usable. In large parts of the world the corporate sphere links with politics in order to have access to large public projects – thus, critical thinking of the employees is not stimulated regarding both the social environment and inner organization of an enterprise (as those inner discussions reduce efficiency).

However, adaptable quality management and intrapreneurialism might be a good response for a cultural institutional system pressed by the demand of new public management, and even for the whole creative sector including civil society organizations in culture and those creative industries that have social responsibility embedded in their practices, to negotiate values and develop intrapreneurialism in public interest.

Cultural institutions are forced now to organize processes to enable continuous learning of its employees in both professional and entre/intrapreneurial skills (expanded professionalism). The world is changing so quickly; technologies change every day, needs and demands coming from the community and larger environment are bringing new challenges, so all of that asks for continuous learning and continuous professional development, which is the base of adaptable quality management (Dragičević Šešić and Dragojević, 2005, pp. 34–47).

But at the same time, cultural institutions have to advocate and lobby for culture as a public good, for an institutional cultural system with an autonomy to produce challenging and experimental art works but also to develop innovative cultural practices within communities, acting as transmedia and transcultural communicators. This public institutional cultural system, from museums and libraries to theatres and community cultural centers, has to develop, through different adequate strategies of linkage, broad systems of intertwined collaboration practices inside and outside the cultural sector, allowing intrapreneurialism to achieve its best results.

Speaking about distributive justice in a cultural realm, it is not fair to transfer all responsibilities on public cultural institutions. Public policies have to find ways to stimulate inclusion, such as Vienna Cultural Pass (2018), a pass allowing reduced or free participation in cultural events for persons with low income, and thus to support intrapreneurial initiatives of cultural organizations whether they relate to audience development, social inclusion or raising of their artistic and professional capacities and strengths. Through specific tailor-made educational programmes public cultural institutions should enable its managers and other professionals to become cultural entre/intrapreneurs that should act enabling different processes and different vectors to be engaged, making cultural institutions open to communities and new demands from the environment. At the same time, public cultural institutions have to embrace the existence of numerous forms of entre/intrapreneurship in the arts, enabling themselves to widen their own role toward different cultural functions – from production and exhibition space, dissemination agency, inclusive workshop, laboratory for transdisciplinary arts, memory dialogue space, hub for critical debate, etc.

Advocating for intrapreneurship in the public cultural sector (civil sector has the freedom to use adaptable quality management and entrepreneurialism) is bringing space for important cultural creativity (endorsed by the UNESCO Convention 2005); for achieving numerous spillovers such as a job market for artists; establishing a relation to the city branding; supporting trans-sectoral endeavours and sustainable regional and national development. That would need structural reform of public sector (supported by cultural policy) to enable them to establish different forms of hubs and incubators, in partnership with private or civil sectors or in partnership with other public cultural and educational institutions, achieving economic results but not losing their main sense of purpose and mission.

To conclude – the public cultural system has to become an autonomous sphere – not to accept policy pressures to foster values of competitiveness, efficiency and profitability, thus accepting the exclusion of public responsibilities for arts and cultural development but accepting its duty to respond to new needs with adequate intrapreneurialism and social imagination.

Notes

- 1 This chapter is partly based on data gathered through project: n. 178012 Identity and memory, financed by the Ministry of Education and Science, Republic of Serbia.
- 2 Intrapreneurialism is an innovative structural and programmatic change within cultural organization that introduces new programmes or services, capable to be self-financed or financed through donors committed to causes that intrapreneurial endeavor address (social change, art education, etc.).
- 3 New Public Management describes efforts to change governance of public administration and public institutions to be more “business-like”: to use efficiently and effectively public funds. Citizens became customers of the public sector (Protherough, Pick, 2002).
- 4 The gentrification effects are usually considered as negative by the neighborhood and cultural community while political agents and tourism organizations see gentrification of neighborhoods as positive for city branding. Lots of books and texts had shown how Manhattan had changed its face due to the number of artists that inhabited its poor neighborhoods.
- 5 However, the word “hub” that ten years ago was used for artistic platforms, today is more used for such centers that can earn money and live on the market (Heinsius, 2018: pp. 31–54). The word “creative hubs” is accepted globally for all those initiatives that are hosting design (commercial endeavors – business entrepreneurship) and art projects and initiatives linked to ideas of social inclusion and community development (Kapoor, 2016).
- 6 Organizations that experiment with relations of art and nature might find their natural collaborators in ecological movements, etc.
- 7 Wuppertal Theatre under leadership of Pina Bausch or Tadeusz Kantor Krieket Theatre in Cracow used to belong to this group of organizations and both were facing problems after a death of the leader. This

- points to the typical weakness of those organizations that adaptable quality management should prevent demand for shared, participative leadership.
- 8 In both welfare countries where neoliberal economy and New Public Management introduced values of competitiveness and profit making so that social policies developed in the sixties started to be abandoned; and in the countries of new democracies where transition was characterized with even more brutal rejection of social policies' measures.
 - 9 When the organization was closed or threatened to be closed, they used their international friendship networks to prevent that from happening (Dietachmair & Gielen, 2017: pp. 279–303).
 - 10 This lab explores how arts and sciences might be transformed through a Cultural Re-Think where artists and scientists work together. “What outcomes could be possible? What solutions might be found to big questions?”
 - 11 Craftivism is addressing anti-capitalism, environmentalism, feminism or any other social issue or cause, centered on practices of handicrafts.
 - 12 Exploring the digital revolution and information age, this lab wants to critically investigate the internet, new media and digital technologies and the roles they play in contemporary society, media, culture, politics and the arts.
 - 13 Many ambitious theatre institutions besides titling their performances in English are rehearsing their “top products” in English language to facilitate their touring and festival presentations. Thus, a performance of *Isabella's Room* (2004) of the Belgian Needtheatre (Brussels) had three versions: in Flemish for the local market, in French for the wider Belgium market and in English for the world market of theatre festivals. Each of the performances had a different rhythm according to the language used.

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