The course aims to provide students with insight into a research field, which has been given extra attention in the age of globalization. Research into intercultural communication is wide-ranging: anthropology, hermeneutics, linguistics or psychoanalysis — they all contribute to illuminate the dialectics between foreign understanding and self-understanding. The course provides insight into theoretical, historical and communicative premises for the dissemination of information and cultural knowledge, focusing on libraries, cultural institutions and other organizations. Intercultural contact is defined as encounter and confrontation between perceptions, which are considered as normal and self-evident but differ from each other due to their cultural origin.

The course comprises four focus areas

- Introduction to the relational and dialogic perspectives in intercultural contact
- Analysis of projects with comparative perspective
- Analysis of library projects focusing on intercultural practice
- Analysis of projects dealing with the cooperation of organizations or business domains across national and cultural borders

The examples above show a small selection of how cultural studies are taught at RSLIS. Cultural Studies are not taught as an independent discipline at RSLIS. RSLIS's goal is to expand information sciences by a cultural dimension.

A short comment:

Nearly all information, used above, is available on the Internet. I have compiled the information.

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EDUCATING ARTS MANAGERS AT AMERICAN UNIVERSITIES

ПІДГОТОВКА АРТ-МЕНЕДЖЕРІВ В АМЕРИКАНСЬКИХ УНІВЕРСИТЕТАХ

The article explores the basic concepts of degree programs in Arts Management taught at U.S. universities: the curriculum is based largely on education in the arts; arts managers are seen as coordinators and mediators; the applied program component prevails over the theoretical one; internship and a student project are important parts of the curriculum.

Key words: the arts, culture, business, arts administration, degree program, project management.

Аналізуються основні концептуальні положення навчальних програм з арт-менеджменту в університетах США: підготовку менеджерів у цій сфері здійснюють переважно на базі мистецької освіти; арт-менеджери розглядаються як посередники, координатори; прикладна складова переважає над теоретичною; важливим елементом програм є практика і студентський проект.

Ключові слова: мистецтво, культура, бізнес, арт-менеджмент, навчальна програма, менеджмент проектів.

Анализируются основные концептуальные положения учебных программ по арт-менеджменту в университетах США: подготовку менеджеров в этой сфере осуществляют преимущественно на базе искусстоведческого образования; арт-менеджеры рассматриваются как посредники, координаторы; важным элементом программ являются практика и студенческий проект.

Ключевые слова: искусство, культура, бизнес, учебная программа, менеджмент проектов.

In a market society arts exist, in particular, in the form of business relations between the artist and the consumer of his artistic activities. As G. Tulchinski puts it, business and culture are «doomed to collaboration» today [1, 8]. No wonder that in the USA, the country with a highly developed market economy, university programs in art management are very popular.

Culture with its diverse forms of property and organizations offers managers and administrators a vast field of activities. Because curricula in Arts Management combine assets of business schools and art education institutions, graduates can make use of the acquired knowledge in politics, science, sports, tourism, education, etc. Thanks to globalization graduates can pursue an international career. Particularly attractive are such programs to individuals not fearing novelties, experiments, risks — all that is called «challenge» in America.

University faculty members educating arts managers (arts administrators) enjoy the support of the Association of Arts Administration Educators (AAAE). The aim of the Association is to coordinate the development of the relevant curricula, improve standards of education and support research in this field. The themes of various AAAE conferences are very meaningful: Foundations for Success: Excellent Students, Faculty and Programs (2006); Inquiring Minds: Blending research and practice in our programs and our field (2009); Making Connections: Preparing Cultural Leaders for Future Challenges (2010); Educating for Leadership (2012); One Step Ahead: Advancing New Paradigms (2013).

The AAAE is an umbrella association that embraces over 100 universities and colleges offering undergraduate and graduate curricula in Arts Management. The main point of these programs are covered

in literature and on the WWW [e.g. 2; 3; 4] as well as in the lectures delivered by Professor A. Svedlow to the faculty and students of the Kharkiv State Academy of Culture in March 2010.

Despite its different titles (Arts Management, Arts Administration, Arts and Cultural Management, Arts Leadership), the curricula in Arts Management at American universities have many things in common. The basic conceptual features of these programs are the following:

a) universities educate managers, not officials;

b) arts and artists are in the center of process of instruction;

c) the curricula ensure an optimum balance between theoretical and practical aspects.

American universities treat arts managers as mediators the primary mission of which is to coordinate numerous resources needed to create, support and develop art organizations. An experienced arts administrator ensures a balance of interests at different levels — artist, organization, community, state. The emphasis on the mediator aspect is to be attributed to the fact that the USA has never had a clearly defined cultural policy concept; there has never been any consensus as to the role of federal authorities in the field of arts. Thus, the infrastructure of the government policy in this area is to a large extent decentralized; the government is mainly concerned with legislation and taxes.

To prepare students for the mediator role, the curricula at US universities include such core courses as Arts Management and Society, Legislation and Arts, Managements in a Multicultural Society, Mass Media and Society, etc. These courses tackle, in particular, the following issues: what is cultural policy; who is shaping the cultural policy in the USA; how was the present cultural environment formed; in what way can arts administrators influence the policy of the government in the area of culture. The cross-cultural approach to the study of arts management familiarizes students with mentalities of various ethnic groups, with the principles of a cross-cultural dialogue, and with the basic features of multi- and transnational corporations.

In the framework of the Arts Management and Society course, students are taught to be aware of the necessity to establish partnership relations between community and arts. The main goals of this course can be described as follows.

Audience Development and Advocacy Goals

· Increase public understanding of the importance of the arts to community life.

· Expand opportunities for artists and arts organizations to serve community needs.

· Increase attendance at arts events.

· Build public participation in arts activities.

· Enhance identity as an exciting year-round arts destination.

Arts in Education Goals

· Communicate that the arts are significant human endeavors and education in the arts is vital to the development of the whole person.

· Make the arts basic to education throughout area schools.

· Support and advance lifelong and intergenerational education in the arts.

· Strengthen partnerships with higher education, arts educators and arts resource providers.

· Utilize local artists and cultural and arts organizations as resources for the arts curriculum and activities.

· Empower students to be knowledgeable lifelong consumers and producers of the arts.

Organizational Development Goals

· Build and strengthen effective partnerships within the arts community.

· Maintain and develop cultural facilities.

Community and Arts Partnership Goals

· Create and maintain effective partnerships between the arts and business.

· Increase and stabilize arts funding.

There are many ways to measure a place's cultural vitality. One way is to chart the public's involvement with arts events and activities over time. One in three adults in the USA attended an art museum or an arts performance in the 12-month survey period. Smaller percentages of adults attended performing arts events than in previous years. Attendance for the most popular types of arts events—such as museums and craft fairs also declined. The declines occurred in a worsening economic climate, and as travel costs were rising. Long-term trends suggest fundamental shifts in the relationship between age and arts attendance: audiences are getting older.

Arts activity rises with education level. Yet even the most educated Americans are participating less than before. Adults generally are creating or performing at lower rates despite opportunities for displaying their work online. Most Americans who enjoy artworks and performances on the Internet do so frequently. More Americans view or listen to broadcasts and recordings of arts events than attend them live. Schools and religious institutions engage many adults in live arts events. According to their parents, school-aged children often attend performances outside school.

Organizational Behavior in the Arts is another popular course at US universities educating arts managers. As individuals, arts administrators rarely have the luxury of being solely empowered with all aspects of decision making and implementation. It would be quite

a rare occurrence if an individual were the sole component of an arts institution. Such a person would be best exemplified by the actions of an individual artist. The visual artist, per se, is usually not hampered by group interaction or decision-making and is most often, at least in a traditional modern model, the sole proprietor and creator of the product deemed by that person as art.

In an organization, however, the individual is normally thrust within interpersonal activities that require the ability to work cooperatively and in coordination. The larger the organization, the more complex these interactions and the more attention an arts leader needs to pay to the dynamics of working groups.

Some of the means by which to get a handle on the cultural norms of the group is by paying close attention to the use of language by the group. A number of questions arise in this connection. Is there a culture of personal responsibility as manifested in conversation and dialogue of the group? Do the participants in group interactions get mired down in accusations of blame and exude a sense of hopelessness and a lack of control of their own destiny? Do you hear a lot of speech that goes against ideas of change: «We've always done it that way.»

Whether an arts administrator dictates action, motivates others to action by their force of personality, or inspires colleagues through personal action, in some respects, leadership of and by the arts administrator will be judged by how well the group dynamic is put into play in order to realize shared objectives and values. On a basic level, the group is normally working on two levels at once: the tactical and the strategic. It's hard to collaborate and improve the quality of a program if all one's time is spent in the implementation of an activity. Without reflective practices built into the group's work time, the organization may lose the opportunity to enhance what it does for those it serves. A responsibility of the arts leader is to balance the group's implementation of activities with its ability to assess, reflect, and ideate about those very same activities. A group culture that fails to have such a balance may fall into unhealthy organizational behaviors.

In such unhealthy environments, the players within groups may feel isolated, lose a sense of commitment to the mission of the institution and the aims of the group, communicate in non-constructive ways with each other, and feel as if they have no control over their ability to make decisions. Their incentive to be committed to the vision and practices of the group can result in lack of productivity or a desire to find employment somewhere else. The arts administrator needs to consider measures to promote a healthy group dynamic that incorporates positive and multiple pathways for communication among the members of the group, working to ensure that such

communication is transparent and honest. The arts administrator should also look for ways to provide members of the group with a sense of autonomy and spontaneity in their decision-making so that individuals feel as if they have a sense of controlling their own pathway to fulfillment in the work place. The arts administrator should also work to provide monetary and other work place benefits that promotes and enhances an individual's sense of commitment to the group and the organization.

Professors delivering lecturers in Organizational Behavior in the Arts usually aquiaint students with models of organizational behavior — autocratic, custodial, supportive, collegial. The basis of the autocratic model is power with a managerial orientation of authority. The employees in turn are oriented towards obedience and dependence on the boss. The performance result is minimal.

The basis of the custodial model is economic resources with a managerial orientation of money. The employees in turn are oriented towards security and benefits and dependence on the organization. The employee need that is met is security. The performance result is passive cooperation.

The basis of the supportive model is leadership with a managerial orientation of support. The employees in turn are oriented towards job performance and participation. The performance result is awakened drives.

The basis of the collegial model is partnership with a managerial orientation of teamwork. The employees in turn are oriented towards responsible behavior and self-discipline. The employee need that is met is self-actualization. The performance result is moderate enthusiasm.

In today's ever changing context for cultural institutions, the arts leader needs to manifest the virtues of perseverance, diligence, understanding, integrity, commitment, courage, humility, cooperation, and very importantly to model the virtues of service and compassion. Most of all, the arts administrator should be able to: speak openly; be flexible — willing to put rules and procedures aside; keep promises; show genuine care; show emotion; set an example — put others first; be modest.

Another popular core subject on the Arts Administration program is Project Management. Project management is a carefully planned and organized effort to accomplish a specific (and usually) one-time objective, for example, produce an arts festival or develop a master capital plan. Project management includes developing a project plan, which includes defining and confirming the project goals and objectives, identifying tasks and how goals will be achieved, quantifying the resources needed, and determining budgets and timelines for completion. It also includes managing the implementation of the

project plan, along with operating regular controls to ensure that there is accurate and objective information on performance relative to the plan, and the mechanisms to implement revised actions where necessary. Projects usually follow major phases or stages (with various titles for these), including feasibility, definition, project planning, implementation, evaluation and support/maintenance.

Most literature on project management speaks of the need to manage and balance three elements: people, time, and money. However, the fourth element is the most important and it is the first and last task for a successful project manager. First and foremost students learn how to manage the project scope. The project scope is the definition of what the project is supposed to accomplish and the budget (of time and money) that has been created to achieve these objectives. It is absolutely imperative that any change to the scope of the project have a matching change in budget, either time or resources. If the project scope is to produce an interpretative exhibition with a budget of $100,000 the project manager is expected to do that. However, if the scope is changed to add a multi media component, the project manager must obtain an appropriate change in budgeted resources. If the budget is not adjusted, the smart project manager will avoid the change in scope. One cannot effectively manage the resources, time and money in a project unless one actively manages the project scope.

Managing the people resources is also an important part of arts administrator's duties. It means having the right people, with the right skills and the proper tools, in the right quantity at the right time. It also means ensuring that they know what needs to be done, when, and how. And it means motivating them to take ownership in the project too.

Any project can be broken down into a number of tasks that have to be performed. To prepare the project schedule, the project manager has to figure out what the tasks are, how long they will take, what resources they require, and in what order they should be done. Each of these elements has a direct bearing on the schedule. If the manager omits a task, the project won't be completed. If he underestimates the length of time or the amount of resources required for the task, he may miss his schedule. The schedule can also be put in jeopardy if the manager makes a mistake in the sequencing of the tasks.

Regardless of how well the administrator manages the schedule and the resources, there is one more critical element — managing the budget. Each project task will have a cost, whether it is the cost of the contracting of a humanities scholar or the purchase price of frames. In preparing the project budget, each of these costs is estimated and then totaled. Some of these estimates will be more

accurate than others. An institution knows what its costs are for personnel. Commodities like paper are priced in a competitive market so prices are fairly predictable. Other estimates are less accurate.

When the estimated cost of an item is uncertain, the project budget often includes a design allowance. This is money that is set aside in the budget "just in case" the actual cost of the item is wildly different than the estimate.

A project budget is composed of the estimated cost, plus the contingency and design allowance, plus any margin. The project manager's job is to keep the actual cost at or below the estimated cost, to use as little of the design allowance and contingency as possible, and to maximize the margin the cultural institution retains on the project.

Students should always bear in mind that successful project management is an art and a science that takes practice.

In America, arts management is mostly taught not at business schools but at art colleges. The curricula are built according to the principle «Education in the arts comes first, education in management comes second". First-year students are familiarized with the history and philosophy of arts, with the activities of various artistic organizations, with the specific nature of impresario's job. Only a year later students choose a particular area of arts administration — fine arts, museum, theatre, cinema, show-business management. After a placement at a record studio, museum, TV studio, etc. graduate students present a project aimed at solving some real problem for the community (e.g. arranging an art show, an artisic exhibition, a concert).

Finally, some words about the career opportunities for arts management students in the USA. Here is an incomplete list of possible jobs for them: arts organization consultant; expert in strategic marketing in the sphere of culture; art show coordinator; theatre manager, financial director for an arts organization; public relations officer; community art educator; visual technology manager; fundraising manager; regional dance ensemble manager; local symphony orchestra manager; marketing and advertising director at an art organization; radio and TV studio manager; art project coordinator; volunteer work coordinator; website designer and network administrator.

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