



# scottish universities insight institute

mobilising knowledge for a better Scotland

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## **New horizons for the cultural industries:**

Internationalisation, leadership  
and diversity

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May 2013

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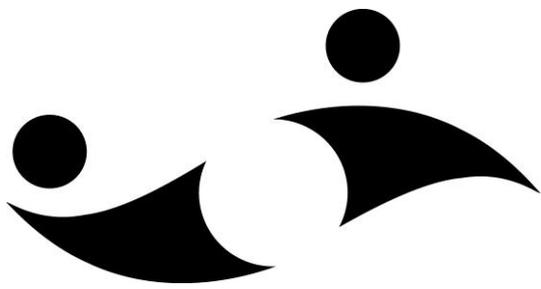
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## 1. Main Objectives and Context

### a. New Horizons for the Cultural Industries

| Principal Objectives of workshops  |
|--|
| Explore how the cultural industries can capitalise on internationalisation.  |
| Develop a better understanding of leadership, both culturally and entrepreneurially, and how it can be fostered.                   |
| Understand how diversity of cultural output and talent base can be achieved and maintained.  |
| Identify an agenda for future knowledge exchange and collaboration between academics and non-academics in the cultural industries. |

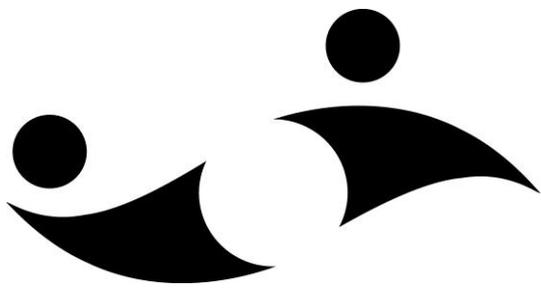
The cultural industries are the first of seven growth sectors in Scotland's Economic Strategy (Scottish Government 2011). Their growth, vitality and productivity depend on collaboration with researchers and educators. However, such collaboration between Scotland's researchers, practitioners and policy-makers in the cultural industries is scarce. The Programme thus sought to address this shortcoming and contribute to SUII's aim of mobilising existing research for the use of the wider society.

Scotland's cultural industries currently under-exploit both learning and market opportunities resulting from internationalisation. Consequently, the Programme sought to examine how cultural production is undertaken and supported internationally, in particular in smaller EU and developing countries, how Scotland's cultural producers can engage with international markets and what indicators can be used to benchmark Scotland's cultural industries internationally.

In order to achieve this internationalisation strong leadership and a degree of entrepreneurship is required. Thus, the Programme targeted academic expertise on leadership and entrepreneurship and analysed existing leadership programmes in other industries to distil learning points and benchmarks for leadership development in the cultural industries.

In seeking to ensure growth, vitality and productivity, the cultural industries have to maintain diversity of products and art forms and increase the diversity of their talent base. As a result, the Programme focused on how business models, education systems and political support strategies can facilitate diversity of output and talent in the cultural industries.

Last, but by no means least, the Programme will distil from its activities key questions to be pursued through collaborative research focusing on how the different themes of entrepreneurship, leadership, diversity and internationalisation can help develop and sustain the cultural industries in Scotland based on an exploration of the different natures of academic and non-academic interests, practices and methods.



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Scotland's academic expertise in the cultural industries is currently under-utilised in non-academic decision- and policy-making. The Programme sought to address this problem by providing strategic and targeted engagement between cultural industries researchers, practitioners and policy-makers on issues of social, economic and political importance. Through involvement of international experts and participants it looked to bring different perspectives to the attention of the different actors within the system, but also showcase Scotland's expertise and initiatives to a wider audience.

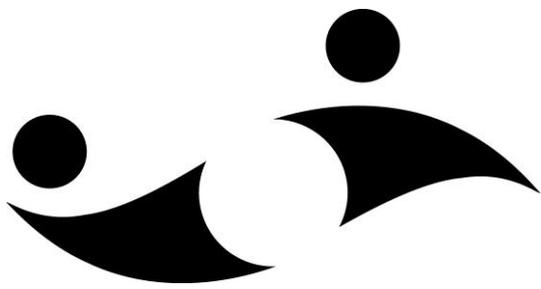
## 2. An account of Knowledge or understanding from programme

The Programme featured expert speakers from academia and industry around the world (including Sweden, Wales and Germany) who have a reputation as thought leaders in the cultural industries in Scotland, UK and internationally. These speakers explored the above topics through a series of interactive workshops, activities, social media, panel discussions and talks. The programme sought to engage the wider industry public through crowd-sourcing, social media, public lectures/round tables and a Knowledge Exchange (KE) and networking events bringing together the three spheres of academia, policymakers and cultural producers.

| Main insights gained from workshops |  |
|-------------------------------------|--|
| <b>Entrepreneurship</b>             | Is entrepreneurship an appropriate concept for the cultural industries?                                  |
| <b>Leadership</b>                   | More appropriate support structures required to encourage and develop leadership.                        |
| <b>Internationalisation</b>         | Need to reconcile localised focus of cultural production with internationalisation.                      |
| <b>Diversity</b>                    | Recognised as being a valuable aspect of cultural production, but more needs to be done to encourage it. |

In the last decade, cultural industries research has been dominated by two topics:

- The nature of the cultural industries (e.g. Bille 2012; Williamson/Cloonan 2007) and if they can and should be used as a means of socio-economic development, as suggested by Richard Florida's (2004) study of the creative class (critically e.g. Oakley 2004; Peck 2005);
- Balancing art/creativity and business/management in cultural production, with varying conclusions over how artistic work withstands, resists or successfully integrates economic imperatives (e.g. Townley/Beech 2010; Banks 2010; Bilton 2006; Eikhof/Haunschild 2006).



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With these in mind, the Programme identified a number of key issues from the discussions and surveys taken of participants and interested parties who weren't able to attend all the workshops. These are identified according to each thematic priority of the Programme below:

## **Entrepreneurship:**

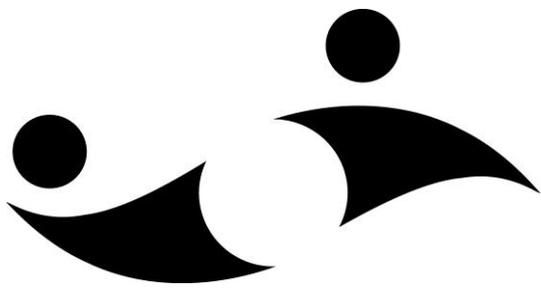
Insights centred around idea of entrepreneurship itself, questioning what it might mean in the cultural industries and questioning whether it was an appropriate concept in this context. The underlying tone of these insights was skepticism on the part of the participants rather than enthusiasm, with one respondent suggesting that the key challenge was "to stop thinking about entrepreneurship in relation to culture". Another theme emerged which identified a variety of activities, from finding funding and staff to identifying potential for growth and audiences and implementing business development skills as being necessary challenges to address with regard to entrepreneurship in the cultural industries. Several people also referred to the context of these entrepreneurial activities, for instance pointing towards demands of funders, weak support infrastructures and the recession.

## **Leadership:**

Cultural leaders are caught up between the need to tackle big questions and resource pressures. Big questions include the relationship between culture and industry and finding a language that can articulate differences between these two. Other issues identified included appropriate support structures for cultural activities, income security, voluntary labour and workforce diversity. Tight or diminishing resources constrain not only cultural activities themselves, but also producers' opportunities to build their leadership skills and to develop coherent and inspirational visions for the cultural sector. Notions of sustainability and viability feature strongly in the emerging narrative, relating to cultural production itself, to business models and employment structures.

## **Internationalisation:**

The responses to this subject were unsurprisingly varied, covering a range of issues from questioning what internationalisation is through to how to facilitate it. One of the more specific points raised the issue of the dominance of North American 'goods and sensibilities', nicely sitting next to another point which highlighted the how art and culture often speak to and about local issues, making internationalisation a difficult thing to conceptualise and, to an extent, operationalise. The issue of support services also came up, with some suggesting that there is a lack of access to professional service firms and responsive support services to help develop international connections. It is clear from these insights that there is a lack of confidence when it comes to internationalisation of cultural production and opportunity exists to help redress that from both public and private sources with expertise in the area.



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## Diversity:

The main themes that emerged from the answers to this subject were representation, recognition and raising awareness of diversity; understanding diversity and appropriate provision; and changing the current culture, structure and operation of the cultural industries. The insights gleaned recognised the difficulties inherent in trying to achieve greater diversity within the cultural industries, both within the composition of the workforce and in the output. Participants recognised the value of improving diversity within both these areas (through training under-represented groups for example) and the benefits it could bring to cultural production and relevance.

## 3. Key Recommendations for end user/policy community

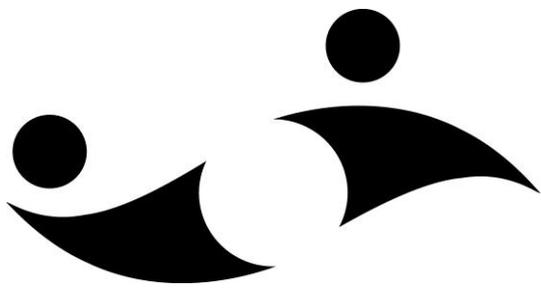
| Key recommendations arising from the workshops |   |
|--|---|
| <b>Entrepreneurship</b>                        | Two-pronged approach suggested – practical and greater understanding.                             |
| <b>Leadership</b>                              | Practical training and cultural recognition required.   |
| <b>Internationalisation</b>                    | Recognise and work on tension between localised production and international scope for expansion. |
| <b>Diversity</b>                               | Cultural sectors look to government for leadership and guidance on these issues.                  |

### Entrepreneurship

A number of recommendations emerged from the workshops regarding entrepreneurship in the cultural industries in Scotland and can be divided broadly into two themes. The first theme concerns concrete, practical ideas including simplification of official funding applications; more business development training; support for pricing, marketing and accounting; cultural industries-specific training beyond basic business capabilities and better access to money. The second theme that emerged included arguments for developing a better understanding of what the cultural sector's values are and how they might, or might not, fit with ideas of entrepreneurship. For example, one participant suggested the sector needed to “be better at talking about what we do”, emphasising a recurrent theme: that of finding an appropriate language when talking about both entrepreneurship and leadership in the cultural industries.

### Leadership

Perhaps unsurprisingly, more money was mooted as a clear suggestion of what would help and probably make an immediate impact. However, this was hardly mentioned as the obvious solution



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by discussants in the workshops. Instead, they overwhelmingly called for two things (one practical, one more cultural): leadership training and a better collective self-understanding of the sector. Leadership in the cultural industries requires understanding of the specific nature of the sector as well as its structures. The participants called for more leadership training and skill development, but in forms that take the cultural

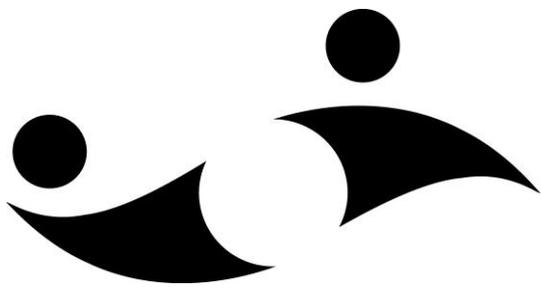
industries' idiosyncrasies into account. Equally strong were calls for an increased awareness of what is specific to the cultural industries and what their role in society is.

## **Internationalisation**

In terms of understanding what is required to address the problems associated with internationalisation of what is often a 'localised' approach in the cultural sectors, the themes which emerged included fusion; collaboration and encouragement; and increased availability of resources. One discussant in particular highlighted that many of the problems of internationalisation are longstanding within the cultural industries in the UK more generally, pointing out that a UNESCO report on the cultural industries in the UK from 1972 suggested that more cross-country comparisons and collaboration would lead to a better understanding of the sector. The general consensus across the workshop discussions was the need for reduction of 'silo behaviour' and an increase in sharing of experience and expertise across the different sectors of internationalisation experiences, including an honest discussion of the pros and cons of doing so. To that end explicit policy recommendations could include the sponsoring and facilitation of workshops designed to reduce silo behavior and encourage internationalisation through case studies of successful ventures and 'storytelling' to reduce worry over risk and encourage action in this arena.

## **Diversity**

The main themes present in the discussion on diversity were; encouragement; policy and strategy; promotion of diversity benefits; and training and apprenticeships. Within the specific responses, importance was clearly placed on training and education in order to improve diversity within the industries with a focus on ensuring that the correct supporting policy framework was present in attempting to do so, indicating the importance placed on the context in which cultural production is undertaken and the necessity of partnerships to make this happen. It may also indicate that government is viewed as having either an encouraging or policing effect with regard to encouraging diversity which implies that the industries are perhaps not able or willing to undertake such activities themselves without external validation or support. Consequently an obvious policy recommendation would be that policy is focused towards further encouragement of diversity and a toolkit or similar is designed to develop increased diversity within the industry.



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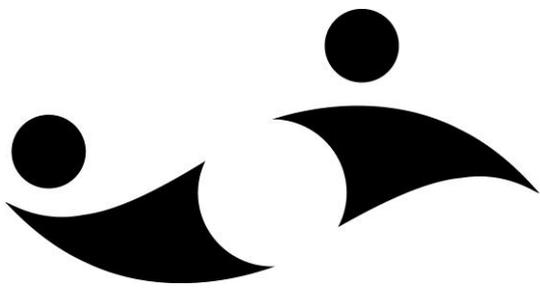
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## 4. Main Outputs and Inputs

The Programme targeted four distinct groups of audiences and beneficiaries in Scotland, the UK and internationally to comprise the workshop discussions and act as inputs to the Programme. They are detailed in the table below:

| Inputs  |
|---|
| 1. Cultural industries policy-makers and industry organisations.  |
| 2. Cultural industries practitioners (e.g. senior staff in cultural organisations, freelance producers, consultants). |
| 3. Educators in higher and further education and CPD.   |
| 4. Researchers of the cultural industries.  |

| Intended Outputs   |
|--|
| <b>Non-Academic Outputs</b>  |
| Applications for one <b>AHRC</b> and one <b>ESRC Collaborative PhD Studentship</b> and one <b>Stirling University Collaborative Research Scholarship</b> (submissions summer 2013 & autumn 2013). With each application, one academic and non-academic partner will jointly take forward a collaborative project addressing a specific aspect of internationalisation, leadership and diversity respectively, corresponding to the agenda developed in Workshop 4. |
| <b>A Dedicated website</b> to promote Programme activities, facilitate crowd-sourcing and disseminate Programme outputs.   |
| <b>Focus report</b> on leadership-related Programme findings to inform the development of leadership training programmes.  |
| <b>Academic Outputs</b>  |
| Two <b>journal articles</b> co-authored by Programme team members. Potential journals targeted for these articles will be the <i>International Journal of Cultural Policy</i> , <i>Creative Industries Journal</i> , <i>Creativity and Innovation Management</i> .   |



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## 5. Follow Up Activities

TBD.