

SSHRC: Knowledge Synthesis Report, October 2015

Training of Management in the Arts and Culture Wendy Reid, Audrey-Anne Cyr and Renaud Legoux, HEC Montréal

Key Messages

The arts and cultural sectors are sources of community and social well-being and international recognition for Canada. They provide cultural and symbolic identity for the country. They also generate employment and economic impact in communities. So we have proposed a study of the literature on arts and cultural management guided by current changes in the environment to understand how the structure and dynamics of the field are evolving. What changes for pedagogy emerge from the field as it evolves?

Ideas about art and the values of management have made uneasy bedfellows since the formal introduction of arts management in the mid-20th century. Intended by funding organizations as a solution for sustainability by funding organizations at the time of its introduction, arts and cultural management training also provides legitimacy for arts managers in a world dominated by business logics. But the training field has an uneasy relationship since many programs are found outside of business schools. This separation seen potentially as 'loose coupling' may be a coping mechanism for the field to digest the business logics without excessive intrusion. The organizations also have complex dynamics that can be challenging to solve.

The study and training of arts and cultural management has seen tremendous growth throughout the world in the last several decades. However, a number of paradoxes appear throughout the published texts of the field which is not surprising for this field. Balancing paradoxes is a necessary management skill in the field. Five paradoxes were found in this literature which provide insights regarding the developments in the field and recommendations for future training of these managers.

1. Art versus management
2. Research led versus practice inspired pedagogy
3. Arts and culture versus creative industries
4. National or international 'professional' accreditation and standards versus regional orientation
5. Institutional versus entrepreneurship and innovation

Ultimately those being trained as managers in the field need to be nimble and creative in finding solutions. They need to understand the generalities of managing creative people while being respectful of long traditions, of the specificities within individual arts disciplines and of local and regional cultures. Training for this flexibility could be informed by recent research about complex and pluralistic organizations as well as entrepreneurship and innovation and somewhat less about traditional business logics. Technical skills are necessary in the field but a larger sense of the role of the arts and their potential for social cohesion is also important. Both new enterprises and established organizations need to be kept in mind as training evolves. How tuition fees affect access to this training may have some influence on how many and how diverse the student population could be in this field. Fees and income for most artists are rarely munificent.

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Executive summary

The arts and cultural sectors are sources of community and social well-being and international recognition for Canada. They provide cultural and symbolic identity for the country. They also generate employment and economic impact in a community. So we have proposed a study of the literature on arts and cultural management with an eye to changes in the environment to understand how the structure and dynamics of the field are changing. What changes for pedagogy emerge from the field as it evolves?

Ideas about art and the values of management have made uneasy bedfellows since the formal introduction of arts management in the mid-20th century. Initially promoted by newly created arts councils in the US, Canada and the UK as well as corporations who wished to expand financial support of the arts, the notion of arts management was intended to stabilize the sector. Since this time, the number of arts management training programs and specialized journals has increased exponentially. However, the solution has not been that simple. Researchers have observed that paradoxes are an important feature of the field rendering our understanding of the field as extremely complex. Despite impressions that paradoxes are paralytic and filled with negative tensions, the field lives with this balancing act regularly. Managing tensions is a key skill learned by managers in the field.

The feature of this synthesis is an exploration of the paradoxes that have emerged from an historical study of the major publications from the early years of the field. The practical aspects of these paradoxes is outlined here:

1. Arts versus management:

In early years, artists and early managers in the field found the application of managerial logics to the dynamics of art production and dissemination uncomfortable. But a number of legitimizing mechanisms emerged early and have supported the development of the field as management became defined in terms of the field itself. The first training programs were mainly situated in prestigious business schools like Harvard and UCLA. Key texts of the period provide both past history of managers in the arts as well as business management history and theories. Some of these texts remain popular today but more recently others have applied ideas such as theories of strategy from Michael Porter to the field. The legitimizing process continues.

However, numerous other texts through the years have provided rich portraits of organizational dynamics that are not rational and appear very contradictory, demonstrating the challenges of a straight application of rationally based business theories to the field. As well, the non-profit form is dominant in the arts field and this provides other logics as explanations.

The study and training of arts and cultural management has always been placed as a special program apart from other management contexts. In many schools, it is placed in arts faculties. This separation appears as ‘loose coupling’ that may protect against the influence of business and the conflict of values with those of art.

Recommendations:

- a) Arts management programs should continue to recognize the complexity of management in the field and ensure teaching tools that help balance and manage the paradoxes and complexities.
- b) Opening up to management theorizing that looks at pluralistic organizations may help to understand the dynamics of the field and assist students and managers to consider their dilemmas more appropriately.
- c) The continued dominance of managerial logic in the field is a topic to be understood since these people are employers and funders.
- d) Remaining in separate programs may help enrich the field since many are found in schools outside of business faculties.

2. Research led versus practice inspired pedagogy:

Reluctant managers in the arts field have often reported a preference for hiring graduates that have extensive work experience. Faculty also talk about the potential for great enrichment by experiential learning. In fact, in certain circles there is resistance to management theorizing and research (AAAE). However, many in management schools will argue that pedagogy led by research is superior and generates critical thinking. It may also provide new insights that enable innovation and better solutions. Clearly both are useful, but this tension may be related to the previous observation of loose coupling. Experience in the field presumably provides orientation to the institutionalized norms and ensures a continuity of the logics interior to the field itself without too much interference from other logics.

Recommendations:

- a) A balance of research-led pedagogy and applied exercises and internships appears to be an appropriate balance.
- b) Research-led pedagogy should take advantage of the recent insights available regarding pluralistic organizations in order to understand better the complexity of the field.

3. Arts and culture versus creative industries:

Recent policy and research focus on creative industries and creativity has produced a broader and more generalized theorizing of creative organizations. It has become a substantial research field and the findings enable an analysis and descriptive view across arts disciplines and corporate forms. It separates itself from the normative tone of the teaching texts and general promotional and protective stance that the arts sector adopts. Its point of view may well bridge the separation that has occurred between the arts and the cultural industries. As compared to arts management, there are no teaching texts on the creative industries. However, entrepreneurship supported by several texts has become a pedagogical topic in the field of arts management training and this may be the response that is the most useful for the field at the moment. The new presence of creative industries may be a break through or a distraction. What is its relationship with arts management training?

Recommendations:

- a) Teaching texts that transfer the insights in the creative industries to application would be a worthy investment in order that those in arts management training may take advantage of the insights.
- b) Complex cases that provide those same insights are increasingly appearing. More would be welcome.

4. National or international 'professional' accreditation and standards versus regional orientation

From early days, the notion of professionalization has been discussed. However, judgement is ambiguous or even conflictual about how standardized and accredited the field should become. In Europe, the potential homogenizing effect of the Bologna Process has moved this notion forward, but researchers have commented on how it creates insensitivities to the local language and systems. However, even without full agreement about accreditation across the US, those in that country argue for greater knowledge about international culture and systems in order to respond to the increasing internationalization of the art field.

Recommendations:

- a) Teaching texts and cases that provide insights about managing at an international level would support creating sensitivities and diplomacy.
- b) Developing cases that transfer important teaching concepts into local contexts would enable appropriately local understanding.
- c) Teaching management emerging from Western applications may be limited in regions in the Global South and elsewhere not traditionally resourced like the West.

5. Institutional versus entrepreneurship and innovation

Teaching creativity and innovation has certainly become a major interest in business schools and in most industries. It is being applied across many fields and understanding the techniques of creativity generation may help with responding to change as is often required in the field of arts and culture. However, the specificity of the disciplines and organizational structures in the arts and cultural field may be lost as a result. As well, while entrepreneurship is an important phenomenon in the field of the arts and culture and has been for decades in North America, an extensive number of established organizations also exist. Training for management in those organizations as well as for entrepreneurship involves differences and similarities and there may be special considerations that programs need to develop to ensure that these differences are part of the curriculum.

Artists who have traditionally been trained for high performance careers may still need that training but allowing for exposure to other entrepreneurial and career management notions may well aid in their ability to find career solutions and art expression.

Recommendations:

- a) Entrepreneurship and innovation should be a part of every curriculum, but so should management for established arts and cultural organizations.
- b) Techniques of creativity may be useful for managers in all disciplines in the field, however, there should be caution to ensure insight for each discipline and its history of practice in order to ensure authenticity in creativity.
- c) Exposing students in professional arts schools to principles of entrepreneurship and career management will be useful, but caution needs to prevail to enable high performance achievement.
- d) Principles of social innovations and understanding the potential role of the arts in social cohesion and health would also be useful to teach to both artists and arts managers. This approach builds on entrepreneurship but also shapes a different notion of the definition of art.

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Key Findings

I Context and Issue:

Arts and Cultural Management – Paradoxes to Manage

I a) Historical Orientation

Ideas about art and the values of management have made uneasy bedfellows since arts management was formally introduced in the mid-20th century (Chiapello, 1993). Their place together in European and North American business schools in the 1960's was a challenging notion for many in the art world. Development of this paradox and the justification of the separation of research and training in arts management separate from the management field has been a project for several decades throughout the Western world (Chong, 2000a, Suteu, 2006a). Despite this tension and a terrific expression of concern about the influence of management values on the nature of art (Chong, 2000a), the enthusiasm for training managers and studying management in the arts and cultural sectors has grown exponentially around the world. The inclusion of management functions in arts organizations in the US, Canada, Great Britain and Australia began in the 1960's in response to external pressures for accountability and legitimacy from foundations and newly established government agencies like the Canada Council for the Arts, the Arts Council of Great Britain and the National Endowment for the Arts in the US (Peterson, 1986).

Further influence for a managerial orientation in arts organizations came in the US from the founding of the non-profit organization Business Committee for the Arts by David Rockefeller in 1967 as a means to extend support for the non-profit arts in the US in collaboration with the NEA. One of its major activities placed retired executives with arts organizations to assist with business expertise. In Canada, the Council for Business for the Arts was founded in 1974 with the objective: 'to encourage strong relationships between business and the arts in order to strengthen our cultural institutions, support our artists and improve quality of life for all.' In Britain, the current Arts and Business campaign as part of Business in the Community association reflects a parallel concern for business implication in arts organizations.

Perhaps some subconscious desire to protect art from these powerful influences – a loose coupling (Orton and Weick, 1990) - kept the field apart from developments in the mainstream management world as it evolved through the 20th century. Having been liberated from economic dependence as employees or contractors to aristocratic patrons during the late 18th and through the 19th centuries (Shiner, 2008), artists had attained separation from the mainstream – the *bohemian society*. From this vantage point, they were free to critique society (Chiapello, 1993, Chiapello, 1998). This independence has remained through the 20th century.

However, while financial support from government, foundations and corporations developed throughout that period, artists evoked a romantic and idealistic notion of earlier patronage that was supportive of unconstrained artistic expression. Western democracies need accountability for the use of public funds, and artists and artistic organizations were inevitably pressured to accept in their midst management practices that had become a legitimized field of academic study during the 20th century. Inherent in management are ideas of budget control, planning and efficiency, all of which appeared heretical to the creative priorities of artistic expression. Numerous tensions and paradoxes emerged in our study of this field: marginalization versus mainstream, differences and similarities, experiential and applied training

versus descriptive and critical research, non-profit structures with social mission values of cohesion, healing and development versus commercial success as found in the cultural industries.

Early justifying calls argued that management was a process to support artistic achievement, building from the legal and contractual relationships between individual artists and the organizations that produced or presented their work (Taubman, 1969). Some teaching textbooks continue to argue the same point of view (Byrnes, 2015, Rosewall, 2014).

Other teaching texts further justify inserting management into the production of art by providing evidence that managers have been present in arts production for centuries (Byrnes, 1992, Pick, 1980, Rosewall, 2014). Peterson (1986) however, describes the older style managers as *impresarios* as opposed to arts administrators or arts managers. *Impresarios* were often knowledgeable artists or connoisseurs who had social connections and charismatic personal style that benefited the organization and the artists. The arts administrator, according to Peterson, conforms to the norms of managerial thinking and accounting systems – a kind of bureaucratic and managerial logic. The difference is important and reflects a drive for professional status in management in the arts and cultural field (DiMaggio, 1987b), albeit contested over the years.

Along with the early training developments in the US (Harvard University Summer School of Arts Management, UCLA, and Yale University) and Canada (York University), arts management had a presence in the curriculum in major business schools in France (HEC Paris), in Britain (City University, London) and Australia in the 80's and 90's. Also in the late 80's and 90's, European art and cultural production transferred from government services to separate associations or foundations (Cavenago et al., 2002). This new approach in Europe provided incentive to train cultural managers. In Asia, cultural management training has also grown quickly in the last decade in professional artist training institutions and business schools. China has over 100 (Zhang, 2015) and Korea has over 60 programs, also in response to government funding of the arts. Japan's association has 200 members. The movement has become well established throughout the world.

Another challenge to the separation of arts management training from the mainstream developed. Starting at the policy level in the 90's in Britain and Europe, a broader field definition was being studied by a group separate from traditional arts management scholars and trainers, under the title 'creative industries' to include creative professionals and types of organizations that produce creative and symbolic outputs (Jones et al., 2015). The focus moved beyond the non-profit arts sector to include commercial and technology creative sectors. It stretched the understanding of art and creation, management and organizational dynamics in the domain. In consequence, the field of cultural management may be in the process of being radically redefined. The definition of activities included in the creative industries varies according to the public policy body in Europe and the US (Jones et al., 2015). As yet, few teaching textbooks have been specifically generated for use in management training programs for creative industries. In contrast to training management for the arts as a response motivated by funding and legitimizing pressures, these scholars arrived at the study from a different point of view – high level theorizing of a phenomenon that was unexplained and intriguing. It is providing a useful terrain to evolve theoretical ideas in the field of management and hence, develop flourishing academic research careers.

More recent textbooks in the field of arts management have taken this development as an opportunity for pedagogy and perhaps as an interpretation of the need for change, with a focus on entrepreneurship and

innovation. As well, a number of newer programs oriented to the broader creative industries have appeared in both Europe and North America. Most notable in Canada is the program at Ryerson University in Toronto where a cross-disciplinary ‘creative industries’ program has been in place for about five years.

Ib) This study

We chose an innovative approach to study the field to understand its development. We read teaching textbooks, the few research handbooks in the field, studies and comments on the nexus between practice and pedagogy in arts management and surveyed the topics found in the specialized scholarly journals that have attempted to legitimize the field from its early founding.

Most studies of the field either survey the managers or study the content and structure of the training programs. Our survey of texts provided a more nuanced understanding of what has been transferred to the field from mainstream management as well as how the field has attempted to configure theorizing within itself. As a result, this taking stock exercise provides insight into some of the underlying tensions within arts and cultural management training.

Table one provides an historical overview of these texts, mapping the major publications and journals that address research and training in the field, both in North America and in Britain, Europe, Australia and Asia. Second, a number of key themes in arts and culture management, stated as tensions or paradoxes, are discussed to develop a more nuanced understanding of the terrain.

Often paradoxes are seen as problematic and difficult to solve. According to Lampel et al (2000), this is a feature of the cultural sector. They argue that managing in the sector, therefore, requires an ongoing balancing act. Learning to manage paradoxes becomes a key skill for arts and cultural managers and with that skill, paradoxes are no longer an impassible problem inducing paralysis, but rather become a regular management task. Given the sector’s affinity for paradoxes, discovering such tensions in the literature is a natural emerging view of the field and one in which we are quite comfortable.

II Implications of our results:

Paradoxes to manage in the Arts and Culture sector

As promised in the introduction, we present several paradoxes that have evolved through time in the field of arts and management training, in association with some practical issues to consider as the field develops further.

1. Management versus art:

Does the study and practice of management still need to be justified as an intrinsic part of art production activities? How linked should management training be to the training of professional art practice?

With the development of the field in the mid-60’s in the US and UK, funding sources from government and corporations brought pressures to insert business practices into arts organizations. Since then, numerous efforts have been undertaken to justify either how management has been a part of arts through history or how it is an appropriate application of certain management theorizing. All of this has taken place, however, in a separate track of pedagogical effort, distancing the field from main stream management. Perhaps the field has itself preferred the separation as a ‘loose coupling’ gesture where, as has been seen in other organizational contexts, the internal culture of an organization is protected from overbearing environment influences that attempt to shape that internal culture.

2. Research led versus practice inspired pedagogy:

Where and what to teach as specialized arts and cultural management and what to teach as general management? How practical or research led should the training be for management in this field?

Innovation is usually fuelled by research and the resulting insights. As the world changes, questions of sustainability are renewed in the field of the arts. Making use of management research literature may provide support for fuelling that change. However, there are tensions in the field about how useful theorizing is for the continued well-being of the arts and many call for training that is grounded through internships in the field and trainers with direct experience in the field. The tension of theory versus practice is both helpful and limiting to the openness to new ideas.

3. Arts and culture versus creative industries:

What is arts and cultural training and what is training in management of the creative industries? Is there a difference or can arts and cultural management become part of a larger field of creative industries and still maintain the specifics of its application?

It is currently difficult to tell whether the arrival of the creative industries and creativity as a research and training focus is a major break-through or a distraction or an avalanche that will eliminate the field of arts management altogether. Certainly, it helps to bring the study of a wide variety of cultural organizations and their dynamics into the mainstream of management research, but it may bury the study of discipline specific practices. Whether the loose coupling will continue to support the separation of the study of arts management in non-business school locations remains to be seen.

However, younger artists and managers are anticipating flexible careers that cross disciplines and sectors with shorter stops in any given place. Part of management training for these students may need to clarify specific values and distinguish ways of doing within a range of sectors. Recent research on managing creatives provides possibilities for new understanding across sectors.

4. National or international ‘professional’ accreditation versus regionally inspired craft focus:

How regional and specific should this training remain or should there be a formal professional standard applied to all training in arts and cultural management worldwide?

Given the extensive growth of arts and cultural training programs in China and Korea in recent years, how applicable is training for a Western context of art production? And how different should training in North America and Europe become?

Teaching arts and cultural management remains a balancing act of local and international. Developing literacy about national systems, funding and culture can enable more varied and effective careers that cross into distant cultures. But programs that adapt to local contexts ensure cultural competence for domestic students. Having a greater sense of different points of view can support resilience and flexibility, and is also part of learning to be.

5. Institutional versus entrepreneurship and innovation:

How can management reflect the increasing variation of art production activities in both the commercial, non-profit and social service domains of society? How can arts and cultural management training reflect both the institutional structures and entrepreneurial nature of arts and cultural production? How non-profit or commercial are arts and cultural activities?

In most Western contexts the non-profit arts field is not growing and it may be in a decline. However, the presence of established organizations continues in the field, although employment prospects for younger artists may be somewhat limited within these organizations. The younger generation of newly minted artistic professionals is not necessarily able to access traditional sources of funding from either the public or foundation sectors to support their entrepreneurial impulses. The non-profit corporate form is questioned both because of its weighty control by boards of directors and because of options elsewhere in the for profit sector. Providing skills for moving out of the funded non-profit sector might support the careers of many new artists.

III Methodology

This study contrasts unusually to others about the field. Typically scholars have surveyed current managers employed in the field. Earliest was a study commissioned by the National Endowment for the Arts undertaken by Paul DiMaggio (1987). Follow-up studies have found some changes in the attitudes toward training for management in the field (Martin & Rich, 1999) and what types of program best serve the field (Rhine, 2007).

Other studies have looked at the programs available in the US, Canada and Europe (Colbert, 1989, Evrard and Colbert, 2000, Rhine, 2015, Sternal, 2007, Suteu, 2006a). These studies have pointed out challenges and historical trends. However, none have viewed the field through the lens of the teaching texts used through time. They provide an opportunity to interpret the concerns and tensions of the field, and how the field structured itself – initially through teaching and later through research.

We began by reading and analyzed textbooks about arts and cultural management as well as the key research handbooks on arts management and creative industries.

As a second, we read and analyzed publications that considered the definition of arts and cultural management, its pedagogical underpinnings and questions and criticisms of the training in the field. These included books and articles in the specialty arts management journals over the years, particularly in the *Journal of Arts Management, Law and Society (JAMLS)* and the *International Journal of Arts Management (IJAM)*. This review of articles started with the initial editorial in JAMLS in 1969 (Taubman, 1969) the major surveys of managers (DiMaggio, 1987b, Martin and Rich, 1998) as well as pointed questions regarding international cultural literacy (Dewey and Wyszomirski, 2007) or accredited training programs across Europe (Suteu, 2006a).

We first mapped the history of the field in a table to identify the dynamics of field construction. Then we identified tensions and paradoxes in the readings that have shaped the evolution of the field. While listed briefly above in the study implications, they are discussed in detail in the following section after an overview of the historic phases of field development analyzed in Table One. A reference list ends the report, with an annex describing the various specialty journals.

It is important to note that we did not include texts on either arts marketing or museum management. Each of these are certainly pertinent to a study of arts management and will be undertaken in a further stage of the study. From what we do know, however, they, too, are subject to similar paradoxes as part of the field of arts management. Many of the texts spoke to arts marketing and many included museums in their definition of arts management.

IV Results:

Mapping the field's history

Paradoxes to manage in training of arts and cultural managers

IVa) Mapping the field's history

As a review of the historic literature on arts and cultural management, Table one demonstrates the evolution of the field through its texts and journals. We categorized publications according to seven stages in the development of the field. The earliest traces are found in the 1960's. We also divide the publications according to their purpose, as textbook, research handbook, case study collection or reflections on training in arts and cultural management. This analysis allowed us to characterize the nature of growth, institutionalization and field configuration.

The table indicates that the quantity of publications over time responds to a significant increase in interest in the topic of arts and cultural management. In the following discussion, we identify key factors that distinguish each phase.

Following this description, we highlight the paradoxes or tensions that emerged from the readings as perspectives to provide a more effective understanding of the dynamics of arts and cultural management training.

1. Pioneers and calls to action (before 1980)

The first text books and management journal articles appeared and the earliest programs were established in a pioneering phase prior to 1980. Numerous influential calls to action occurred through this time, from the private and public sectors as well as from prestigious business schools.

In the post-WWII period in North America, Britain and Europe, a large number of arts organizations had been established as non-profits, but in the 1970s they were still lead and managed by their artistic founders. Institutional foundations for funding of the field, such as arts councils and charitable foundations, had been established across most Western countries. Such public support came with pressure to include management controls in these non-profit arts organizations as a means to ensure appropriate accountability and legitimacy. As well, business was expanding private support to the arts and also pressing for training in management for the field (Rockefeller, 1965). Articles published in Harvard Business Review (Raymond and Greyser, 1978) and the California Management Review (Adizes, 1972) were symbolically important flags to both fields of management studies and arts management.

Some business scholars were interested in the field and, at Harvard and their Summer Institute and at UCLA and their Management of the Arts Program, developed solid insights into the organizational dynamics of arts organizations. Both programs have since ceased to exist, demonstrating the lack of sustainable institutional legitimacy beyond the individual scholars involved at the time. Other key players, such as Alvin Reiss were former managers who had moved into academic centres to teach management to the field. Establishing these programs required individual charismatic efforts by entrepreneurial founders who persuaded authorities to foster these somewhat marginal start-up programs.

As well, a number of lawyers who worked in the entertainment field felt that a journal would be useful to the field and started the Journal for the Performing Arts to comment on the nature of organizational life in the arts and cultural field. Over time, this journal has morphed into the Journal of Arts Management,

Law and Society (JAMLS). Although still not classed and rated in the Journal Citation Report, it forms the spinal column of documented history of management preoccupations for the field. Its longevity has served as a data source for a master's thesis that observed how management discourse and knowledge developed in the field (Morgenstern, 1997).

During this period, the first teaching texts were compiled. They were not specifically conceived books but were rather compendia of short essays (Reiss, 1970) or cases (Raymond et al., 1974) written for community arts councils (educational newsletters) and teaching programs (products of student work).

Of academic significance was the founding of the Journal of Cultural Economics in 1979, which has become an important reference within the economics field for reflections on arts and cultural phenomena. Initiated by economists who were already well established in their academic careers, these pioneers were motivated by new perspectives and dreams of transforming the study of economics (Discussion topic at the 2014 conference for Cultural Economics). JCE previewed later efforts in the 80's where legitimizing markers such as journals and stand-alone textbooks began to be laid down to establish a serious academic field.

2. Constructing the foundations (1980 to 1989)

During the 1980's there was considerable growth in new arts organizations, particularly in Canada, paralleled by a growth in public funding due to a policy interest to ensure that Canadian and Quebec voices reached the stage in dance, theatre, and music.

In terms of the field of study and training, the 1980's was also a major period of initiative and reflection on the nature of the work. The market for training was growing and much infrastructure had to be put in place to enable the field to really have an impact.

Several important charismatic leaders established their training programs in universities, including François Colbert at HEC Montréal, Joan Jeffri at Columbia University, New York and John Pick at City University, London. They also provided extensive leadership in the field. All contributed textbooks that provided clear descriptions of the field, and interpreting certain mainstream management concepts into the practice in their books. Pick and Jeffri wrote books in arts management each reflecting their specific contexts (Britain and the US) (Jeffri, 1983, Pick, 1980) and Colbert has written and co-authored several books on arts marketing. Colbert's books have been translated into numerous languages demonstrating an appetite outside of North America and Europe for an understanding of arts marketing. All of these pedagogical leaders came from the practice and study of art and their books reflect that knowledge and experience.

A number of books appeared in the 80's that were the result of collaborations and commissions by institutions. The extension services at Amherst College commissioned two books that either address artists in the community (Dreeszen, 1988) or arts organizations (Dreeszen et al., 2007). As well, the Massachusetts Arts Alliance commissioned a book for small arts organizations (Clifton et al., 1988). All are concerned with community, reshaping marketing ideas in the texts into an audience development orientation. The text created for arts organizations at Amherst College has become a staple in the field and in 2007 was available in its 5th edition.

In tandem with texts for teaching arts marketing and audience development, key players provided reflections on the need for training arts managers. Commissioned by the National Endowment for the Arts in the US, Paul DiMaggio at Yale University undertook and published a landmark study of experienced, senior arts managers in a range of disciplines and roles, weaving into his analysis of the data questions about how the field might be attempting to professionalize (DiMaggio, 1987b). At the same time, the Canadian Association of Arts Administration Educators (AAAE) undertook a similar study that was funded by both the Canada Council for the Arts and the Bronfman Foundation (Cardinal et al., 1985). The nature of this study was not as theorized as that of DiMaggio but it provided a certain legitimacy to the training programs that did exist in Canada. Colbert responded with a statement of the need for arts management training (Colbert, 1989) in order to generate interest at HEC Montréal, where the program has existed since that report. It is situated with other post-graduate diploma courses and not in the MBA program, particularly oriented to artists with professional training.

Aligned with the reflection on training, Joan Jeffri set up a conversation among directors of other programs across the US (Jeffri et al., 1983). The discussion evokes a number of themes that are important to our study, but it also provides insights into how small and sidelined these programs were in their respective university contexts. None were situated in business faculties and all were placed in either public policy programs or arts faculties. They were found in large and small centres and there was great variety to the curriculum. Typically, there was little funding and only one of the faculty was trained at a master's level, with adjunct faculty providing additional teaching resources. But there was a depth of industry experience and artistic training across the group which seems to have been highlighted and valued in these programs, compared to the few American programs that were nested in MBA programs.

From an academic perspective, Paul DiMaggio provided the first theorizing for the non-profit arts field in his roles as Executive Director of the Program on Nonprofit Organizations (PONPO) at Yale University and as sociologist (DiMaggio, 1986). Both his 1987 book and his published research in established sociology journals provided a foundational perspective that remains useful for understanding the dynamics of arts organizations.

3. Field conceptualization and initial sub-field specification (1990-1999)

While the field experienced foundational growth during the 1980's, by the 90's there was incremental construction in both conceptualization and training, generating specificities within the field. Specialized publications were feasible in the market since a large number of programs and scholars were in place in North America, Australia and Europe.

Two new textbooks were key in this development. William Byrnes is a lighting designer, arts manager and educator in the US. His text was first published in 1992 and its fifth edition was published in 2015 (Byrnes, 2015). Based conceptually in mainstream management, he provides legitimizing for the field through his references to texts like Peter Drucker, Fayol and Taylor. He deploys a point of view that is very systems-oriented and rationally-based through older references in management literature. He also recounts historical contexts of management and arts management, providing a normalizing perspective for those in the field who are still uncomfortable with management in arts.

Jennifer Radbourne is based in Australia and developed a text for that geographically isolated context (Radbourne and Fraser, 1996). Her division of perspectives by environments (organizational, community, national and global) provokes useful reflection on the work of the manager in this field.

A number of specialty texts were commissioned by associations in the field that look at specific practical functions. We mention examples like hiring a music director (Johns, 1990) or viewing a region like Asia, to provide insight for touring groups about access (Lindsay, 1994).

On the research side, the publication of another edited research handbook that brings a European view of arts organizations is of particular note (Fitzgibbon and Kelly, 1997). New peer-reviewed journals emerged: International Journal of Cultural Policy (IJCP) based at Warwick University and International Journal of Arts Management (IJAM) based at HEC Montréal. While both journals may occasionally overlap with JAMLS, the new players proposed to provide a higher level of theorizing beyond JAMLS. Their later acceptance in the Journal Citation Report further indicates their success in providing significant academic legitimacy to the field.

Further evidence of both academic research and increased legitimacy of arts management is witnessed by the presence of a number of master's and doctoral theses, reflecting an interest by other scholars to supervise specialized and rigorous investigation of the field.

4. Field reconfiguration and pedagogical renewal (2000-2009)

With the new millennium and the mercurial growth of new technologies, creativity and innovation became major considerations in business practice, scholarship and training. Richard Florida's notion of a creative class in cities gained popular attention (Florida, 2002). Because artists and high art organizations generated a special symbolic status, arts management had until this time maintained a distinctive and separate status in the academic world. Managerial facility in the field had become highly technical and specialized, bounded by government policy in many jurisdictions and underpinned by humanist philosophy. The profound technological changes that coincided with the millennium facilitated a broader emergence of the cultural industries and conceptually opened the field of creative work to other professionals like design and architecture, media, cinema, publishing and non-classical music recording. Government funding changes and questions regarding the privileging of classical and contemporary arts initiated some changes to how arts management might be practiced.

Most distinctive in this phase is the emphasis on cultural or creative industries and the introduction of entrepreneurship to the field allowing a more commercial and general managerial perspective. While many arts and cultural management programs remain intact (witness the continued publication and incremental revision of arts management texts that began in the 80's and 90's), there is an increasing development of new centres of study as well as training programs regarding the creative industries that liberate the study of managing these types of organizations from the weight of art, especially in Europe.

The new teaching texts that emerged in the field during this period either conceptualize the practice of entrepreneurship in the arts or provide newly sophisticated theorizing to the arts and cultural field. Four books that treat the notion of entrepreneurship or innovation were published. Derrick Chong also provided the field with an arts specific training text that is informed by organization theory and that legitimizes and enriches the understanding of arts management through complexity (Chong, 2002). It has clearly connected with the arts management field since it is now in its second edition.

Also noteworthy is the appearance of a training text that describes the learning gained from a distinguished management career in the cultural field (Thomas, 2008). While this contrasts with theorizing of arts

management in Chong's text, it reflects the training value post-war baby boomers place on their practical experience, as they retire from careers begun in the 60's and 70s. It also reflects the early scepticism in the ranks of arts managers in the field about the necessity of formal training.

Three new training texts also appear, two in French for application in France (Évrard, 2004, Marc, 2009) and one in English for America (Stein and Bathurst, 2008), demonstrating a specifically regional but growing market for arts and cultural management training.

Another development is the number of journal articles and a book (Rhine, 2007, Sternal, 2007, Suteu, 2006a) re-assessing and critiquing training for arts and cultural management. The authors of these texts reflect on a large and mature field in a changing environment from a policy point of view (the Bologna accord in the European Community) as well as funding and technological perspectives. A number of issues arise that further inform our analysis based on polarities and tensions.

Finally, a very significant development is that of the scholarship arising around the notion of creative industries undertaken by an increasing number of management scholars who have not participated in the development of the arts and cultural management field but who have an interest in a broad range of creative and arts activity in organizations. Starting in 2000 and through the decade, they have generated one edited book and seven special issues placed strategically in important management journals. The movement is underpinned with an established track on the creative industries at the European Group of Organization Studies (EGOS) starting in 2002. Along with this new scholarship is an impressive four-volume edited publication of the canon texts in sociological, economic and organizational scholarship of the field (Moeran and Alcovska, 2012). The quality of scholarship and its legitimized status by being published within the main-stream management field has challenged the more estranged field of arts management situated in specialty journals and texts. This effort has broken the siloes and boundaries of the non-profit arts and has created a substantive field that is less concerned with specific arts disciplines as context and is more focused on generalizing findings about process around creative products and experiences.

5. Reconceptualization and further specialization (2010-2015)

The first half of this decade has seen a number of trends from previous decades extended and intensified. The number of texts has increased. More reflective theorizing in the arts field has occurred and a new Oxford Handbook of Creative Industries has consolidated and summarized the scholarship in special issues and the EGOS track from the previous decade (Jones et al, 2015). Five new texts, many edited, on the topic of entrepreneurship and innovation in the arts field were also published.

A series of texts featuring case studies are distinctively characteristic at this stage. Further specialization has occurred, such as texts focused on the management of opera and dance, a book on arts boards (Rentschler, 2015) and another that applies strategy theorizing to major arts institutions (Poisson-de Haro and Menot, 2012). Another series of training texts has appeared, one of which specifically results from an online program in arts management, and although brief and synthesized, provides traditional management theory and history of arts management (Rosewall, 2014). Others provide particular theorization to frame them.

Two books reflect on personal experiences as learning texts (Hewison and Holden, 2011, Kaiser, 2010). Finally, noteworthy are two new texts for Asian training – one from Korea (Park, 2013) and another from China (Dong et al., 2012). In the former, a pre-occupation with the social role of the arts appears to reflect

another trend toward social innovation and redefining the place and type of art valued by society. These are all hallmarks of a field that is well-established in its fundamental mechanisms for academic legitimacy (teaching texts, specialized journals, management scholarship and increasing theorization).

However, the decade is in mid-course and further evolution may well see new directions, consolidation and theorizing, especially in the area of creative industries.

IV b) Paradoxes to manage in arts and cultural management training

Our exercise of historical categorization has provided a basis for reflection around five tensions and paradoxes that have practical implications for the training of artists and arts managers for a changing field:

- 1) Management versus art;
- 2) Research led versus practice inspired training;
- 3) Arts and culture versus creative industries
- 4) Regionally inspired management models and practices versus generalized and ‘professional’ accreditation
- 5) Institutional versus entrepreneurial and innovation orientation.

1. Management versus art:

Does the study and practice of management still need to be justified as part of the arts production and dissemination activities? How linked should management training be to the training of art practice?

This tension between business controls and artistic freedom has been ever present through the history of the field since the 1960’s. The drive to apply business principles to managing the arts originally came from concern for stability in arts organizations, which continues today. Despite resistance by artists, numerous scholars and textbook authors have mobilized management principles and applied them to the field, providing legitimization of arts and cultural management.

The field itself is unclear about how to achieve organizational stability and the appropriate place for arts management training to contribute to that. In an early conversation among five directors of training programs for arts management (Jeffri et al., 1983) the panelists mention the somewhat paradoxical attitude of symphony orchestra managers at the time who claimed that MBA graduates were essential for their managerial needs but when confronted with selecting candidates for their own internship program to train future managers, they chose music grads over MBA’s.

Initially the Business Committee for the Arts in New York, as well as the Council for Business and the Arts in Canada, linked the corporate world with the arts by setting up placement programs for retired business executives as volunteers in arts and culture organizations. These programs reflect a prevailing perspective at the time that arts management was functioning at a level inferior to that of business.

As mentioned, the pioneering phase of arts management in North America, with newly available funding for the non-profit arts from both government and corporations, was a pre-occupied with organizational stability and efficiency. The call for stabilizing action initiated with funders, but was paralleled in the private sector (Rockefeller, 1965). This concern continues thematically in media discussions about management crises in the arts sector and further motivates the arts management training enterprise (Morgenstern, 1997).

Throughout the history of the field, scholars and textbook writers have called on management theories to explain field phenomena to students. Arts management first appeared in a mainstream management publication, the *California Management Review*, in 1972 (Azide, 1972). As a professor at UCLA theorizing in change management, Azide consulted to the Los Angeles Music Centre where he realized how to apply his theoretical work. Managerial systems theory is also rigorously applied to the dynamics of arts management in Shore's textbook (1987). Raymond and Greyser's (1978) HBR article is a cautionary tale of how unconstrained decision-making may influence an organization's stability and future. Their six-week program at Harvard made use of an extensive collection of cases.

William Byrnes is one of the most popular purveyors of general management ideas applied to the field which are embedded in his textbook, first written in 1992. A chapter on the history of management ideas remains in the 2015 edition. Rosewall (2014) followed this same logic in her smaller textbook for online training. Demonstrating the pertinence of well-respected managerial perspectives continues to be a legitimizing consideration in the field.

A number of scholars working in arts and cultural management have utilized specific theoretical frames. Derrick Chong (2002) mobilizes organization theory to portray certain complexities in the relationship between art and management and Paquette and Radielli (2015) provide a more European approach to management theorizing. Michael Porter's theories have been applied to major arts institutions in Poisson-de Haro and Menot's (2013) textbook.

In contrast to borrowing of external theories of management to explain the field, early documenters of arts management (Taubman, 1969, Jeffri, 1980, Pick, 1980) and subsequent scholars have pointed out that such pluralist organizations, like most non-profits, are extremely complex (Suteu, 2006), rendering them very difficult to manage. This complexity contradicts Byrnes' (2015) and others' argument that arts organizations and their management involve a simple extension of certain management theorizing. Perhaps this is why current managers can be critical of arts management programs since they do not see the complexity of their daily work reflected in the simplified management theory in the curricula (Martin and Rich, 1998, Rhine, 2007).

In launching the *Performing Arts Review* which has become the *Journal of Arts Management, Law and Society*, Taubman (1969), a lawyer himself, provided an analysis of what managers do in the arts by building from the legal contractual relationship between producer and artist(s) through to larger environmental concerns like selling tickets and fundraising. He concludes that a manager serves the artistic quality and a synchronous relationship with artists is important. Aligning the work of the manager with the artist was symbolically helpful to gain effective acceptance. This explanation appears to reflect the early reticence to include managerial thinking and functioning in the activities of art production and dissemination. This represents, perhaps, the earliest effort to set up the field and provides insight into the technical complexity of the management role.

Alvin Reiss' book (1970) of collected newsletter articles on arts management is similar to that of Taubman, although his focus is on fundraising. His suggestions were highly technical and often of limited strategic scope, but reflected the pre-occupation with financial support in the US at the time. Missionary in his zeal for detailed methods of small scale fundraising, his humour and charisma were attractive to those in the field.

Joan Jeffri (1980) provides a description that is usefully structured according to the different environments of an arts organization and so provides a systematic understanding of the nature of non-profit arts organizations and their difficulties. She does not attempt to apply any larger management theory to the field but rather works from within the field. Her subsequent teaching text on money starts from within the field as well (Jeffri, 1983).

John Pick's (1980) book is particularly contextual, referencing British history and practice in the arts. He explains the presence of managers in theatre by a voyage through history. Byrnes (1992) picks up on this normalizing technique as well. His argument, more fully articulated in his later book (Pick, 2009) talks about the necessity of linking the arts with management and the service that managers render to the maintenance of artistic quality.

An interesting and slightly eccentric early publication builds on the world of *Alice in Wonderland*. Called *Alice in Arts Administration* (Dunbar, 1986), the protagonist arrives in a new job, and, like Alice, is confronted by numerous odd, astounding and dysfunctional experiences. Without teaching notes the book has limited value in the classroom, but it functions as a useful reminder of the difficulties, contradictions and complexity that arts managers often face. It renders arts management real for practitioners in the field and keeps the practice of arts management separate from the scientific and rational logics of Frederick Taylor and later systems theorists evoked by Byrnes and others.

Values from the non-profit sector have also been key to the arts sector, as non-profit corporate status was frequently a requirement for arts funding. This factor may also distance the sector and its managers from for-profit managerial thinking and influence. Europeans later articulated this separation as part of the challenge regarding the presence of management in art (Chiapello, 1993, Chiapello, 1998, Chong, 2000b). In the US, non-profit organization studies are often situated in public affairs departments where the connection with the traditional for-profit management theorizing and practice is more distant..

Studies of the non-profit organization applied to the arts undertaken by DiMaggio (1986) provided theoretical underpinnings for an understanding of the field. DiMaggio was prolific in his research with a focus on how these organizations play a role in societal structuration. Positioning arts management as a non-profit phenomenon was certainly a part of DiMaggio's mission at the time.

The study of public policy and in particular cultural policy is an important facet for the study of arts management as well. While North Americans do study cultural and communications policy in their programs (AAAE), this aspect of managing these organizations is less important in their texts (Byrnes, 2015, Jeffri, 1982, Rosewell, 2014). Europeans argue that the significant government presence in funding and regulation of arts organizations necessitates study of this key aspect of organizational life within arts and cultural management training (Brkic, 2009, Paquette and Redaelli, 2015, Suteu, 2006a). The emphasis on public policy may reduce the concern around micro-level management theorizing. And it also lifts the discussion to a more societal level and philosophical tone above more technical discussions of 'how to' that are still found in the most recent training texts (Rosewall, 2014, Stein and Bathurst, 2008). Brkic (2014) argues that balance of focus is radically different in European arts management training compared to the American approach. Further afield, the Korean text by Park (2014) is also pre-occupied with government policy-making where contemporary Korean government support for the arts and the inherent policies are major considerations.

While later texts are problematized and theorized more specifically around the dynamics of complex and demanding organizations, especially in the arts, managerial thinking remains a challenging thread of concern and an issue, particularly in European writing (Chong, 2000b, Chong, 2002, Chong, 2003, Henze, 2013). In Canada, anxiety about managerial influences in the arts is most present in Québec, where philanthropy is less well developed in the arts, and government funding remains a major source of revenue for many organizations. Philanthropy appears to open the door to managerial business thinking and corporate influence into the arts, as occurred in the US at the beginning of the field's existence.

2. Research led versus practice inspired:

How research led or practical should arts and cultural management training be? Where should management of arts and culture be taught?

This tension revolves around, on one hand, the interest in applied, direct experience and short training programs offered via the associational and institutional infrastructure throughout the field, and on the other hand, the high regard for university-based programs in either a business school or an arts faculty. Arts management training appears in a vast range of places and the symbolic legitimacy and possible objectives of training in arts management vary enormously. Practicing managers have expressly emphasized the need to gain practical and direct experience in the field in order to be effective (DiMaggio, 1987b, Martin and Rich, 1998, Walmsley, 2013), which questions the superiority of university-based training as a given.

There is a more substantial offering of arts and cultural management training situated in universities and post-secondary training schools like conservatories and art schools (Evrard and Colbert, 2000). Recent growth in Europe (Sternal, 2007) and North America (Varela, 2013) is still significant, even after several decades of structuring and evolving the field on both continents. Fewer managers in arts organizations appear to question whether there should be formal training (Varela, 2013).

The development of university business-school training was a priority in the pioneering phase which presumably legitimized the field as a management discipline. There was also a very early program in an arts college on Rhode Island led by Alvin Reiss. However, since that early phase, an extensive number of undergraduate and master's programs in arts management in North America have been developed in theatre schools and faculties of fine arts and public policy (Varela, 2013). Several programs based in business schools have subsequently been discontinued (Sikes, 2000). At a panel session at the 2014 AAAE conference, hosting of arts management training appeared to be geographical with numerous programs in Europe, Australia and Asia in business schools and in the US in arts and fine arts faculties.

Canada is equally divided. There are two graduate programs in business schools (HEC Montréal and York), two undergraduate programs in arts faculties (University of Toronto at Scarborough and Université d'Ottawa), and two others in continuing education faculties (Grant McEwen University and Western). Other programs have been discontinued in business faculties (UBC), undergraduate arts faculties (University of Waterloo) and community colleges (Humber College and Confederation College), although a new program has started at Seneca College. Finally, there is the program on creative industries situated at Ryerson University, which includes the arts but extends to publishing, media and media related technology.

Programs in arts faculties often offer specialized courses within the arts faculty and outsource more general business topics like human resource management and organizational behaviour to the business

school (Varela, 2013). The preference and value of business school training over arts faculty education has been debated through the history of the field (Jeffri et al., 1983, Rhine, 2007). However, research by Rhine (2007) shows that those in the field have little real understanding of the difference provided by the two types of programs; this echoes confusion found in early phases of the field's development (Jeffri, 1983). Given current managers' such limited understanding of the difference, the variety of programs may contribute to the confusion (despite attempts by AAAE to establish standards (Varela, 2013)) or there may simply be limited perceived impact of arts management training within the field.

The need for a degree versus a diploma within the field has rarely been discussed. There is little evidence in the literature indicating the preference for a degree over a diploma. As a result, there is little discussion concerning programs that are housed in continuing education faculties like that situated at Grant McEwen University in Edmonton, Alberta.

Apart from training in universities, there is a wide range of continuing education programs offered in professional associations, service organizations, and community and government arts agencies in the US, Canada and Europe. In early years, community arts councils and associations commissioned the creation of programs for their members who were often smaller organizations or individuals (Clifton et al., 1988, Dreeszen, 1988). Currently, an effort to provide training for senior executives in the field has been undertaken by European associations (Suteu, 2006b) in a similar fashion to National Arts Strategies in the US or the Clore Arts Leadership program in the UK where university faculty collaborate outside their faculty affiliation to deliver courses to the field, bringing prestige and status to a non-degree program. This is similar to the type of program offered by the Harvard Summer Institute in Arts Administration that took place from 1966 to 1979.

Professional associations organized by discipline also play an important role in providing workshops for specific individual and organizational skills development and to discuss sector concerns. Arts Councils and other government agencies also provide multi-disciplinary training, especially in Europe (Sternal, 2007, Suteu, 2006b). Despite the lack of training expertise in these organizations as compared to universities, they provide a certain legitimacy to the training that is provided.

As well, the web is increasingly playing a role in both full-time programs and in general and executive training. MOOCs have been affiliated with National Arts Strategies as well as in Germany with the Goethe Institute. Numerous university programs have offered courses completely online (Deakin Business School, Australia and University of Wisconsin-Madison) or partially online (HEC Montréal). As with any kind of applied training, there are concerns regarding learning through the development of a community of interest and the reflections that come from personal exchanges in a resident program (Clore Leadership Program) which are difficult to accomplish in online programs.

It is interesting that no research addresses whether the level of tuition fees might have a limiting impact on the ability to participate in full-time university training, private workshops or shorter executive education programs inside or outside of universities. Much of the research on training has been in the US, where such fees are generally high. But with the development of MOOCs and other hybrid format programs, it will be interesting to see if arts management training gains even greater rates of adoption amongst current arts managers.

The concern regarding research led training has become a mantra of business schools (Walmsley, 2013) and appears to be significant for cultural policy makers in Europe (Sternal, 2007). Sternal also suggests that informal and non-formal learning is important to validate professional capabilities in the sector in Europe. However, Walmsley (2013) observes the possibility of creating class distinctions within the field between university programs that are very applied, including extensive internships and direct work on projects versus programs that are more theory driven and claim to offer a more ‘critical’ or broader view of the field. Programs offered by institutions and associations outside formal higher level training institutions are often very applied and experiential. But in Europe, the desire and capability to reflect on the larger policy or philosophical issues surrounding the arts is highly regarded (Brkic, 2009, Paquette and Redaelli, 2015) and how managers in arts and cultural organizations enable the arts to become useful for social cohesion has become a key perspective.

Compared to the European focus and tone, the US point of view is very different, where even new textbooks are very organizational and micro regarding the necessary skills for arts management (Rosewall, 2006, Stein, 2000). The management theories that are integrated into the books are classic but sometimes dated such as Taylor, Maslow and Drucker (Byrnes, 1992, Byrnes, 2015). In the US, research about arts management published by the faculty who participate in the training programs appears limited. The oldest journal of the field reflects uniquely American arts management perspectives and is not yet listed in the JCR. It is not regarded in the field as a highly rated journal. Given the rather dated or non-existent theorizing in the textbooks and the low research output by faculty, one might question whether high level research and reflection are considered significant vehicles for learning in arts management courses in the US.

Whereas there is a growing and sophisticated literature on creative industries and cultural management available in general management and arts management specialty journals, it is not being used extensively in the field, as demonstrated by the American textbooks. Combined with the expressed interest in infield training by managers and employers in the field, there seems to be an expanding gap between management theorizing and its application in the current training landscape in North America.

On the other hand, there is evidence of increased application of current management research being taught in other national contexts. In China there seems to be an effort to distill and translate into Mandarin accumulated knowledge and reflections from the West on the role of the arts and other aspects of arts management through annually published books edited by a group of scholars affiliated with Southeast University Press. Included are syntheses from doctoral dissertations and master’s theses, as well as regional studies undertaken within China. Called ‘Study of Arts Management’, this series of annals started in 2012 with further volumes published in 2014 and 2015.

The tension between applied and experiential learning versus more research-informed critical thinking is a compelling one that leads us into a reflection on the various types of legitimacy that might exist in the minds of employers and potential students in the arts management field globally. Different cultures value different approaches to learning. The initial objective to stabilize newly funded arts organizations in the US in the 1960’s and 1970’s may still be valid but the supply of training opportunities has increased exponentially in the world. If management training is a solution to organizational instability, the results have been haphazard, whether the training was via experiential learning or from traditional management foundations. It remains unclear how to stabilize these organizations. Stabilization programs for the field were developed extensively in the 90’s in the US and then in the millennium in Canada in response to the

problem of financial deficits. A Stanford University economist, Robert Flanagan (2013) explains that in retrospect, the financial challenges of symphony orchestras in the US have always existed and probably will continue (Flanagan, 2013). While prudent efforts during strong economic cycles can assist in organization sustainability, both cost disease (Baumol and Bowen, 1966) and economic cycles will regularly wreak budgetary havoc with these organizations. Perhaps more learning from recent research really is useful in order to know how to prioritize and strategize in such resource dependent and complex organizations. And there may be an inherent instability for a non-profit operating in a market economy, such that the management training necessary concerns managing and tolerating the inevitable.

3. Arts and culture versus creative industries:

What is arts and cultural management training and what is training in management of the creative industries? Is there a difference or can arts and cultural management become part of a larger field of creative industries and still maintain the specifics of its application?

Developments in the broad definition of creative activity linked with the more popular cultural industries have recently challenged the traditional fields of high art production and dissemination. The new focus on creativity was a result of excitement generated by its apparent industrial grade impact on the economy. The term creative industries is said to have originated in the New Labour government in Britain in the 1990's (Jones et al., 2015) and while there are several government or policy agency definitions, the term encompasses a wide range of creative activity and its experiential consumption. Enhanced by Richard Florida's research (Florida, 2002) and subsequently researched and critiqued in depth by geographers, economists and management scholars the idea is generating significant view shifts in how management in the cultural field should be researched and taught. The link between government policy and well published research is potent and attractive for the arts sector and, often simplistically, many have espoused the theory in hopes that it may solve their financial problems and send more government funding in their direction.

Apart from the longstanding tension between management and art, the antipathy between commercial popular art and high art has been an important cleavage in the field given that connoisseur knowledge is an important identity and social status enhancer (DiMaggio, 1987a) enabling support from private philanthropy to the arts (Ostrower, 2002). In contrast, the notion of creative industries combines all sectors by providing generalizable concepts that enable research and teaching regardless of specific creative crafts and disciplines. It has combined both commercial and non-profit-public funded activity of art production into one field of study. It breaks down silo boundaries that have long existed among different arts disciplines and between organizations structured for producing and disseminating popular commercial art and the predominantly non-profit high art (DiMaggio, 2006). It removes the study of art production and dissemination from a contextual field and by doing so, creative industries become a substantive mainstream management field of study.

Derived out of an understanding of generic processes that promote creativity, the study of organizational and environmental dynamics in the creative industries includes the arts. But it also enables broad theorizing which meets the research expectations of university business schools and highly rated scholarly journals.

A more normative perspective that enables application of this new high-level theorizing is gradually being developed for teaching and training. It appears to be situated mainly in business schools where entrepreneurship and innovation are highly respected topics in the current world of high-tech

developments. However, the idea of entrepreneurship has also been introduced into the training of professional artists (Beckman, 2007, Beckman, 2011), dissolving the romantic 19th century purist isolation of the arts and enabling professional artists to gain a foothold on the business side of their work.

4. National or international ‘professional’ accreditation versus regionally inspired craft focus:

How regional and specific should training remain or should there be a formal professional standard applied to all training in arts and cultural management worldwide?

Given the extensive growth of arts and cultural training programs in China and Republic of Korea in recent years, how applicable is training for a Western context of art production? And how much should training in North America be different from that in Europe?

The regional and international characteristics of art are key to another tension in the field. From an anthropological and sociological point of view, local culture is an important identity-creation perspective. The arts and cultural sector are often considered as an intrinsic part of the creation of local and regional culture. Even so, international touring of performers and art productions is a very important aspect of the arts and cultural management field. Learning how to negotiate contracts and develop touring internationally is part of the craft of arts management (Dewey and Wyszomirski, 2007). Global exchanges of art products for community development, peace and international understanding are complex, requiring high level diplomatic skills. Training for international diplomacy versus local community development may be a paradox that simply finds a solution through the leadership and social skills of enthusiasm, sensitivity, tolerance and resourcefulness.

However, the difference in focus between community and international action has public policy implications and impacts how international or local training in arts management might need to become. Local traditions, funding patterns and structures in arts and culture production and dissemination generate a variety of business models, which may require training programs more sensitive to local environments (Sternal, 2007, Suteu, 2006b). This is a particularly challenging tension at three interfaces in the field.

First are programs in the European Community where arts and cultural organizations are viewed as strategic for community cohesion. It appears that training adaptive to diverse local conditions should also be considered within programs for arts management. However, since 2000, with the Madrid agreement and the Bologna process (Sternal, 2007, Suteu, 2006a), the European Community has been proceeding through a process of standard setting and program integration in order to facilitate student migration without penalties from one community or country to another. The concerns expressed around this vary but issues of language and local relevance are being challenged and resources are being stretched. Similar to the loss of recognition of individual arts disciplines that may be possible as a result of the generalization in the research of the creative industries, the micro-specificities of regional culture and identity may also be at risk (Sternal, 2007).

In the US, the notion of accreditation has been a frequent topic of discussion at the AAAE due to concerns about quality as a function of variation of curriculum across programs, as well as concerns about research and professionalization for the field. Those practitioners and artists who teach in the training programs are rooted in the field’s applied foundations and resist such coordinating and research enhancing efforts (Rhine, 2007, Varela, 2013). The field in the US remains responsive to localized interests and rich in cultural relevance but perhaps less responsive to new research, which may inhibit innovation and change in the management field.

Second, in Asia the growth of interest in arts and cultural management over the last 20 years has added a significant quantity of Asian students attending programs in the West, which were already in growth mode to accommodate their own local and international students (Dewey and Wyszomirski, 2007). If the most popular textbooks are any indication of the orientation of the programs in the West, their potential for applications to all regions is questionable (Byrnes, 2015, Dreeszen et al., 2007, Sternal, 2007). Like business training in the West, the management references in these textbooks imply generalizable and international applications.

On the other hand, if a program chooses to re-orient itself to the traditions of another culture to generate more non-resident and cross-cultural student registrations, it raises questions about how it will remain relevant to its local community (e.g. Melbourne, Australia and similar)? Program directors of training in the arts and cultural management field need to be aware of the challenges and advantages of such aspirations. At the same time, they are responding to resource dependence demands from their larger academic and regulatory environment.

Third, the social movements in Korea in the late 1980's used the arts as a cohesive and supportive element for social issues as the country moved into a democratic mode of operating. Artists' residencies and support for health and psychological disabilities through art have become key parts of the cultural policy (Park, 2013). China has newly built an enormous quantity of art centres and galleries, necessitating a cultural management cohort of significant proportions. This tremendous growth in the arts sector in China and Korea stimulated the development of domestic training programs in these countries. The programs need materials with a perspective and research literature specific to the prior classical traditions as well as to radical experiences of turmoil and war in these countries until the late 1980's. Both publications from China and Korea (Dong et al., 2012, Park, 2013) reviewed for this report reflect an interest in European and American accomplishments in the arts and cultural sector, but both are oriented to the particular history and interests of the country. While demand for knowledge of practice and scholarship from the West appears to be growing, there is a synthesis with that from the rest of the world (Dong et al., 2012). The relevance of application remains to be completely tested and the next decade will be decisive.

Therefore, aspirations of arts as vehicles for international collaboration, global sharing and social development are laudable. However, arts managers also have an important role in community development and heritage preservation; pressures for conformity go counter to the notion of creative response to the region and risk the loss of local texture and culture.

5. Institutional versus entrepreneurship and innovation:

How can management reflect the increasing variation of art production activities in the commercial, /non-profit and social service domains of society? How can arts and cultural management training reflect both the institutional structures and entrepreneurial nature of arts and cultural production?

Established organizations where art is produced or disseminated – like theatre or dance companies, presenters, and museums - are often resource intensive. Most are either public or non-profit structured organizations. These institutions are often flagships of national and regional identity and are often more extensively funded for those reasons. Internationally or regionally well-known artists are often the leaders and visionaries of these institutions. Even smaller, more regional arts and community service organizations can be part of this group. Well trained management staff are strategic to organizational

stability, environmental adjustment and to evolution over time. Compared to many of the micro creation organizations within the global field, these institutions are relatively well resourced, but they strain to sustain the international standards of performance to which they are held.

As funding for larger institutions in the field has levelled or dropped off, employment possibilities with them are less abundant, even as professional artist training programs have grown in North America, Australia and Europe, with a concomitant increase in graduates looking for work. These programs have traditionally been oriented to produce artists with high performance standards and achievement in 19th and 20th century art, although the current environment is now less welcoming for such professionals. While a career in arts management has been a fall back for many of these people - to the benefit of the field (Beckman, 2007), there may also be new opportunities for them to apply the arts for social benefits, in the creative industries and to develop their ideas in new forms of enterprise.

So teaching entrepreneurship in arts oriented programs is increasingly pertinent. The dramatic rise in the number of textbooks about entrepreneurship in the arts indicates the potential for this orientation (Hagoort, 2003, Hagoort et al., 2012, Kolb, 2015, Scherdin and Zander, 2011). Most are from Europe where the high level cultural policy orientation of most arts management training is ironically contrasted with the more on the ground entrepreneurial orientation of these texts. But there is also a paradoxical discomfort about market and business orientation in European reflections about art. Teaching entrepreneurship is a new development in the arts management and professional artist training fields.

Entrepreneurship, as a metaphor for innovation and change in established organizations, is also evident in earlier books (Fitzgibbon, 2001, Rentschler, 2003). This literature may be useful for training those who, instead of launching new ventures, will be working in established arts and cultural organizations which are subject to change and new environmental demands. Creative responses to these changes will no doubt be welcome, despite organizational default references to the past. The demand for trained management in these organizations is unlikely to disappear although there may be fewer new positions available if funding trends continue. The tensions between the needs of training new venture creators and managers of established institutions should be recognized as equally valid, where neither takes precedence, but as we have seen at Ryerson where the creative industries and entrepreneurship is a dominant force, there may be some that specialize in one and not the other.

Ironically, earlier commentators on training for managers in the field did not consider it useful or appropriate to train artists to anticipate operating their own businesses (Jeffri et al., 1983). Artists should exclusively invest themselves in their professional training to maximize their abilities in the time available; once their artistic professional career has terminated, then they might wish to train as a manager in the field. But they should be aware that practicing their art would not allow them time or energy to be a manager. This advice contrasts sharply with recent writing about artists and entrepreneurship (Beckman, 2007, Beckman, 2011). The merging of art practices and organizational management roles is perhaps a return to an earlier time, as explained in a number of the standard training texts in the field. Artist managed their own companies and the hierarchy of stage director as artistic director or keyboard player as music director developed as a 19th century invention. There are implications for adjustment of legitimate organizational arts practice and organization into the future.

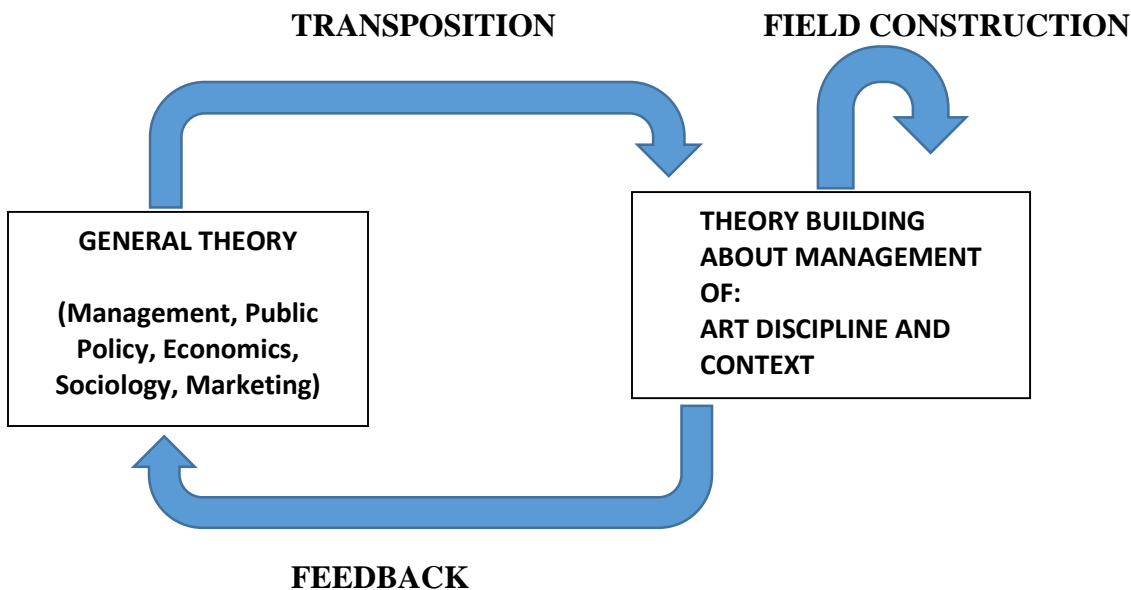
Whether or not training for the two structures and types of work can reside in one program or continue to exist, market possibilities appear to be both developing and remaining the same.

V Future Research

The size of the initial proposed task in our research outline became increasingly apparent through the research. Our study to date has provided some initial insights that are pertinent to a field in transition. We have clarified its roots and taken stock of its development and its challenges through the study of paradoxes and tensions. There is more work to be done.

1. Field configuration

Our first proposal was to consider the field, its configuration processes and its dependent and independent place in the larger study of management. The possibilities of this proposal remain tantalizing and so we retain it here, in order to remind ourselves of the possibilities yet to be considered in the shape of the field. It was our intention to make recommendations for more effective mobilization of research for training managers in the field of the arts and culture. Our tentative model for this dynamic for the field remains as an anchoring point of reference for our analysis of the literature and will serve for shaping our next phase of reflection on the field.



2. Discourse analysis in the teaching texts of arts and cultural management

Our study revealed in the teaching and in certain research texts of the field some legitimizing efforts as well as some contradicting rhetoric about the relationship between management and the arts. The general shape of that paradox is present in our report, but we feel that it may provide greater nuance if a discourse analysis were undertaken to penetrate further this challenging dichotomy in the field. As mentioned, the separation of arts management from general management has frequently been a very political act. This analysis would also take place at an important time, when the field is being further challenged in its independence as opposed to being part of a larger and englobing conceptualization in the creative industries. Studying further texts like government reports and policy statements as well as the editorials and articles found in the specialized journals of the field will enhance the insights from the analytical work of teaching texts.

From this may arise greater insights on where teaching and practice might move from its roots as a separate and specialized field. Certainly the extensive infrastructure of arts management programs throughout the world mitigates against such an important change. And the role of the arts beyond commercial value in our society remains a public debate and a policy focus that is undeniable for the moment. The arts are not like most other industry sectors like energy, retail and real estate. They resonate with a significant portion of citizen values and so cannot be relegated to being just a sector with some quirks. And the scholarship around the field in the humanities and social sciences is quite extensive such that the appropriation of this sector exclusively within the field of management studies remains difficult.

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Annex 1: Table One - Arts and Cultural Management – History of Publications

	Before 1980 Pioneering and discovery phase	1980-1989 Constructing the Foundations	1990-1999 Field conceptualization and subfield specification	2000-2009 Field reconfiguration and pedagogical renewal	2010-2015 Reconceptualisation and further specialization
Theory building and field configuration	<p><i>Performing Arts Journal</i> (later becomes the Journal of Arts Management, Law and Society) – founded in 1969</p> <p>Journal of Cultural Economics – founded in 1979</p> <p>Adizes, Ichak (1972). Administering for the Arts. <i>California Management Review</i> 15, 2, 98-102</p> <p>Raymond, Thomas & Stephen Greyser (1978). The Business of managing the arts. <i>Harvard Business Review</i> July-August 123-132.</p>	<ul style="list-style-type: none"> • Jeffri, Joan (1980). <i>The Emerging Arts: Management, Survival and Growth.</i> • DiMaggio, Paul (1986). <i>Nonprofit Enterprise in the Arts: Studies in Mission and Constraint.</i> • <i>International Museum Management and Curatorship</i> (later: Museum Management and Curatorship) – founded in 1984 	<ul style="list-style-type: none"> • Do, Wen-Yen A. (1993). <i>Human resource training and development in arts administration and business management: a comparative content and text analysis.</i> • Fitzgibbon, Marian & Anne Kelly (dir.) (1997). <i>From maestro to manager: critical issues in arts and culture management.</i> • Morgenstern, Sophie (1997). <i>L'émergence d'un savoir en gestion des arts: origines, caractéristiques et limites.</i> • <i>European Journal of Cultural Policy</i> (later International Journal of Cultural Policy) founded in 1994 • <i>International Journal of Arts Management</i> – founded 1998 	<ul style="list-style-type: none"> • Lemieux, Denise (ed.) (2001). <i>Traité de la culture.</i> • Lampel, Jo, Jamal Shamsie & Theresa Lant (2006). <i>The business of culture : strategic perspectives on entertainment and media</i> • Moeran, Brian & Ana Alacovska (2012). <i>Creative Industries: Critical Readings</i> <p>Seven special issues on cultural and creative industries in major management journals (<i>Organization Science, Leadership Quarterly (X2), Creativity and Innovation Management, Journal of Management Studies, Journal of Organizational Behavior, Human Relations, Organization Studies</i>)</p> <ul style="list-style-type: none"> • <i>Asia-Pacific Journal of Arts and Cultural Management</i> founded in 2003, fully online. 	<ul style="list-style-type: none"> • DeVereaux, Constance (ed.) (2011). <i>Cultural Management and its Boundaries: Past, Present, and Future.</i> • Dong, Liuwei et al (ed.) (2012). <i>Study of Arts Management (China)</i> • Cameron, Sylvie & Jean-Michel Tobelan (ed.) (2013). <i>Art et gestion de l'art: Leadership et institutions culturelles.</i> • Jones, Candace, Mark Lorenzen & Jonathan Sapsed (eds) (2015). <i>The Oxford Handbook of Creative Industries.</i> • Two calls for special issues in major management journals: (<i>Organizations Studies, Organization</i>) • <i>Arts Marketing: An International Journal</i> founded in 2011.
Handbooks	<p>Reiss, Alvin (1970). <i>Arts Management Handbook.</i></p> <p>Raymonde, Thomas, Stephen Greyser & Douglas Schwalbe (1975). <i>Cases for Arts Administration.</i></p>	<p>Pick, John (1980). <i>Arts Administration</i></p> <ul style="list-style-type: none"> • Jeffri, Joan (1983). <i>ArtsMoney: Raising it, Saving it, and Earning it.</i> • Shore, Harvey (1987). <i>Arts Administration and Management: A Guide</i> 	<ul style="list-style-type: none"> • Byrnes, John (1992, now in its 5th edition in 2015). <i>Management and the arts.</i> • Radbourne, Jennifer et Margaret Fraser (1996). <i>Arts Management: A Practical Guide.</i> 	<ul style="list-style-type: none"> • Évrard, Yves (ed.) (2004). <i>Le Management des entreprises artistiques et culturelles</i>, 2^e éd. • Stein, Tobie S. et Jessica Bathurst (2008). <i>Performing Arts Management: A Handbook of Professional Practices</i> 	<ul style="list-style-type: none"> • Volz, Jim (2010). <i>How to Run a Theatre: A Witty, Practical and Fun Guide to Arts Management</i> (2e ed.) • Brindle, Meg & Constance DeVereaux (2011). <i>The arts management handbook: new directions</i>

	Before 1980 Pioneering and discovery phase	1980-1989 Constructing the Foundations	1990-1999 Field conceptualization and subfield specification	2000-2009 Field reconfiguration and pedagogical renewal	2010-2015 Reconceptualisation and further specialization
		<p><i>for Administrators and Their Staffs.</i></p> <ul style="list-style-type: none"> • Clifton, Roger L., Richard L. Reinert & Louise K. Stevens (1988). <i>The Road Map to Success: A Unique Development Guide for Small Arts Groups.</i> • Dreeszen, Craig (1988). <i>The Artist in Business: Basic Practices.</i> • Dreeszen, Craig, Pam Korza & Maren Brown (1987 – now in its 5th edition in 2007). <i>Fundamentals of Arts Management.</i> 		<ul style="list-style-type: none"> • Marc, Nicolas (2009). <i>Gérer une association culturelle.</i> 	<p><i>for students and practitioners.</i></p> <ul style="list-style-type: none"> • Varbanova, Lidia (2013). <i>Strategic Management in the Arts.</i> • Rosewell, Ellen (2014). <i>Arts Management: Uniting Arts and Audiences in the 21st Century (online course text)</i> • Park, Shin-Eui (2013). <i>A Multi-disciplinary Perspective on Arts and Cultural Management (Korea)</i>
Reflection on arts management training		<ul style="list-style-type: none"> • Association canadienne des éducateurs en gestion des Arts (1985). <i>Étude sur les besoins en formation des administrateurs des arts.</i> • DiMaggio, Paul (1987). <i>Managers of the Arts: Careers and opinions of senior administrators of U.S. arts museums, symphony orchestras, resident theaters, and local arts agencies.</i> NEA. • Colbert, François (1989). <i>La recherche et l'enseignement en gestion des arts à l'aube des années 1990.</i> 		<p>Suteu, Corina (2006). <i>Another Brick in the Wall: A Critical Review of Cultural Management Education in Europe</i></p>	<ul style="list-style-type: none"> • Bögner, H-G. & P. M. Lynen (dir.) (2011). <i>International Arts Management Concepts: Higher Education for the Market?</i>

	Before 1980 Pioneering and discovery phase	1980-1989 Constructing the Foundations	1990-1999 Field conceptualization and subfield specification	2000-2009 Field reconfiguration and pedagogical renewal	2010-2015 Reconceptualisation and further specialization
Points of view and individual efforts at theorizing arts and cultural management	Rockefeller brothers fund (1965). The Performing Arts: Problems and Prospects; Rockefeller Panel Report on the future of theatre, dance and music in America. Eells, Richard (1967). The Corporation and the Arts.	<ul style="list-style-type: none"> • Kaderlan, Norman S. (1982). <i>The Role of the Arts Administration</i>. 	<ul style="list-style-type: none"> • McDaniel, Nello & George Thorn (1997). <i>Arts Planning: A Dynamic Balance</i>. 	<ul style="list-style-type: none"> • Chong, Derrick (2002). <i>Arts management</i>. • Guillet de Monthoux, Pierre (2004). <i>The Art Firm: Aesthetic Management and Metaphysical Marketing</i>. • Thomas, Marilyn Taft (2008). <i>Leadership in the arts: An Inside View</i> • Pick, John (2009). <i>The Aesthetic Contract: The Heart of Arts Management</i>. 	<ul style="list-style-type: none"> • Bendixen, Peter (2010). <i>Managing Art: An Introduction into Principles and Conceptions</i>. • Kaiser, Michael M. (2010). <i>Leading Roles: 50 Questions Every Arts Board Should Ask</i> • Hewison, Robert & John Holden (2011). <i>The Cultural Leadership Handbook: How to Run a Creative Organization</i>. • Poisson-de Haro, Serge & Sylvain Menot (2012). <i>La gestion stratégique des organisations artistiques</i> • Park, Shin-Eui (2013). <i>A Multi-disciplinary Perspective on Arts and Cultural Management</i>. • Paquette, Jonathan & Eleonora Redaelli (2015). <i>Arts Management and Cultural Policy Research</i>
Specialization and contextualization		<ul style="list-style-type: none"> • Wolf, Thomas (1983). <i>Presenting Performances: A Handbook for Sponsors</i>. • Dunbar, Ann (1986). <i>Alice in Arts Administration</i>. 	<ul style="list-style-type: none"> • Johns, Duke (1990). <i>Selecting a Music Director: A Handbook for Trustees and Management</i>. • Lindsay, Jennifer (1994). <i>Cultural Organisation in Southeast Asia</i> 		<ul style="list-style-type: none"> • Agid, Philippe & Jean Claude Tarondeau (2010). <i>Le Management des opéras: Comparaisons internationales</i>. • Flanagan, R. (2013). <i>The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges</i> • Jasper, Linda & Jeanette Siddall (ed.) (2010). <i>Managing Dance: Current Issues and Future Strategies</i>. • Watts, Victoria & Robert W. Gehl (ed.) (2010). <i>The</i>

	Before 1980 Pioneering and discovery phase	1980-1989 Constructing the Foundations	1990-1999 Field conceptualization and subfield specification	2000-2009 Field reconfiguration and pedagogical renewal	2010-2015 Reconceptualisation and further specialization
					<p><i>Politics of Cultural Programming in Public Spaces</i></p> <ul style="list-style-type: none"> • Munoz-Seca, Beatriz & Josep Riverola (dir.) (2011). <i>When Business Meets Culture</i>. • Caust, Josephine (ed.) (2013). <i>Arts Leadership: International Case Studies</i>. • Caust, Josephine (ed.) (2015). <i>Arts and Cultural Leadership in Asia</i>. • Rentschler, Ruth (2015). <i>Arts Governance: People, Passion, Performance</i>
Entrepreneurship				<ul style="list-style-type: none"> • Fitzgibbon, Marian (2001). <i>Managing Innovation in the Arts: Making Art Work</i>. • Rentschler, Ruth (2002). <i>The Entrepreneurial Arts Leader: Cultural Policy, Change and Reinvention</i>. • Hagoort, Giep (2003). <i>Arts Management: Entrepreneurial Style</i> • Henry, Colette (ed.) (2007). <i>Entrepreneurship in the Creative Industries: An International Perspective</i>. 	<ul style="list-style-type: none"> • Scherдин, Mikael & Ivo Zander (ed.) (2011). <i>Art Entrepreneurship</i>. • Beckman, Gary D. (ed.) (2011) <i>Disciplining the Arts: Teaching Entrepreneurship in Context</i> • Hagoort, Giep, Aukje Thomassen & Rene Kooyman (ed.) (2012). <i>Pioneering Minds Worldwide: On the Entrepreneurial Principles of the Cultural and Creative Industries</i>. • Kolb, Bonita M. (2015). <i>Entrepreneurship for the Creative and Cultural Industries: Mastering Management in the Creative and Cultural Industries</i>. • Walter, Carla (2015). <i>Arts Management: An Entrepreneurial Approach (marketing?)</i>

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Annex 2:

Specialized Journals and Journal Publications in Arts and Cultural Management

JAMLS:

The oldest publication for the general field is The Journal of Arts Management, Law and Society (JAMLS) which was started in 1969 around the same time as the earliest training programs. The stated mission was the following: ‘Our scope will be the live and electronic performing arts, including theatre, motion pictures, television, music and the dance, as well as the literary and artistic works underlying them. Coverage will also be given to subsidy, legislation, subsidiary rights, technological developments in the arts, and pertinent fine and graphic arts.’ It continues today and its annual conference will be occurring for the second year in a row outside of the US, in Adelaide, Australia. The 2014 edition took place in Ottawa, Canada.

Focussed largely for the US arts and cultural executive, the topics in this journal originally focussed a great deal on legal issues, as the founding editors were American lawyers working the entertainment field (Taubman, 1969). The opening essay in the journal is reflective of management of the time in the US when a significant part of the manager’s role involved contracting and rights definition as part of facilitating the artists’ work. The journal has also been a greatly interested in public institutions and policy with a number of studies of funding policy and institutions in a range of European, Canadian and Australian contexts. With regular special issues led by external guest editors, the journal has been a source of interest for managers and a wide range of scholars with accessible discussions of issues around management, artists’ work and other legal issues with some discussions about audience. In the last 10 years, the journal has broadened its focus to include discussions on museums and media, and has started to show indications of management and sociological theorizing. This journal provides a window on the history of the field documenting trends and issues from the earliest years in the study of arts and cultural management. However, it is not situated within the Journal of Citation Reports as yet, although a recent editorial in 2015 indicated that submissions have increased significantly and so the journal is moving to an online submission process. Recent editorials and changes in their editorial board indicate that founding editorial influences have moved into retirement or have passed away. A new generation of editors is taking their place.

Journal of Cultural Economics

Following JAMLS, as the field constructed itself, the Journal of Cultural Economics was founded in 1974. Now published by Springer, its publication is undertaken in cooperation with the Association of Cultural Economics based in Amsterdam. The published mandate is the following: ‘It applies economic analysis to all of the creative and performing arts and the heritage and cultural industries, whether publicly or privately funded. Furthermore, the journal explores the economic organization of the cultural sector and the behavior of producers, consumers, and governments within the cultural sector.’ (<http://link.springer.com/journal/10824>). The journal and its biannual conference has been an international home for economists with a passion for the particularities of the economy within the cultural field. The first generation of specialists in the field are now approaching retirement. In a closing session at their 2014 conference in Montréal, Canada, a number of those founding scholars discussed the future of the field, expressing some questions about whether the transformative theorizing of the earlier days has had an impact on the overall field of economics, as had been hoped. But the field appears vital and continues to attract a high standard of theory for publication. The journal is rated for 2014 in the Journal Citation Reports at 0.758 impact factor in the economics subject category. Its history is longer in the JCR

than the other journals (IJCP and IJAM) and its ranking with 333 economics journals is 181. It has had, however, other better impact factors in the past.

IJCP:

In competition with the interest by the JAMLS in international policy issues, the International Journal of Cultural Policy (IJCP) was founded in 1994, initially as the European Journal of Cultural Policy. It acts as a legitimizing vehicle for cultural policy within the larger public policy discipline. Initially based in Britain at Warwick University with its founding editor, Oliver Bennett, who is still in place, the journal is now published by Routledge. It provides an international study of the field that is rigorous and well-rated, defining its focus as culture in the form of symbolic communication, rather than a broader anthropological notion. The International Conference on Cultural Policy Research is affiliated with the journal and takes place every two years, usually in Europe, although the 2014 conference was held in Montréal, Canada. While written at a high academic level, the journal provides useful and pertinent insights for managers, particularly in contexts where cultural policy is an important player influencing the actors within the field. As noticed by a number of scholars studying arts and cultural management training, the study of arts and cultural management in Europe is more oriented to the study of policy due to significant presence of the state through funding and policy initiatives. This is a key contrast with that of arts management training orientation in the US (Brkic, 2009, Suteu, 2006a). The policy perspective is also intrinsic to the study of cultural management in Asian countries as well (Park, 2013). The journal is included in the Journal Citation Reports, rated at 0.565 impact factor in 2014 in the cultural studies index. It has been in the JCR for three years and in its category of 38 journals, it is ranked ninth. It has had higher impact factors in the immediate past.

IJAM

The International Journal of Arts Management (IJAM) appeared in 1998 published from HEC Montréal in Canada, growing out of the biannual international conference on arts management (AIMAC) initiated in 1992. IJAM has traditionally balanced its focus between marketing and management, including performing as well as heritage and museums. Performance measurement and private funding interests are also present in the journal. However, in a study of the presentations made to the first 10 AIMAC conferences from 1992 through to 2009 (Perez-Cabanero and Cuadrado-Garcia, 2011) the authors noted a significantly larger orientation toward marketing and consumer behaviour. Some cultural policy articles are present, and in the last conference there was a new emphasis on entrepreneurship and innovation. France, Italy and Canada were the main sources of the papers, which connects to the founding players of AIMAC. Occasional special issues have appeared, but the journal remains rooted in an academic format with a certain level of theoretically informed articles plus its regular featured organization 'Company Profile'. It is included in the Journal Citation Reports, rated at .290 impact factor in 2014 in the Management subject category. It has only been in the JCR for three years of evaluation and has improved with each year. Its category has 185 journals and it is ranked at 173 in that category.

Marketing

A very new journal has appeared in 2011: Arts Marketing: An International Journal published by Emerald. However, IJAM and AIMAC continue to be major platforms for specialized academic reflections and research on marketing in the sector. In 2014, an evaluation and review of the research in arts marketing was undertaken by François Colbert and Yannick St-James in the journal of Psychology and Marketing (Colbert and St-James, 2014), providing a wider exposure to the current possibilities within the field, especially how arts marketing has contributed to and shaped the theorizing within the marketing field as

a whole. It is interesting to note that they propose to analyse both how theorizing in marketing has been extended to the arts context and how theorizing has arisen within the arts field.

Museum Management and Curatorship

A well-established journal from 1982, it focuses on museums and the specialized issues related to them. The site for the journal explains: a continuous reassessment of the disciplines governing the establishment, care and understanding of museum collections. It also covers administration, archives, communications, conservation, diversity, ethics, globalization, governance, interpretation, leadership, purpose/mission, planning, public service and technology. Given that executive leaders of museums are frequently educated at the doctoral level, the journal functions at a high academic level, but its management focus is less direct than that of *IJAM* and *JAMLS*. It is published by Routledge but is not listed in the JCR. For this report, we have chosen to exclude the specific study of and training in museum management, given its specialized focus.

General Management Journals

While general management discussion of arts and cultural management issues was quite slim during the early days of the field, two sets of articles stand out. One is in the *Harvard Business Review* by Stephen Greyser and Thomas Raymond (Raymond and Greyser, 1978), founders of the summer institute of arts management at Harvard Business School and a series of seven articles in the *California Management Review* organized by the founder of the arts management program at UCLA Ichak Adizes (Adizes, 1972). Both sets of publications provided prestige and pressure for the arts world to link with the field of management.

Between the 1970's and the millennium, important sociology and cultural studies journals were the main vehicle for consideration of arts and cultural management. In the 1980's, the publication of issues around arts organizations and their dynamics by a group of sociologists like Paul DiMaggio, Vera Zolberg, Diana Crane and Rikki Abzug were of particular interest. The sociological field of Production of Culture, begun by Richard Peterson was carried further by students of DiMaggio like Francie Ostrower (Ostrower, 2002) and Wendy Griswold (Griswold, 1981, Griswold, 1987).

The linkage between arts and cultural management and non-profit management occurred during the 1980's, in the early days of that field's founding. For certain topics like governance and boards of directors, leadership, volunteers and philanthropy, there was a comfortable fit since arts organizations had similar contextual issues to the non-profit like. The values and business model were generally allied. As the Executive Director of the Program on Nonprofit Organizations (PONPO) at Yale University, DiMaggio was key to making this link since his research interests at the time placed him at the juncture of the two. At the conferences of the Association of Research on Nonprofit Organizations and Voluntary Associations (ARNOVA) and International Third Sector Research (ISTR), presentations of arts management issues can be found. As well, their respective journals (*Nonprofit and Voluntary Sector Quarterly* – NVSQ and *Voluntas* as well as *Nonprofit Management and Leadership*) publish articles concerning non-profit arts and culture issues. These articles are part of the feedback relationship found in our model, even though they are linking to another non-mainstream management field.

After the publications in HBR and *California Management Review* in the 70's, the well-rated general management journals were not interesting to nor interested in arts and cultural management. The efforts of scholars in the field appear to have been directed to the specialty journals. However, in 2000, a special

issue called 'Balancing Act' appeared in *Organization Science*, edited by Lampel, Lant and Shamsie (2000). They identified the presence of paradoxes found in the creative industries sector that needed balancing by managers. As well, they established a general description of the characteristics of the field, arguing that study of the cultural industries was valuable because the insights it provided were extendable to the management world in general.

Following this publication, a creative industries track was established in 2002 at the European Group of Organization Studies (EGOS) conference where an increasing number of mainstream but engaged scholars converged to develop a high level and wide ranging discussion about the creative industries. Themes have extended ideas of what management in the creative industries involves. From this group of scholars a number of special issues have emerged in a range of general management journals: *Leadership Quarterly* in 2004 and 2005, *Creativity and Innovation Management* in 2006, *Journal of Management Studies* in 2006, *Journal of Organizational Behavior* in 2007, *Human Relations* in 2009 and *Organization Studies* in the next months. Another special issue is being put together in *Organization*.