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**Creating critical mass in cultural management education [Texto impreso] : learning from an arts and cultural management programme in Turkey / Serhan Ada**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 176-177

If today the departments of “cultural management” (in its broadest term) have been in existence for almost four decades, it is in part because of the existence of the “cultural industries”. If this concept’s founder and critical theorist, Theodore Adorno, indeed stigmatised cultural industries as “predominance of profit ... over culture”, how can the rise and importance of this academic field be accounted for? This article proposes to reconstruct, analytically, a narrative of the rise of arts and cultural management departments, established almost two decades ago in Istanbul and which has been producing graduates in Turkey since that time. This article argues that, as a micro-case, the knowledge that this experience affords us is worth discussing and taking into consideration while trying to address the question of “cultural industries” as a pedagogic field.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 159-177

1. Arts and cultural management education 2. Cultural diversity 3. Culture industry 4. Curriculum development 5. Job markets

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2

**Creative economy, cultural economics and entrepreneurship – Questions for a masters programme in its adolescence [Texto impreso]: an Interview with Mariangela Lavanga and Ellen Loots / Jonathan Vickery**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 278

The purpose of this interview is to discuss the aims, objectives and achievements of a pioneering European masters degree – in the context of the politics of higher education and the economics of the creative industries.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 269-278

1. Course management 2. Creative economy 3. Entrepreneurship 4. Masters 5. Value economy

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3

**Cultural and creative industries in modern languages [Texto impreso] / Haili Ma**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 229-230

This paper explores Cultural and Creative Industry (CCI) teaching and curriculum development across disciplines, based on a case study of a newly established Cultural and Creative Industry (CCI) programme at the School of Modern Languages, Cardiff University, UK. It illustrates how different academic values and goals influence styles of teaching and curriculum development, and it considers how this drives disciplinary evolution. As CCI increasingly attracts international students, in particular from China’s middle-class market, this paper questions the direct ‘import’ of western CCI for Chinese students, in terms of both content relevance and programme development sustainability. This paper suggests that curriculum evolution should be viewed as key for UK higher education to retain market competitiveness, especially a pending ‘Brexit’.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 216-230

1. Cultural and creative industries 2. China 3. Discipline 4. Modern languages 5. Teaching 6. UK 7. Value

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**4****Fashioning a master's degree [Texto impreso] / Annick Schramme, Ian W King**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 266-267

Fashion has a varied and explosive history. Our responsibility as educators preparing students and therefore careers for this context places us in a very difficult and complex position. Do we prepare students to be successful or do we prepare them to 'invest' in their industry? In this paper, we construct our story of developing an ethical, sustainable international master's degree in Fashion Management. It is a journey of development that sees higher education establishments from Belgium and Italy join together with a 'third-party' university from an emerging third-world market in sharing and developing a group of international students willing to 'invest' and become industry transformers. Integral to our approach is context and the importance of narrative and responsibility for the learner; as such, this requires a return to old 'andragogic' versus 'pedagogic' education philosophies. Our account provides a full description of the rationale for aligning the 'pedagogic' with 'andragogic' and this involves learners to actually experience and understand in context. The principal aim of this paper is to explore the experience of introducing narratives between fashion industry and academia in these different locations as a means of 'raising' issues regarding future responsibility and thereby develop critical reflexive skills that will be valuable in other geographical and market contexts for the future.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 250-268

1. Andragogic education 2. Cultural entrepreneurship 3. Cultural management education 4. Education in Europe 5. Fashion management education 6. Poland

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**5****Organisational aesthetics and pedagogy [Texto impreso] : deframing the creative and cultural labour formation / Marcin Poprawski**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 247-249

The first objective of this paper is to provide an overview of the curricula offered by Polish higher education institutions aimed at future workers in the culture and creative sectors. Desk research is supplemented by a qualitative analysis of students' needs on professional education and the perception of cultural labour in Poland, and concluding remarks attempt to provide a preliminary response to the key expectations and gaps highlighted in the reported analysis. The paper argues that to sustain the trends of growth and to support the professionalisation of managing cultural and creative initiatives, higher education institutions in Poland have to develop a more explicit balance between pure cultural studies and cultural management education approaches. The breakthrough achievements require support from a parallel breakthrough – formation tools that adapt alternative methods from organisation studies.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 231-249

1. Creative professionals 2. Cultural and creative industries 3. Experimental teaching tools 4. Curricula 5. Organisational aesthetics 6. Poland

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**6****Pedagogy as activist practice [Texto impreso] : a reflection on the Cultural Policy and Management degree in South Africa / Avril Joffe**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 194-196

This paper discusses the pedagogical responses of the Wits University Cultural Policy and Management Department to the needs of our students in the postcolonial context of South Africa. It reviews the challenges experienced by our postgraduate students and the resultant innovations in both curriculum design and learning

and teaching practice. While in many respects the drivers for this programme are similar to those in the Global North, the key challenges posed by our location on the African continent and indeed made prominent more recently in the #FeesMustFall movement are that the concepts, theories and case studies we draw from are specific to and rooted in the African context and reality. Preparing students for work as managers in cultural organisations has increasingly given way to engaging as activists and strategists with the policy environment for the cultural economy and to thinking strategically about the intersection between culture, creativity and the economy.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 178-196

1. Cultural economy 2. Cultural management 3. Cultural policy 4. Critical pedagogy 5. Curriculum innovations 6. Decolonisation 7. Learning and teaching 8. School of Arts 9. South Africa

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## 7

### **The politics of temporal sovereignty and the subaltern MA [Texto impreso] / Jeremy Valentine**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 115-119

This paper explains the emergence of an MA in Culture and Creative Enterprise at a Scottish University by locating it within a policy context characterised by the attempt of the Scottish Government to establish 'temporal sovereignty' through 'fast policy'. The argument of the paper is that the MA is an outcome of the Scottish Government's attempt to establish the sovereignty of a 'future present' over political and economic temporalities through the inscription of the figure of the entrepreneur in economic, educational and cultural policy. The paper demonstrates that the MA acts as a subaltern vehicle for that project and uses conceptual and empirical research to critically analyse the politics of the entrepreneur within it. The paper concludes with a discussion of the extent to which that policy assemblage has unravelled.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 99-119

1. Creative industries 2. Entrepreneur 3. Scottish Government 4. Subaltern 5. Temporal sovereignty

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## 8

### **Teaching 'tacit knowledge' in cultural and creative industries to international students [Texto impreso] / Xin Gu, Justin O'Connor**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 157-158

Universities in Australia – as in many other Anglophone countries – have benefited from an influx of full fee paying international students. Cultural and Creative Industries (CCIs) as an increasingly desirable career for these students and associated with rising state investment has given Anglophone universities the privilege in this international educational market. The disembeddedness of these students from very different urban context impact further their learning experiences. The unprecedented growth of 'internationals' has also put the curriculum at odds with its original intent based on tacit knowledge training targeting local professionals. The Master of Cultural and Creative Industries at Monash University is illustrative of this multiplicity of conflicts and tensions. Via the two field trip units designed based on 'experiential learning', the model for tacit learning, we lay out how conflicts on fundamental cultural values have been important in our course design as part of acquiring 'a special kind of city knowledge'.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 140-158

1. Cultural industries 2. Creative labour 3. Creative clusters 4. Creative pedagogy 5. Tacit knowledge 6. Creative milieu 7. Experiential learning 8. Field trip 9. Innovation 10. Knowledge economy

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**The university as intermediary for the creative economy [Texto impreso] : pedagogues, policy-makers and creative workers in the curriculum / Dave Harte, Paul Long, Annette Naudin**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 136-138

This article examines the nature and role of courses designed to train creative workers, policy-makers and related actors, in the skills necessary for cultural management, enterprise or intermediation and their relationship in apprehending the sector. The article takes a case study approach, engaging with university policy, student research, reflections from graduates and staff who have participated in a suite of integrated MA awards at a UK university. We find that the programme created environments in which practitioners and intermediaries were positioned in reflexive relation to their experiences and roles. We outline the insights and understandings that have emerged as students explored their own orbits in relation to both critical and instrumental research on the cultural sector, and in relation to perceptions of the transformations in sector and how it is conceived. The case study sets out an agenda for exploring the relationship of research, pedagogy and practice after the creative industries.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 120-139

1. Creative industries 2. Cultural economy 3. Cultural intermediaries 4. Knowledge transfer 5. Third stream

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**Urban cultural intermediaries [Texto impreso] : reflections on pedagogy and creativity in the urban economy / Jonathan Vickery**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 213-215

This article is a critical reflection on a creative practice course module that runs each year in the city of Coventry. The module aims to develop student skills appropriate to the creative and cultural industries, while maintaining an emphatic radical dimension in raising the students' social consciousness on the urban context of their skills development. Between 2016 and 2018 the module attracted funding in order to enhance its strategic approach to creative pedagogy through research and a revised module structure. This article charts this development and articulates the broader critical implications of using 'creativity' in higher education. Students were cast as 'cultural intermediaries' in knowledge production – exhibiting and debating in public the outcomes of urban research. This article is not a detailed evaluation of the project, which given its complexity is not possible in one article, but identifies the limits and fault lines of an intended development of a critical pedagogy for students in the urban cultural economy.

Arts and Humanities in Higher Education. -- 2019, v. 18 (May), n. 2-3, p. 197-215

1. Creative economy 2. Creative pedagogy 3. Intermediaries 4. Student research 5. Urban culture

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