



CULTURAL MANAGER 2020

VISIONS OF FUTURE

KATRI HALONEN & LAURA-MAIJA HERO (EDS.)

TUOTTAJA 2020

CULTURAL MANAGER 2020

Visions of Future

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Cultural Management Heading Towards the Year 2020

Will everything change for the future cultural managers in event production? What is the production network like for event producers in 2020? What kinds of challenges do cultural managers face in the future? What kind of education do cultural managers need? What are the pedagogical challenges in future thinking?

Cultural manager 2020 -project predicts the state of event production network in 2020 and aims to recognize future challenges with respect to competence. The highlighted viewpoints consist of both cultural managers' insights as well as the views of the surrounding professionals. The project is carried out by Helsinki Metropolia University of Applied Sciences and is co-financed by the European Social Fund.

This report summarizes the conducted work in the project Cultural Manager 2020 during the first two years of the project. It is an evolving document: it was first published in October 2011 and it will be republished in 2012. We hope these articles give you an impulse to proactively search for your own future and also involve your colleagues and students in future thinking.

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Introduction



1. Introduction

Laura-Maija Hero

The research process in the Cultural Manager 2020 project aims at developing the national Bachelor's and Master's degrees in Cultural Management, as it both defines the skills needed in the future and discusses competency profiles. The research process is carried out in 3 years (2009–2012).

This report is a collection of English summaries of the reports that are published during 2010–2012 in Finnish. There will be a total of 12 books published during this period. You can find all the publications in Finnish on the following Internet page: tuottaja2020.metropolia.fi. We hope this publication gives you an idea what our project is all about. It is an evolving document: we publish it first in October 2011 mainly for the participants of the Encatc Conference in Helsinki, Finland (www.encatc.org). ENCATC is the leading European network on Cultural Management and Cultural Policy education. It gathers together educational institutions and training organizations dealing with education and training in cultural management. Established in Warsaw in 1992, the network includes over 100 members in 35 countries across Europe and beyond. The aim is to give a brief insight into the project targets and goals, change impulses and future visions briefly in English as Encatc shares some of the projects' targets:

“A wind of change is blowing over our societies and reshaping our political, social and cultural paradigms. Increased urbanization, uneven social redistribution, a digital shift and an array of new audiences accessible mainly with the use of new technological tools – these are motors of change which provide as many challenges as they do opportunities. Can the education and cultural sector predict these changes so as to position itself at the peak of future developments? In an attempt to forecast trends and future needs, ENCATC will held its 19th Annual Conference 2011 in Helsinki, Finland on October 12–14th 2011.” (www.encatc.org)

The articles included in the present report discuss several topics concerning the studies conducted during the research period. First, Katri Halonen, the research manager of Cultural Manager 2020 project, discusses the Finnish Arts Management Education in the European Context as it is today. It is essential to understand the educational context and compare Finnish model with British, French and German models. Subsequently, there are research articles written by scholars.

In the first phase, the Cultural Manager 2020 project located the event production system and its network models. By interviewing the core players in the field of Finnish cultural production, visions for the event production networks were found. A cultural event forms an intersection for a larger ecosystem. Increased professionalism has been detected throughout the entire field. Moreover, performance and know-how have increased. Generally, the event is structured as an occasional organization with hundreds of players attending an event of few days.

After the network analysis, a questionnaire study for the Members of the Art and Cultural Professionals' Trade Union TAKU was sent out and analyzed. For example, the Utopia, the wanted future, was one where culture blossoms in rich and diverse art contents in the society as a whole. Therefore, creativity is the key catalyst for development in the

country. Instead of massive multinational monopolies, small subcontractors make the utopia happen. Co-operation with tourism as well as social and health services is well developed and enriching.

At the same time, several researchers studied the volunteer work, tourism, and production network ecology: what are the changing factors and how will these areas of production evolve in the future? 24 future-scenario workshops were carried out during 2010–11. Several hundreds of Finnish cultural professionals, politicians, other intermediaries and universities, more specifically mainly students of cultural management, participated in the vision work. The workshops were conducted by piloting creative methods, such as Storytelling, Digitale, weak signals workshops. These workshops were carefully documented and analyzed, and the material was used in the projects' scenario work.

One attempt to grasp the future thinking of the field was also to connect the dilemmas of the field of cultural management to trends and signals that seem to be repetitively present in our time. Even though most of the signals were collected in the Finnish society, the trends are at least on some level shared within the Western Europe. Due to McDonaldization and fast internationalization of consumers, the signals are rarely local and unique. (Halonen 2011) You can participate in collecting weak signals in our "signal service" called SignalWiki at tuottaja2020.metropolia.fi. Signals can be uploaded also in English.

Another topic in this report is the chasm between culture and tourism experiences. The future of tourist oriented cultural ecology is dependent on investments in the prerequisites of experience production. To make reasonable investments, it is crucial to decide whether the future of events is just one of the many industries that take advantage of nature, or something that treats nature with respect, if nature is considered as a strength in the future. Also the educational practices

and project organizations seem to come closer in the cultural ecology. The boundaries between different actors are shifting and the roles of institutions are not that evident as they may have been. The role of the cultural manager in a tourist oriented cultural ecology is to make space for surprising ideas and combine ideas from different actors. The cultural manager should be able to translate the aesthetic experiences to new narratives.

Also volunteering in the cultural sector stands out in many respects. In Finland, the most common way to volunteer in cultural organizations consists of taking part in organizing festivals and cultural events. In this field, volunteering is concerned with gathering new experiences, joining people with the similar interests and even getting a free ticket for a couple of hours' work, rather than "helping out" or "working for the cause". The motivations and expectations of future volunteers will probably be more complex and differentiated than today. The crucial thing is to find the forms of volunteering where the needs and aspirations of the volunteer in the best possible way meet the needs and objectives of the cultural organization. If these can be reconciled with developmental tasks and the ground rules of the local community and the society in larger scale volunteering can still be the driving force of event organizing in the next decades.

The importance of co-operation and networks in the independent cultural field is studied in this report and the role of the cultural managers as developers of this field is being stressed. The study utilizes the Production project and network developed in Finland as a working case. The challenge remains in the fragmentation of the development work and, therefore, the proposal is to gather all these operators and set up a development center for cultural know-how. Furthermore, the content should be especially directed towards cultural production, thus, creating a center of excellence in cultural management. In addition to working

as a center for research and development, it should be connected with agencies providing knowledge and services in the cultural field.

Embedding future thinking into the university studies would be very important. The future professionals should have practiced proactive future work already during the university studies and it should be an integral part of their competence portfolio. By actively searching for the shared knowledge concerning the future is of utmost importance also because of the consequent risk minimization in the field of culture and for building a strong base for innovation. The future workshops as conducted in the Cultural Manager 2020 project could easily be applied into other fields, as well. A cultural manager could be the facilitator of the future workshops. Moreover, the professional identity of the cultural manager is built on motivating others for their best performance.

We hope this report will give rise to questions and ideas to the reader rather than portray a picture of the future. The last research cycle in 2012 will be embedding information into the curricula of the Finnish Universities of Applied Sciences.

Cultural Manager 2020 is a joint venture of the Finnish Universities of Applied Sciences. The degree programmes in cultural management from the following institutions act as partners: Humak University of Applied Sciences, Novia University of Applied Sciences, Mikkeli University of Applied Sciences, and Foundation for Cultural Policy Research Cupore. In addition, the Art and Cultural Professionals' Trade Union TAKU acts as the partner representing work life; Creative Finland Coordination Project administered by Aalto University is the partner in charge of communications. The articles in this publication are written by researchers from the above mentioned universities.

Cultural Manager 2020 is a Finnish national project partly funded by the

European Social Fund (ESF). The project is aligned with other projects administered by the Finnish National Board of Education, which develop the functioning of the labour markets. European Social Fund supports providing education, which meets the needs of work life. Also expediting the transition process from the studies to work life is supported. With financial support, the Finnish education system can more efficiently meet the needs of work life and the demand for labour force.



**In Search for Creativity?
Finnish Arts Management
Education in the European Context**

2. In Search for Creativity? Finnish Arts Management Education in the European Context

Katri Halonen

This article briefly discusses the background and the present situation of the Finnish Cultural management r education provided by universities of applied sciences. Education is facing major challenges as the field of arts is turning into an increasingly commercial creative industry. In this process, the training centers are forced to reconsider their relationship to marketization and cultural values overdriven by managerial efficiency. Simultaneously, the university system in Finland has been developed into a dual-system towards intermediary occupations. One path followed by universities emphasizes academic, science oriented management that focuses on critical thinking and theory based knowledge. The other path followed by universities of applied sciences stresses practical work-based knowledge, integration of studying and working as well as applying theories into practice rather than taking part in developing them.

Education meets the complex demands rising from society: re-formation of the Nordic post-welfare state system with cultural policy emphasizing the following aspects: creative economy; commercially driven experience economy; growing number of the elderly cultural consumers; and finally new technologies and ways of interacting, which grow along with

social media. The present text views Finnish cultural manager training from the perspective of universities of applied sciences. The following questions are posed: how did the education reach this point? What are the key competences the present education provides for the cultural manager? How is the dual model of both academic and applied universities been formulated in the training of cultural managers?

Background: Cultural Secretary on the Public Sector

The occupation of cultural secretary gained a legal status, along with many other occupations in the cultural sector as an extension of the Finnish welfare state regulated in the Cultural Activities Act of 1981. The foundation of the profession was education. Based on the act, the position of a cultural secretary was regulated to require an university or college degree. The academic cultural secretaries majored mainly in the arts and humanities. Since the late 1970s, a college level course has been tailored especially for cultural secretaries. As the working environment has changed over the years, the education has changed, and the differences between educational institutions have been prominent (Halonen 2005 & 2011).

The number of cultural mediators amongst European cultural workers has increased during the past decade. At the same time, their influence on the cultural environment has increased. In Finland, the number of positions in the public sector for cultural mediators, especially the positions of cultural secretaries, has decreased following an era of stable growth from the 70s until 1993. A change occurred between years 1992 and 1999. The stable growth turned into a decline in the number of occupations. Between those years, almost 40 per cent of public sector cultural secretary occupations were terminated.

Along with the changes in society, the educational sector in Finland has also changed. In 1997, professional education of cultural secretaries was terminated at the college level and, in the following years, five universities of applied sciences began to offer a Bachelor's degree in Arts for cultural managers. Taking small steps, the training level has improved from vocational to a lower university status, though at the same time, universities were giving Master's Degrees and separate Professional Diploma -programmes in arts. Over time, a new group of trained cultural managers has entered the field of cultural production. However, this group lacks an occupational reference group relevant to their education.

Creative Economy and New Demands for Education

The production of culture has become increasingly market oriented over the past two decades. Cuts in government spending are forcing cultural actors to place a greater emphasis on the economic feasibility and financial independence of their activities. Creativity and innovation (as a unified concept) are common terms in the recent debates about the cultural sector and its role in the future economy and "creative ecologies". The need to identify creative human capital, the development of new innovative systems and an experience economy are increasingly discussed.

At the university level, the cultural management education in Finland developed strongly during the 1990s (Halonen 2005, Karhunen 2004). New educational challenges were formulated around arts leadership, production and intermediary processes. Arts management education has both American and European roots (Kangas 2002, 256). On one hand, leadership, entrepreneurship and marketing are emphasized and on the other hand cultural policy expertise is focused on. The pioneering

universities consist of Jyväskylä University with Cultural Management training and Sibelius Academy with Arts Management diploma, which started in the beginning of 90s. In late 90s, five universities of applied sciences started providing a 4-year programme in cultural management emphasizing practical management skills and co-operation with local cultural sector of each educational unit.

Finnish higher education employs a dual model, where universities focus on scientific or artistic master's and advanced degrees and universities of applied sciences mostly offer bachelor's degrees in vocational and practical education. The phrase "equal but different" was used in conjunction with the dual model, meaning that Finnish applied science universities and academic universities serve different goals in the field of higher education and should not be combined. The ongoing Bologna process, however, has led to some reformations, where the route to higher degrees is open as applied science studies with some theoretical studies are combined. There is a wide range of cultural management education provided by five polytechnic universities of applied sciences. In addition, a few universities offer temporary master's degrees partly funded by the European social fund. A key factor in education seems to be managerial and market oriented approach to culture.

Bachelor of Arts Education at the Finnish Universities of Applied Sciences

Bachelor's degrees are provided by five universities of Applied Sciences in Finland. When compared to education of cultural secretaries the present training is more market oriented. The degree consists of a four year program with 240 ECTS credits. Most of it is aimed at full-time studies, but some of it is offered part-time for professionals with at least two years of working history at the field of cultural management in in-

Subject specific competences Degree programme in cultural management and production	Description of the competence
Competence in cultural operating environment	<ul style="list-style-type: none"> • Students are familiar with current trends in culture and arts, as well as their historical background. • Students are able to identify and analyse cultural phenomena and their personal relationship with them. • Students are able to analyse the field of culture, and to follow it through the media, studies and public debates. • Students understand and are able to utilise the structures of cultural administration and politics. • Students understand the different operating models of the public, third and business sectors, and are able to outline their future development. • Students are able to analyse and develop their professional identity as a cultural producer.
Business competence in cultural production and management	<ul style="list-style-type: none"> • Students are familiar with financial planning, budgeting and financial monitoring, and understand the legislation related to their field. • Students are able to seek funding for and implement a cultural product. • Students know the basics of marketing and communication from the perspective of cultural production and management. • Students know how to produce a successful concept in the creative industries.
Competence in production processes	<ul style="list-style-type: none"> • Students are able to create multiprofessional networks and to organise and lead production processes in the cultural sector. • Students are familiar with the different stages of project organisation, planning and implementation in the cultural sector. • Students are familiar with the legislation related to cultural production and management, and are able to apply their knowledge in production work. • Students possess the required communication and media skills in the field. • Students master the basics of production engineering and media technology, and are able to apply their knowledge to production work. • Students are able to study and develop different stages of the production process.

termediary positions. Annually about 120–160 new graduates enter the field from the Finnish universities of applied sciences.

Universities of applied sciences have three basic tasks by law. They aim to provide education. They also conduct local research, development and innovation (R&D) work. Unlike universities, AMKs focus on R&D by applying previous knowledge rather than producing new research, on the other hand they have a very clearly legislated objective in the regional development. No tuition fees are collected.

The Bachelor's Degree includes

1. core and professional studies of cultural management
2. optional studies
3. practical training for at least 6 months. In other words, a work placement in addition to a pedagogical project
4. Bachelor's thesis. Basic nature of the thesis is non-academic in a sense that it proves the abilities of a student to apply his skills and knowledge into practice. The thesis is often an independent research, product or a development project carried out in work life, e.g. hand book, marketing plan, business plan, a process or a production line. Many students employ themselves in the organisations in which they conduct their thesis.

Master's education

Master's degrees are completed in two different educational surroundings: the universities of applied sciences and the universities. Two universities of applied science provide a joint master's degree of cultural management. The applicants must have attained a bachelor's degree and worked after that for at least three years in cultural intermediary



positions before they are accepted as applicants for the program. The program lasts for a year and consists of part-time studies. The major focus is on the master's thesis, namely a research based development process conducted for a cultural organisation based on their development needs. Often the thesis is ordered by the employer of the student and therefore, the thesis is outlined by the employer, student and the tutor of the thesis. The annual intake of students is 20.

At academic universities, the students are not required specialised education nor work experience in the field of arts management before entering the program. However, many of the applicants have both. There are several programs which focus on cultural policy, management and entrepreneurship. Annually about 100 new students are admitted. The studies last for 2 years and some of the tuition is also conducted in English.

Academic universities have not made a joint competence table with respect to the key competences. As they provide academic university

level education, the emphasis differs from the universities of applied sciences, e.g. the research competences are more highly valued in the academic universities.

Education in the European context

When viewed from the perspective of universities of applied sciences, education for cultural managers is highly practical and production management oriented. Corina Suteau (2006, 150) has produced three different classifications of cultural management training and labelled them as the British, French and German models. In her classification, some of the key words can be seen in the following table:

British model	French model	German model
The Netherlands, Scandinavian countries, UK	Spain, Italy, Greece, France	Austria, Switzerland, Germany
market values, skills oriented, labour market oriented	humanistic values, academic training, weak relationship between labour market and training	balanced mix between humanistic, academic and administrative value oriented education

The British model seems to be dominant in Finland. The education is strongly market oriented and it is evaluated according to the statistics with respect to how well the graduates find their positions from the labour market after graduation. The training and its results are closely monitored by the Ministry of Education and Culture and the results of this monitoring have a direct influence on the financial base of education. The education is planned and applied to practise with a close co-operation of labour unions and other professional bodies including also individual professionals and organisations from the presumed la-

bour field of the graduates. Also the training includes a close link to work as national and international internships, project based learning in real production environments and buyer based thesis processes are the educational norm in the field.

A key element in the Finnish arts management training provided by the universities of applied sciences is working in the boundaries of the artistic fields. Since labour orientation remains strong in the education, the present situation of the art markets pushes the graduates to find a job often outside the core cultural sector. This happens often in the sphere of commercial event marketing, public and third sector project based sociocultural work or semi-commercial event production.

The development towards market oriented cultural production brings along a threat for education losing the core of the cultural management, namely culture. The heart of a cultural manager needs to beat at the same time with the field of arts rather than business. The process of finding the balance between the different values in the fields of art and business call for creative production solutions. Solutions, those in the end of the day need to be approved by the artists.



The Changing Networks of Cultural Events

3. The Changing Networks of Cultural Events

Katri Halonen

A cultural event is an intersection for a bigger ecosystem: the system involves many companies and other agents. Who are the agents of ecosystem behind the cultural events? How will this ecosystem evolve in the future? The amount of cultural events in Finland has increased remarkably during the past 20 years. Cultural events play a critical role when developing the essence of Finnish arts and culture. The cultural events also function as a tool for observing the dynamics of both the cities and social life in them. Moreover, they also aim to discover the local mind set and thus they have the power to shape the city. This article examines event production from the point of view of its ecosystem.

This study is conducted as a case study. There are six cases and seven researchers taking part in the process. The cases consist of Savonlinna Opera Festival, PixelAche, Madonna concert, Kaustinen Folk Music Festival, World Village Festival and Salo Art Museum. The researchers are Kai Artes (Metropolia University of Applied Sciences), Leena Björkqvist (Novia University of Applied Sciences), Katri Halonen (Metropolia University of Applied Sciences), Juha Iso-Aho (HUMAK University of Applied Sciences), Laura Karhu (Cupore), Anu Suosalo (Salonkaupunki) and Pekka Uotila (Mikkeli University of Applied Sciences).

Event production networks were rather local. Particularly the content acquisition was at the same time very international, and partly also the

audience base was international. In the future, there will be more international competitors, especially the growth of virtual services was noticed. The key event production partners consist of the following: public sector; third sector; business and subcontracting networks; voluntary workers and the media and its actors; and educational fields stakeholders. Event production operations create the industry's own heart rate, which includes dynamics, for example sporadic availability of the technical equipment: there are many festivals in need during the same weekend. The workload of the employees seems irregular and often the event production organizational operators are forced to seek work in other projects during the off-season.

It was also believed that there will be an increased number of small local players. For example, the World Village Festival emphasized the value of the world, as it was hoped that there would be more ecological, and local events as well as events including fair trade music and culture. This provides the consumers with an ideological counterweight to the globalized market economy and business logic.

The organizations in the sector of event production are typically nonhierarchical. In other words, the head of the hierarchy does not exist. The career development does not occur vertically. The producer comprehends how meaningful his career is horizontally by replacing) the manual handling task with another, turning the cultural or entertainment circles of different actors into a new direction. This depends on both the producer's ability to quickly adopt new things, and the ability to play a different role and carry out different tasks and practices according to each situation.

Increased professionalism has been detected throughout the entire field of festivals. Performance and know-how have increased. Generally the event is structured as an occasional organization with often hundreds of players just for an event of few days. For example, the Savonlinna Opera

Festival year-round organization of 16 people grew during the summer temporarily employing 700 – 900 persons. The Opera organization consists of artistic production, technical production, marketing, sales and communications department, administration and management. The festival's future organizational structure was assessed by each interviewee. Company form was seen as suspicious because of taxation but at the same time expanding activities were viewed as requiring reevaluation with respect to more precise risk management, investments and liabilities. This often responded to the organizational structure in addition to the transfer of activities with respect to the subcontracting relationships in networks.

For example, the Savonlinna Opera Festival production from the perspective of the ecosystem is running at least two kinds of changes. First, the contracts within the technical production are increasingly based on the project work. Previously, technical production has been a permanent part of the festival organization. Now, cooperation between educational institutions is increasing. On the other hand, the success of the festival relies on essential players such as transport, accommodation, restaurant services etc. These relationships have been symbiotic relationships in the past, but are becoming more and more subcontracting relationships. Traditionally speaking, the festival produces what happens on stage. This cost is covered by ticket sales, sponsorship funding and public support. Abandoning the traditional "Seat thinking" (Festivals aim at only selling seats) lead to wider definition of the opera production. The sold opera "product" is seen as a larger entity. This change in the production stresses the productionisation of the customer's experience. In this position, production staff requires also new skills, with which all experience related to services that can be managed.

New public-management thinking and the role of the municipality were considered as having changed the most: instead of being the donor, the

municipalities' expectations were seen as critical to take into consideration. Offsets were often related to the city brand, additional income and employment. This trend was believed to continue in the future. The client's role in the festival is changing. The forms of participation are expanding from on-site participation towards participation with the transaction technology. For example, a movie company presented an opera and several sports events in restaurants to attract customers. At the same time, participation in the events is increasingly more diverse on the Internet. The event will also expand in time: participation is engaging before the event takes place and after. This increases the experience of community. In this survey, probably the most advanced example for participation is the Pixelache Festival, that was based entirely on diverse means of participation of production.

In these case examples, it appears that the more dependent the event is with the ticket income, the more it strives to build new service products and thus develop its business. The support from the public sector is thus not necessarily a prerequisite for development. However, support from the public sector may be able to direct development to those tracks, which are considered desirable from the point of view of cultural politics. Event production takes place nowadays in increasingly collective multi-disciplinary teams, which operate largely on a voluntary basis.



**Megatrends Shake the Field
of Cultural Management**

4. Megatrends Shake the Field of Cultural Management

Katri Halonen

Tuottaja 2020 –project is carried out by a group of experts working in cultural management programmes in different universities of applied sciences in Finland. The research project relies on multiple research methods such as questionnaires, interviews, participatory observation, case-studies and workshops. Some of the information is acquired by observations made by cultural management students, teachers and professionals working in the field of cultural management. These people have observed future signals and reported their findings in a collective database. More than 200 signals have been collected in two years and this article provides a brief analysis of these signals.

Future signals are often labeled as “weak signals”, something that gives hints on the possible future trends, which have not yet been established as a trend. The present article aims at promoting discussion. However, it does not, unfortunately, suggest 10 facts of the future, as nice as it would be. Nor does it picture depict a possible future. The analysis was conducted in several steps, published first as a 1.0 version in December 2010 and then after feedback, further discussions and new signals, there was a revised version 2.0, which is available in Finnish at tuottaja2020.metropolia.fi. In the report, I’ll try to connect the dilemmas of the field of cultural management to trends and signals that seem to be repetitively present in our

time. This article is a summary of a larger publication. I hope it will give rise to questions and ideas to the reader rather than portraying picture of the future. Furthermore, I hope you will share these ideas with all your colleagues and interest groups to promote future orientation of our field.

The report is divided into 10 themes and each theme includes a discussion on how the trend affects cultural management.

1. Nourish all senses

Art and cultural consumers need to feel the music, hear visual arts and smell the movies. All senses must be engaged in order to build a whole experience. This means new ideas and co-operation across the different areas of experience focused actors. The meaningful experience can be built as an artificial construction. Increasingly, it is built by sending consumers to authentic surroundings to feel true life with all their senses.

Signals: organized travel to slums, ambient design, A ScentOpera at NY Guggenheim with special chairs for audiences equipped with smell producing microphones.

2. Slow down and downshift

Consumers are getting frustrated with an increasing speed of everything. Give them place and means to slow down and relax. This can take place just for the evening or alternatively by providing new dimensions for life. Some seek for larger changes in life at any age: new hobbies, new ways to nourish ones spirit and form new communes sharing the same desires. Ecological thinking, retro and do-it-yourself - ideologies go hand in hand with slowing down.

Signals: the 100 Things Challenge, travel 14 weeks one ozbus from London to Sidney instead of flying, Tesco attracting new staff by giving annual possibility for 12 weeks unpaid leave

3. Provide surprising collectives

Urban individuals seek for temporary collectives, sense of belonging. This is often connected to an innovative use of city space. Cultural manager has to provide new ideas in order to build urban events and also find new ways of financing the actions for example through guerilla marketing, joint cultural events or merchandising.

Signals: flash mobs, cultural jamming, guerilla marketing, rise of event marketing as important part of marketing-mix

4. Build augmented reality

Virtual and real worlds overlap and mix building a multidimensional experimental space. Cultural events live simultaneously on and off location and streamed to peer groups.

Signals: Metropolitan opera performances are streamed to movie theatres, Nobel peace prize event was broadcasted simultaneously in YouTube, friendcasting more popular than Google.

5. Get inspired and find new possibilities using new technology

The technological development provides new possibilities that affect the consumers' everyday life and expectations on experiences, wide variety of different distribution channels and ways to consume cultural context. Cultural manager needs to stay in touch with new development and take advantage of it to serve the multiple needs of the consumers.

Signals: Artist performing as holograms, iRing working as remote a controller of iPad, robots taking over the previously human tasks

6. Globalization and localization penetrate everything

The world is becoming increasingly flat: we live in a global context with global labor, production and brand markets. But simultaneously we seek for a local context: food grown around the corner, art rising from our society, experiments that emphasize special characters of the region. Cultural producers must be increasingly sensitive to the needs of immigrated people with the background of non-Finnish tradition. At the same time, the growing need of strengthening the local culture should be taken into account.

Signals: Thousands of people joining Chinese New Year Eve in Helsinki, Finnish nurses emigrating to Norway and Philippine nurses immigrating to Finland, CouchSurfing where private people host travellers and lodge couches around the world

7. Precarious, project based work becomes a typical way of working

The cultural occupations have been pioneers of precarious work, where individuals simultaneously combine several sources of income such as salary, grants, part-time entrepreneurial work and social security benefits. Cultural workers live at a continuous risk of income loss and detachment to any organization. The experts in different disciplines move around the global markets and companies compete in providing interesting, creative and inspiring atmosphere. Cultural managers play a role in strengthening the appeal of a company.

Signals: global head hunters is a growing business, major companies are hiring crowdsourcers and head hunters, corporate brands and cul-

tural competence increasingly important for companies when attracting new expertise

8. From value chains to co-producing

The traditional role of cultural manager mediating between the artist and the audience is accompanied by the role where cultural manager needs to be able to include the former and existing consumers to the development and production process. The core asset of a producer is a virtual community; one can be mobilized in virtual and real worlds.

Signals: Savonlinna Opera festival producing a premiere to the opera developed by an open process joined by anyone interested via a shared internet platform. Peer production providing translations for Harry Potter books in several languages way before the official versions were published by the publisher.

9. Fragmentation of consumers into several interest groups

It is increasingly difficult to find one's customers. At an individual level, consumers build their social world from small moments, visions and random experiences. They don't form a cohesive lifestyle or world view. Instead, they follow a wide range of media and peer information platforms, which belong to several peer groups and are thus more unpredictable than previous generations. For a cultural manager, this means increasing difficulties in getting in touch with the client and predicting what the client wants.

Signals: Thousands of new groups emerge in Facebook on a daily basis collecting people around miscellaneous themes, e.g. go-go active seniors & slow-go seniors with limited activity & and no-go seniors seeking cultural activities to have a break from their daily life in treatment facilities: same age groups with totally different consuming patterns.

10. City as urban playground

The city space is taken as a playground for collectives often living simultaneously as virtual and as real life groups. Cultural organizations find use for empty spaces released from industrial production moving away. Cultural managers seek for new ways to use the released space in a productive way under the ideology of cultural industries. Increasing amount of events are semi-organized, they take place due to the initiative of single individuals asking people to join in social media. The public may grow into a variety of professional events, even though there might not be an authoritative cultural manager in charge of the event.

Signals: Golf on the streets of Paris at night, April fool's day pillow fights in hundreds of cities, reuse of urban factory spaces as cultural spaces

Even though most of our signals were collected in the Finnish society, I feel the trends are at least on some level shared within the western Europe. Due to McDonaldization and fast internationalization of consumers, the signals are rarely local and unique. However, I hope these signals will inspire you to observe your surroundings and the field of cultural management in a proactive spirit.

**Cultural Professionals views
on Cultural Management 2020**



5. Cultural Professionals views on Cultural Management 2020

Katri Halonen & Outi Teye

How do cultural intermediaries see the future of cultural production? Will monopolization, marketization, formatization and privatization become integral parts of the future Finnish cultural life? This article is a summary of a larger publication (Halonen & Teye 2011) that deals with the future of cultural production, namely event production as seen by the wide variety of occupations working in the field of cultural management. The informants hold a background in public funding institutions (namely government and communal sectors), semipublic funding institutions (receiving an essential part of their finances from the public sector) and private sector working outside the subsidized field of culture.

Cultural managers in Finland have organized themselves under several different trade unions. The biggest cultural producers and managers union is The Art and Cultural Professionals' Trade Union (TAKU). The members of TAKU have served as the informants in this study.

The Art and Cultural Professionals' Trade Union (TAKU) was founded in 1975 as one of the member affiliates of Akava Special Branches, which is a member of the central union Akava, namely the Confederation of Unions for Professional and Managerial Staff in Finland. TAKU has almost

3000 members (2011). The average monthly income for a member is 2320€ (2010). About one third of the members work in the public sector, one third in the private sector and NGOs and one third are student members. Most of the members have a university level education or are studying towards one. The members typically work as culture or arts specialists ; in managerial positions, development work, teaching and research as well as in producing and managing cultural products and services. Over 80% of the members are female.

To find out how people in the cultural management field view the future of culture and cultural events, a web based questionnaire was made. The questionnaire included statements concerning several different themes. The statements arose from the previous results of Tuottaja 2020 (Producer 2020) forecasting project. The informants answered whether the given statement was likely to become real by the year 2020 and whether the described development was desirable. The questionnaire included also a field for free commenting in the end of each section. The plea for taking the questionnaire was e-mailed to 2769 members of TAKU. Only 128 members filled in the questionnaire. However, the data analysis showed that the divergence was quite small for most statements and hence the results are likely to represent the views of TAKU reasonably well. In addition to the questionnaire, a future oriented workshop was arranged with a dozen of TAKU members. The workshop focused on the changing role of a cultural manager.

After analyzing each of the statements and themes separately, the questions that produced under 25 or over 75 percent positive or negative answers were separated from the others. These statements were the ones that TAKU members agreed on most clearly.

What was seen as a likely, but not a desirable option, was moving from place to place due to temporary and part time work opportunities. It

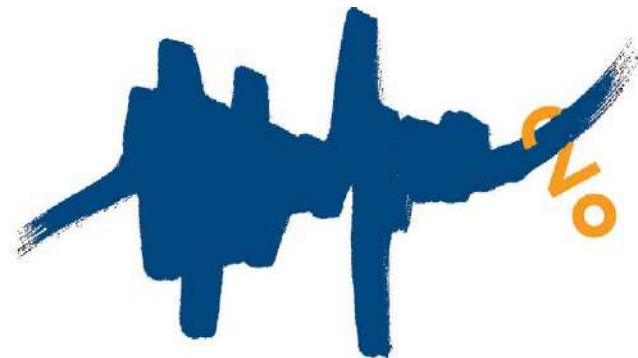
was also commonly agreed that the income level of cultural managers is not likely to rise notably. A future, where international networks are emphasized and small scale entrepreneurs are utilized more in event production were seen as both likely and desirable.

In the public sector, stable vacancies are the norm. On the other hand, in the so called “free field” the production groups and ensembles are formed per production. So, the production managers can have an income puzzle formed by grants, part time entrepreneurship, freelance work and salaries from different organizations. This kind of untypical work is likely to become more common in other fields, as well. The informants wanted to see political work towards finding ways to reduce the uncertainty, lack of commitment and risks of untypical work.

Dystopia, namely the unwanted future of TAKU members appeared as follows: the Finnish cultural content is replaced to a large extent by foreign formats and big multinational production companies buy smaller companies and thus gain a monopoly position. TAKU members don't want to see a future, where tailored services are produced at a high price to a few well off customers. TAKU members' clear statement was that culture should be available to all. The public sector (government and communities) supports culture by running communal cultural services as well as by supporting NGOs and free ensembles and productions. Dystopia for the cultural producers and managers means the end of public funding for culture.

Utopia, the wanted future, is one where culture blossoms in rich and diverse art contents in the society as a whole. Creativity is the key catalyst for development in the country. Instead of massive multinational monopolies, small subcontractors make the utopia happen. Co-operation with tourism as well as social and health services is well developed and enriching.

It was interesting to note that the future wishes of TAKU members had to do with the cultural content and the role of culture in the society. It can be concluded, that TAKU members believe strongly in culture. They believe that culture is meaningful and necessary for individuals as well as the society as a whole.



An aerial photograph of a winter landscape. The ground is covered in a thick layer of snow. A dense forest of evergreen trees, heavily laden with snow, dominates the scene. In the center-left, a small, light-colored cabin with a dark roof is visible, surrounded by several parked vehicles. To the right of the cabin is a larger, dark-colored building. In the upper left, a dark, circular pond is partially visible. The background shows a large, light-colored body of water, possibly a lake or a wide river, with snow-covered islands and peninsulas. The overall atmosphere is quiet and serene.

Cultural Ecology and Tourism

6. Cultural Ecology and Tourism

Pekka Uotila

This article is brief summary of a larger publication (Uotila 2011) that investigates the connection between cultural management and tourism. The aim is to briefly define the role of a cultural manager in a system, where event management and tourism are overlapping. To achieve this objective, some common basic terms in both fields are defined. The fields of tourism and cultural management are described with the metaphor of cultural ecology. Some of the themes that seem to be important for the future of a tourist oriented cultural ecology especially in rural areas will be outlined. The aforementioned themes are derived from real life discussions from two Finnish towns in eastern Finland. The work is based on workshops and interviews with professionals and students both in Mikkeli and Savonlinna as well as on previous writings concerning the topic.

In some rural areas, e.g. the regions in eastern Finland, tourism is becoming a very important industry, while the traditional industries are becoming weaker. The Savonlinna Opera Festival is one of the leading festivals in Finland and a well-known international opera festival. The role of the opera in the town of 28,000 inhabitants is crucial. Savonlinna is an example of a cultural ecology, where the cultural actor has the leading position. In this sense, Savonlinna represents a future, where the cultural actor is one of the leading actors in a community. The other example, Mikkeli, has approximately 49,000 inhabitants. Mikkeli pro-

vides an example of the attempts to transform the evident strengths of the region (lakes, forests and silence) into tourist attractions. How can culture and the cultural manager be used when making the region even more attractive as a tourist destination?

In this article, culture is understood from the constructive and pragmatist point of view. This means that the emphasis is on the aesthetic experience. The aesthetic experience is seen as an active process of appreciating, perceiving, and enjoying. To understand culture in connection with tourism, the focus is on the individual experience, in the construction of identity and in the process of making sense. Culture is at the same time a destroying and creative force and, therefore, culture is something that surprises us.

In tourism, an experience is a key concept, as well. Experiential products have become more popular in recent years. Consuming is not only the matter of needs. The development of new services and products is not just a technical issue. Moreover, the consumer's role in the production is changing. This is why the elements of experience are studied in the experience economy, including tourism. Experience is always a subjective matter and it cannot be directly produced. Thus, the production is about to produce prerequisites for experiences.

The focus of cultural management in this study is on event management. The main managerial tool and organizational practice in event management is a project. Project management seems to be the key production form not only in event management but also in many other cultural activities, as well.

To understand the roles of different actors, who are concerned with the prerequisites of experiences in a shared project environment, the term "cultural ecology" is proposed. The way ecology is used in this article is inspired by Grabbers' idea of "Project Ecology of

Advertising” (Grabher, Gernot 2002. *The Project Ecology of Advertising: Tasks, Talents and Teams*. *Regional Studies*, 36:3 pp. 245–262.) There are certain similarities in advertising and event management that make use of the term “ecology” reasonable in this context. Advertising and event management are both based on projects and both involve a large number of professionals. Ecology is the organizational arena, where “the shifting boundaries between professions, projects, and agencies fuels a sustained engagement that tolerates different ways to organize, interpret and evaluate the same business activity.” The use of the term “cultural ecology” emphasizes the central role of cultural creativity.

Opera Festival as the Key Player in a Cultural Ecology

The starting point in the case of Savonlinna is the viewpoint of the Savonlinna Opera Festival. Savonlinna Opera Festival is the key player in the local cultural life as well as in the regional tourism. Savonlinna Opera Festival is an important actor in the national and international level. Because the Savonlinna Opera Festival is a big actor in a small town, its influence on the entire local cultural ecology is very complex. Therefore, Savonlinna represents an example of a community, where the cultural production is the driving force for many different industries and activities.

It is crucial for Savonlinna Opera Festival to innovate and invest in new productions. Savonlinna Opera Festival is relatively dependent on ticket sales (65 % in 2008). Because the chances to increase the number of sold tickets are low (the Savonlinna Opera Festival takes place in a historical castle, where the capacity of the house cannot be increased) the opera organization is looking for new sources of income. This search has changed the roles of the actors in the cul-

tural ecology. Earlier, the role of the opera festival was to produce opera performances and sell tickets to the show. Now the focus is not on the artistic productions only, but on the experiences of the customer. This means that the opera festival is looking for a larger share from the entire opera experience among the opera guests. The opera experience is something that might start days before the actual show. This is why the Savonlinna Opera Festival is not selling only tickets but also provides many services that are connected with the opera experience. From the point of view of the opera, the customer is visiting Savonlinna because of the cultural experience and thus all the other services are supporting this purpose.

Another change in the cultural ecology is connected with the project production and organization. The temporary organization of Savonlinna Opera Festival needs a large number of work force however, only temporarily. This need is not limited to the professionals in the cultural sector only. The staging, costumes, properties, logistics etc. demand different kind of work force. Because the opera festival takes place in the summer for one month only, the long winter months are used to prepare for the next season. This fact has led to an increased cooperation with the local educational institutions. Opera production is used as a learning environment for the students in vocational education. In 2009, The Savonlinna Opera Festival was the biggest sole work life partner to the local vocational school. Approximately 150 students from many different professional fields (not only culture) were involved in the opera production in Savonlinna including teachers and professionals. Thus, the cultural ecology and its temporary project environment offer an access to project based work life e.g. for a student, who needs real life experiences in welding.

How to Turn Nature into Successful Event Tourism?

The Mikkeli region, situated in the eastern Finnish lake district (like Savonlinna), is relatively sparsely populated area with forests and lakes. Its potential for the event tourism lies behind the large number of tourists and summer residents during the three summer months. The district is situated only 230 kilometres from Helsinki and 300 kilometres from St Petersburg. Nature (especially lakes and water) is considered the main strength of the region.

How could the strength be turned into successful and unique event tourism products in a way that the season would be even longer than the present three month period? Mikkeli does not have such a self-evident attraction like the combination of an opera festival and a beautiful castle in Savonlinna. This means that the prerequisites for an experience have to be created and imagined. It seems that nature being the strength of the region cannot be highlighted without remarkable investments. Some of the investments are physical, like the construction of new arenas for events, extensively built lakesides, new hotels and highways. Some other ideas imply investments in marketing, cultural content, new organizations or organizing well functioning organic food supply.

For all these ideas, the relationship to nature is the key issue. It seems that there are two basic approaches to nature in regard to the future of the cultural ecology. The first vision of the future is based on a mobile tourist, exclusive services and fast experiences. Large numbers of visitors from the metropolitan areas have a great access to hotels, spas, shopping centres and holiday cottages with their own cars. This means that the accommodation can be spread all over the lake district and events can be organized in major entertainment areas or art centers.

The second vision of the future is based on muscular strength, slow transportation, long visits, and intensive participation in experience production. This means that the main access to the whole district is based on public transportation and the local transportation is mainly based on hiking, bicycling and canoeing. The events and other cultural activities are located close to the main towns, easy to access with the public transportation.

Cultural manager in a cultural ecology concerned with tourism

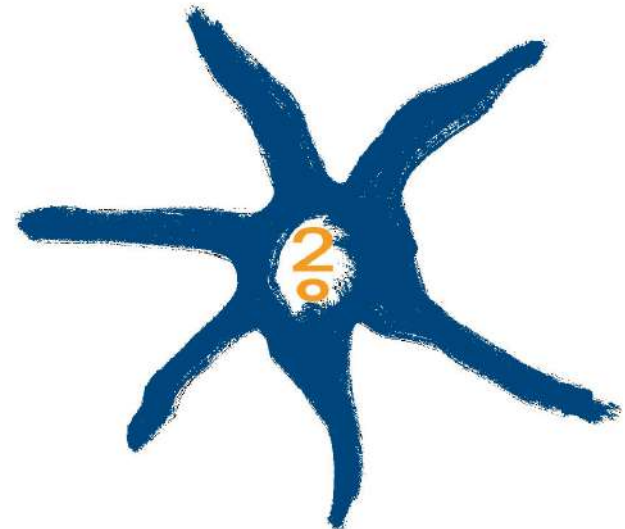
There seems to be three important themes that have an influence on the future of the cultural manager working with a cultural ecology concerned with tourism. These themes are as follows: investments in the cultural ecology; the role of education and research; and the role of the cultural manager in the cultural ecology.

1. The future of tourist oriented cultural ecology is dependent on investments on the prerequisites of experience production. This means that the development of cultural production is a part of the strategic planning and political decision-making. To make reasonable investments, it is crucial to decide whether the future of events is just one of the many industries that take advantage of nature, or something that treats nature with respect, if nature is considered as a strength in the future of event management.

2. The educational practices and project organizations seem to come closer in the cultural ecology. The boundaries between different actors are shifting and the roles of institutions are not that evident as they may have been. This means that there are better possibilities for the students to have real work life experiences during the studies. On the other hand,

this tight connection could also mean that there might be less space for innovative experiments, if the leading idea in R&D is the short term profitable business.

3. The role of the cultural manager in a tourist oriented cultural ecology is to make space for surprising ideas and combine ideas from different actors. The cultural manager should be able to translate the aesthetic experiences to new narratives. These narratives could then be used as an impulse while developing new prerequisites for experiences. Man made innovations and decisions are the elements that make one region attractive for a tourist. To make innovation possible and transform the innovation to realistic project plans is the task of a cultural manager.



**Volunteers as a Labor Resource
and Creators of Community Spirit
in Cultural Events**



7. Volunteers as a Labor Resource and Creators of Community Spirit in Cultural Events

Juha Iso-Aho

The year 2011 has been declared by the European Council as the European Year of Voluntary Activities Promoting Active Citizenship. The overall purpose of the thematic year was to encourage and support the efforts of the community, the member states as well as local and regional authorities to “create the conditions for civil society conducive to volunteering in European Union and to increase the visibility of the voluntary activities in the EU”. The timing seems convenient. Solidarity and sense of community, both of which seem to have disappeared from the modern society, and from which voluntary action as a form of human behavior has been thought to arise, are truly needed in the Europe of recession and falling national economies.

How the authorities on different levels have succeeded in their efforts still remains to be seen at the time of writing, but at least in Finland one cannot help noticing that something special is going on. Finland’s level is above the average when it comes to the percentage (37 %) of the citizens participating in volunteering (Pessi ja Oravasaari 2010). Moreover, the theme of the year has generated a remarkable amount of public discussion, seminars and research reports. Most of the discussion, however, has focused on volunteering in the social and health care

sector. Also other classical fields of volunteering, which have traditionally been more or less dominated by altruistic motivation on the part of the volunteers and conducted by strong national organizations, have been discussed.

This article is based on a larger publication (Iso-Aho 2011) that presents an overview of the concept of volunteering and provides a closer look at the present practices (tasks, recruitment, organizing, feedback) of volunteering in Finnish cultural events viewed both from the point of view of both organizations and the volunteers themselves. It also brings up the most common problems in the relationship between volunteering and the demands of the authorities. However, the ultimate purpose is to open a debate on the future of volunteering in cultural events. It describes some recent international trends in volunteering and changes in the values and ways of life behind them along the findings of Rochester et al’s *Volunteering and Society in the 21st Century* (2010). It includes suggestions in the form of fictional stories concerning what new volunteers could be like in 10 or more years from now.

Volunteering in Finland

Volunteering in the cultural sector stands out in many respects. In Finland the most common way to volunteer in cultural organizations consists of taking part in organizing festivals and cultural events. In this field volunteering is concerned with gathering new experiences, joining people with the similar interests and even getting a free ticket for a couple of hours’ work, rather than “helping out” or “working for the cause”. In most cases the nature of their engagement can be described as short-term volunteering very much based on personal interests. The following three perspectives of volunteering appear in the literature (see for example Rochester et al. 2010): non-profit para-

digm, the civil society paradigm and serious leisure paradigm. The final aspect seems to provide the best description of what volunteering in cultural events is about.

Can volunteering still be the driving force of event organizing in the future?

In a survey conducted in January-February 2011, we inquired the organizers of Finnish festivals about the used practices when organizing volunteering and also their views about the future of volunteering. The questionnaire focused on the volume, profile, tasks, rewards and recruiting methods of the volunteers. The big picture of the answers including 34 respondents was that festivals are highly dependent on the work force of the volunteers. Volunteers are not important only as relatively inexpensive workforce but even more as creators of community spirit inside the event organization and thus act as social glue between the event and the local community.

As far as the tasks of the volunteers are concerned it seems that most of the volunteers still carry out basic organizational tasks e.g. selling tickets, taking part in construction and demolition, working as security stewards and doorkeepers etc., which is quite natural, because these are the tasks for which usually quite small festival organizations do not have enough permanent staff. On the other hand, scholars have identified trends in volunteering already for 20 years described by Drucker (cited in Rochester et al. 2010) as “knowledge volunteering” or by Evans and Saxton as “the rise of the brain volunteering and the demise of the brawn volunteer” (Evans and Saxton 2005). These trends were hardly visible in the answers of our survey, even when asked about the future of volunteering in the next 10 years.

When recruiting volunteers for the festivals most festival organizations tend to emphasize the social benefits and special experiences offered by volunteering. The usual rewards, free entry to the festival, meals during work shifts, festival t-shirts and a staff parties, are also usually mentioned. Surveys from 1999 and 2011 indicate the increasing importance of material rewards. This may be partly due to the elevated competition for the time of volunteers with other forms of more or less “serious” leisure. Another reason is perhaps that modern short-term volunteers want better rewards than the traditional long-term volunteers, who were committed to volunteering for more altruistic reasons.

In Finland one of the most common topics around volunteering before and during the European Year of Voluntary Activities has been the taxation concerning fund-raising of non-profit organizations, which are using their members as volunteer workers and selling their work to companies or other non-profit organizations such as festivals. Also the increased rewards offered to some individual volunteers in non-profit organizations have occasionally aroused the interest of the taxman and other authorities. The line between unpaid and underpaid work is in some cases hard to define. The controversy between the concepts of active citizenship and equal terms of competition in the labor market seems far from settled.

Another aspect of this conversation is the rising concern about unpaid workers taking care of important tasks that should be the responsibility of the society. This conversation entered cultural field in the autumn 2010 when relatively low-paid Swedish cultural workers strongly opposed the idea originated by the Minister of Culture Lena Adelsohn-Liljeroth. She suggested bringing volunteer workers to the state financed cultural institutions in order to lower the costs.

The rise of professionalism has also brought about changes to the conditions and practices utilized in volunteer work at cultural events. In-

ingly complicated technical requirements, security considerations and the increasing amount of regulations and required certificates have decreased the possibilities of using amateur staff in the festival organizations. The nature of organizations themselves, most commonly among biggest rock festivals, seems to be gradually changing from non-profit to profit-yielding businesses.

Episodic, employer-supported, transitional, transnational, virtual and professional (knowledge) volunteering, not to mention volunteering of the third age and activism-like volunteering are not new things as such anymore. However, they still are in the position of challenging the "dominant paradigm" (Rochester et al. 2010), which sees volunteering as long-term activity organized by major government subsidized non-profit organizations with purely altruistic agendas and traditional values. This narrow view of volunteering is one of the reasons why the authorities are overlooking or even hindering the volunteer work in more informal and complicated forms, which are typical e.g. in the festivals.

On the other hand, cultural organizations also need to look into the mirror, if and when they are worried about the future of volunteering in their organizations. The motivations and expectations of future volunteers will probably be more complex and differentiated than today. The crucial thing is to find the forms of volunteering where the needs and aspirations of the volunteer in the best possible way meet the needs and objectives of the cultural organization. If these can be reconciled with development tasks and the ground rules of the local community and the society in larger scale volunteering can still be the driving force of event organizing in the next decades.



**Co-Operation and
Networks Supporting
the Independent
Cultural Field**



8. Co-Operation and Networks Supporting the Independent Cultural Field

Leena Björkqvist

This article is based on a larger study (Björkqvist 2011) that discusses the importance of co-operation and networks in the independent cultural field. Furthermore, the role of the cultural managers as developers of this field is being stressed. The study utilizes the Produforum project and network developed in Finland as a working case. The project was established in 2007 to support small scale arts and cultural operators, who do not fall under the state subsidy system, but instead form a so-called independent cultural field.

The aim of Produforum is to develop and strengthen the working conditions in the independent field. The work focuses on developing the skills and competences in cultural management and building networks. One of the key priorities of cultural policy in Finland in the 2000s has been the development of the creative industries. Both the reports and calls for action state that the creative content production and know how in Finland remains strong. However, fields with room for improvement concern product branding, distribution and marketing. The creative industry and cultural entrepreneurship have also been on the agenda of the European Union. Furthermore, Produforum represents in many respects the particular group of projects, which have been facilitated by the financing derived from the European Social Fund.

A special feature of the project consists of the Swedish language. Swedish is Finland's second official language and spoken by 5.4% of the Finnish population, that is less than 300 000 people. The fact that the Swedish speaking cultural operators form a minority has led to an increased cross-disciplinary cooperation and elevated cooperation between different sectors of society. The cultural managers are too few to form rewarding networks within one artistic field, e.g. within theatre. However, the language issue has not led to an exclusive policy. On the contrary, the activities and the networking remain multilingual and open to various cultural operators.

Produforum as a transparent network

This study presents and analyzes the five-year history of Produforum and how it has grown from one local project to cover the entire coastline of Finland. The analysis pays specific attention to the importance of a common working space. It also discusses how shared spaces form the actual core of the network. Finally, the way spaces function as a dense network of communication is discussed and those who are in less of a need of the network, also find contacts easily. Since Produforum is based on transparency and doing things together, co-authors have been invited to write this article. They bring their own perspectives to the projects and to the diverse world of networking.

The ways of working in the future are predicted through a discussion involving the changes taking place in the work culture. The present partners operate in knowledge-based organizations, where networking skills are essential. The young working adults, who have grown up with social media, the so called digital natives are changing the work culture. For them, the technical know-how is normal, whereas the following aspects form the priority: content management; developing social skills; the

ability to network and to be involved in the creation of networks. Moreover, a sense of community and peer sharing are vital. Telecommuting is also common and the difference between work and leisure time are increasingly blurred. Many features describing the Internet generation match cultural workers of all ages, particularly in the independent field, as these representatives choose their own ways of working, work tasks matching their values and colleagues. For many, the role of the “wandering expert” takes place in the beginning of a career and as young cultural managers.

The Future Focus for Produforum?

At some point, you might feel that this “wandering experts” nomadic state is built on uncertainty and thus a need/longing for both a regular income and continuity would seem important. In the independent field, however, an unlucky spiral often takes place due to the following factors: an uncertain employment situation; lack of planning; delay in marketing; a small audience; financial uncertainty. An uncertain employment situation follows once again, and so the spiral starts over again. This mobile potential of knowledge is vital, and therefore, it is important to develop the field to enable mobility, changes in work groups, and financial coping.

Future scenarios after the Produforum project have been developed in three workshops in the spring of 2011 according to the models used in the Tuottaja2020 project. From the proposals you can form a big picture of the whole production process, where an idea is being processed under good work conditions into a product or a service and consequently sold to the public. The cultural workers master the artistic work, but often lack contacts with accountants, graphic artists or contracting experts. Development was considered important in terms of networking, research and education.



It was also agreed that the wide-ranging and diverse objectives of Produforum have successfully included all artistic fields. However, in the future, one could focus more on concrete goals. The following questions could be posed: what is Produforum really good at, or good for, and what might its role be in the future? Does Produforum's strength consist of the cooperation between the cultural field and the educational sector? Or would it be most rewarding to strengthen the cooperation with the Finnish-speaking cultural sector? Or alternatively, should the focus be on increasing Nordic co-operation?

The co-operation between education and working life has developed immensely and big universities of applied sciences have already developed policies for information production, together with the universities. Herein lies the challenges for the Swedish-speaking cultural field, as education in arts and cultural management remains sparse and yet located in many different locations. So far, we do not have a cluster of cultural operators, education, and research in Swedish in Finland. At the same time, the mapping and development of the creative industries is very active in Finland.

How to develop further?

During the 2000s, the development needs of the creative industries in Finland have been identified, working groups have been set up and because of them, development projects have gained support. These projects have met the following needs: they have developed the business knowledge in the field; created business incubators, supported cultural export; and organized training for cultural managers, agents and managers. Furthermore, the projects have created branch-specific networks and developed cultural services within the applied arts. The challenge remains in the fragmentation of the development work and, therefore,

the authors' proposal is to gather all these operators and set up a development center for cultural know-how, what was already proposed in 2004. Furthermore, the content should be especially directed towards cultural production, thus, creating a center of excellence in cultural management. In addition to working as a center for research and development, it should be connected with agencies providing knowledge and services in the cultural field.

**Future Thinking as a
Pedagogical Challenge**



9. Future Thinking as a Pedagogical Challenge

Laura-Maija Hero

This article is based on a larger report (Hero 2011) that deals with the future scenario work, and that tries to find the pedagogical challenges encountered in the future workshops. The following questions are posed: what encourages the students and professionals think of the future? What kinds of methods best support increasing thoughts concerning the future? The future scenario workshops were seen as a method to motivate people to proactively build their own future. The aim of the workshops was to increase shared knowledge and facilitate the participants' own experiences and bring latent thinking visible. The participants were seen as experts in their own fields, as most of them had been working as cultural managers for several years.

In Cultural manager 2020 project, 24 future workshops were conducted by employing creative methods in 2010-11. Participatory methods were used to encourage the participants to take part in creative work and to share innovative visions to build future images. The workshops were observed and videotaped, and the workshop coaches and participants were interviewed to gather research material for this report. The research material also includes the answers of two questionnaires and the output of the workshops: material related to future scenarios (texts, videos etc.).

Creative methods

The key methods to conduct future workshops were as follows: "the weak signals' workshop"; "the tale workshop"; and "the digital workshop". In the weak signals' workshop, the participants were asked to collect weak signals and subsequently a deductive analysis was made together. In the tale workshop, the participants were asked to relate to a person and to write a story about this persons' day in 2020. In digital workshops (video workshops) these stories were edited with Windows Movie Maker to form audiovisual future scenarios. Several other methods were piloted, for example several months' long multi-method workshop and movie script workshop.

When creative methods are used to build future images, it is obvious that we are not looking for one truth. The polyphony of the views and visions provided a challenge for the workshop coach: it is important to hand over the mandate of the expert to the participants and let the participants openly share his insights and experience. It is important to free the participants from repeating the jargon (words) used by their superiors or gurus in the field, and encourage to reveal the true voice of the participants.

It seems that the most important learning outcome from the workshops were that you can actively influence your own future, and thus build your own future. Simultaneously, one can also indirectly build an industry's future. We are not randomly drifted into the future. We should know our customers wants, needs and the trends as well as other insights in the consumer markets. Proactive thinking of the future is one of the most important ways to direct our actions in the professional field and, therefore, we all can participate in building the field of culture. Thus, our own proactivity requires our initiative so that we ourselves take responsibility for the consequences of our choices.

Proactive future for cultural managers

Embedding thinking of the future into the university studies would be very important. The future professionals should have practiced proactive future work already during the university studies and it should be an integral part of their competence portfolio. By actively searching for the shared knowledge concerning the future is of utmost importance also because of the consequent risk minimization in the field of culture and for building a strong base for innovation. The future workshops as conducted in the Cultural Manager 2020 project could easily be applied into other fields, as well. A cultural manager could be the facilitator of the future workshops. Moreover, the professional identity of the cultural manager is built on motivating others for their best performance. This know-how should be included in the studies of cultural managers by embedding it explicitly into curricula of the Finnish Universities of Applied Sciences. That way the spark concerning thinking of the future could be ignited in the fields of culture and thus the future could be more predictable.

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CULTURAL MANAGER 2020. Visions of the Future. (2011)

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Cultural Manager 2020

- A Joint Venture of All Finnish Universities of Applied Sciences educating Cultural Managers:

Helsinki Metropolia University of Applied Sciences

Helsinki Metropolia University of Applied Sciences, Finland's largest university of applied sciences, educates the professionals of tomorrow in the fields of culture, business, health care and social services, and technology. Metropolia's business idea is to provide know-how and innovation for people's work in the future. By 2014, Metropolia aims to be the most esteemed university of applied sciences in Finland and the learning community with the best ability to renew itself. Metropolia is an innovator in higher education. Through cooperation Metropolia discovers new ideas and solutions to build a better future.

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HUMAK University of Applied Sciences

HUMAK University of Applied Sciences is the leading educator and developer in the fields of humanities and pedagogy and cultural management in Finland. It operates through a nationwide network. In the field of the humanities and pedagogy, HUMAK offers a Bachelor's Degree in Civic

Activities and Youth Work (210 ECTS/3.5 years) and in Sign Language Interpreting (240 ECTS/4 years). In the field of culture, HUMAK offers a Bachelor's degree in Cultural Management (240 ECTS/4 years).

HUMAK currently offers a Master's degree in NGO and Youth Work (90 ECTS/2–2.5 years) and in Cultural Management (together with Metropolia UAS) as well as Sign Language Interpreting (together with Diaconia UAS). The master's degree in NGO and Youth Work can be completed while working full-time. During the contact periods included in the degree programme, instruction takes place in Helsinki.

HUMAK also offers continuing education and extension studies in the form of adult education, retraining and upgrading of qualifications, specialization studies, open university instruction and other extension studies. In English HUMAK is offering two M.A. degrees: EUMASLI (European Master in Sign Language Interpreting) and Youth Work and Social Equality.

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Mikkeli University of Applied Sciences

Mikkeli University of Applied Sciences (Mikkeli UAS) is a modern higher education institution, offering high quality education and more fields of study than any other university of applied sciences in Finland. There are 19 degree programmes, of which three in English. Mikkeli UAS also has nine Master's degree programmes. Mikkeli UAS also offers adult

Novia University of Applied Sciences

Novia University of Applied Sciences offers multidisciplinary higher education with a practical orientation, training professionals for expert and

development posts. There are 34 degree programmes leading to a Bachelor's Degree. Four Degree Programmes run entirely in English: Environmental Engineering in Vaasa, Integrated Coastal Zone Management in Raseborg, Nursing in Vaasa and Maritime Management in Turku.

Novia UAS has about 4000 students and a staff workforce of 400 people. Novia has five educational units or campuses in Jakobstad/Nykarleby, Vaasa (Seriegatan and Wolffskavägen), Raseborg and Turku.

www.novia.fi

Cupore - The Foundation for Cultural Policy Research

Cupore (The Foundation for Cultural Policy Research) is a forum for discussion and debate on cultural policy issues both in Finland and elsewhere in the world. Cupore not only supports and carries out research and development work but also monitors and assesses information from reliable sources, processes that information and transmits it to the relevant bodies and organisations. Cultural diversity is the guiding principle behind all these activities, i.e. the analysis and assessment of the pre-conditions involved in creating cultural diversity as well as those limiting it at both the national and international level.

Cupore was founded in 2002 on the initiative of the University of Jyväskylä and the Finnish Cultural Foundation. The Ministry of Education and Culture was one of the initiators behind the establishment of the Foundation and is responsible for the financing of its research projects. The purpose of the Foundation is to monitor developments in both Finnish and international cultural policy and to promote research in the field. To implement its mandate the Foundation maintains a research centre by the same name and is known by the acronym CUPORE. CUPORE's mandate includes the production and dissemination of reliable informa-

tion applicable to cultural policy decision making and the promotion of important research and expert opinion by way of research projects and training in the field.

www.cupore.fi

TAKU - The Art and Culture Professionals' Trade Union

The Art and Culture Professionals' Trade Union (TAKU) in Finland supervises the interests of those employed in the fields of art and culture. Members include, among others, cultural producers, municipal and state cultural and arts administration personnel, directors of cultural offices and centres, event directors, project experts, personnel involved in voluntary cultural activities. TAKU also has private artists and self-employed professionals as members. Students may join TAKU during their studies. The feeling of solidarity among this varied but highly competent group is a very important aspect of union membership.

The TAKU members are protected in case of unemployment or lay-offs, and they receive information and guidance in employment related issues, they have the opportunity to apply for grants. TAKU's special tasks include getting involved and having a say in cultural and educational policies. The union takes a stand on, among other issues, matters related to cultural administration and funding, and education in the fields of culture and art. Structural changes in the field and the change from traditional working life to temporary work situations, freelancer positions and entrepreneur work are central focuses for the union's supervision of interests. TAKU arranges training, seminars and other meetings and events for the members.

www.taku.fi

CIF - Creative Industries Finland

Creative Industries Finland (CIF) provides information and services for creative industries developers, policy-makers and key interest groups. It publishes news, facts and figures that support the understanding and development of the creative economy as well as provide bases for foresight. Annual events and workshops provide platforms for networking and coordination of development activities nationally and internationally.

CIF was launched in 2008 as a coordinator for the national development programme for business growth and internationalization in the creative industries 2007-2013, a program directed by the Ministry of Education. It also coordinates and supports the realization of 10-20 development projects funded from the national development project.

www.luovasuomi.fi





Will everything change for the Future Cultural Managers in Event Production? What is the production network like for event producers in 2020? What kinds of challenges do cultural managers face in the future? What kind of education do cultural managers need? What are the pedagogical challenges in futures thinking?

Cultural manager 2020 -project predicts the state of event production network in 2020 and aims to recognize future challenges with respect to competence. The highlighted viewpoints consist of both cultural managers' insights as well as the views of the surrounding professionals. The project is carried out by Helsinki Metropolia University of Applied Sciences and is co-financed by the European Social Fund.

This report summarizes the work done in Cultural Manager 2020 during first two years of the project. It is an evolving document: it was first published in October 2011 and it will be published again in 2012. We hope these articles give you an impulse to proactively search for your own future and involve your colleagues and students in futures thinking.

LISÄTIETOJA: <http://tuottaja2020.metropolia.fi>

