The role of higher education in the professionalization and education of future leaders in international/external cultural relations[1]

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Abstract

The authors, in their shared dual roles as international cultural relations academics and practitioners have brought together the literature with their thinking and experiences around the convergence of international relations, arts and cultural management toward the cultivation of an international cultural relations workforce through higher education postgraduate offerings. They argue that there is a need for reflection and further development of managerial and leadership competencies within the increasingly professionalized and complex area of International Cultural Relations (ICR); understood as a broad transdisciplinary area allowing for the exploration of culture and its implications in the contacts between groups of peoples and countries. The paper asserts that there is a need for ICR education programmes provided in a university setting but developed collaboratively with key stakeholders and based on pedagogies that link cross-cultural, interdisciplinary theory and practice. Concurrently, the paper maps 13 existing representative higher education postgraduate programmes in international arts management, cultural relations/cultural diplomacy and public diplomacy and analyzes them by discipline, location, types of affiliations, common curriculum components and delivery mode. The authors conclude by identifying current challenges in the delivery of ICR higher education postgraduate programmes and future areas of potential research.

Keywords: Higher Education; Leadership; International Cultural Relations, International Arts and Cultural Management, Public Diplomacy

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Introduction

The importance of culture in the world has become increasingly salient as the Cold War political environment, dominated and oversimplified by two world powers, was replaced by a multipolar international system. Within the more interrelated international environment of the 21st Century, the nuances in values and differences in resources have become increasingly evident and accentuated by globalization flows and developments in transport and communication. This complexity raises important issues in terms of governance values, structures, processes and human resources in a rapidly changing world for both advanced and 'at-risk' societies each of whom must confront the effects of these changes on their cultural values and policy priorities. In this paper, we focus on the education and training of human resources with a specific set of knowledge, skills and competences – emerging leaders with knowledge of and competency in international cultural relations – which we consider crucial for the successful governance of the contemporary world. Specifically, we have brought together the literature with our thinking and experiences around the convergence of international relations, arts and cultural management toward the cultivation of an international cultural relations workforce through higher education postgraduate offerings. This is followed by an exploratory study of 13 postgraduate interdisciplinary programmes connecting the disciplinary areas of arts/cultural policy and management/administration and international relations.

Converging International and Arts and Cultural Management Higher Education Offerings

Connections between international relations, (cultural) policy and arts and cultural management are not new but for a long time these areas of practice and education were distinctive and barely touched other than a small overlap of a cultural exchange or a cross-cultural communication class. Traditionally, cultural diplomacy was the remit of foreign affairs ministries, conducted abroad by diplomats and/or cultural attachés who supported artistic biennales, tours, exhibitions, exchanges and lecturers. Meanwhile, government officials at ministries of culture or similar bodies dealt with cultural policy within the domestic domain of the state on a national level and there was little coordination between these actors or a reflection of domestic cultural preferences. These days, there is increasingly a blurring of boundaries of those domains as traditional cultural diplomacy opens to new actors, activities and modes of engagement, and as individuals and organisations gain the ability to engage directly globally.

International cultural relations, as claimed and practiced by the authors in their shared respective academic and practitioner roles, lies at the nexus of three fields; arts and cultural management in an international context, international relations with close ties to public diplomacy and the addition of cultural policy which incorporates larger multinational actors like UNESCO as well as to acknowledge that "all politics is local" as coined by former US Speaker of the House Tip O'Neil (PBS.) To address the complex contemporary realities and practices of these fields, theories and concepts must be drawn from different academic disciplines (international relations, cultural policy, cultural studies, sociology, psychology, communications, public relations, marketing, management), working intra, cross, multi, inter or trans disciplinarily. Higher education offerings are starting to reflect these changes and a range of education and training programmes, primarily in North America and Europe, have developed over the past decade that blend public and cultural diplomacy with international/external cultural policy, communications, economics, management and other areas.

Bearing this in mind, the authors argue for the need for reflection and further development of arts and cultural management education within the increasingly professionalized and complex area of international cultural relations, understood as a broad transdisciplinary area allowing for the exploration of culture and its implications in the contacts between groups of peoples and countries. Concurrently, it maps and analyses 13 existing representative higher education postgraduate programmes in international arts management,

cultural relations/cultural diplomacy and public diplomacy and analyzes them by discipline, location, types of affiliations, common curriculum components and delivery model.

Cultivating an International Cultural Relations Workforce

A particular type of cultural professional, and specifically leaders, are the focus of this paper: those working in the area of international/external cultural relations (ICR), an increasingly professionalized and complex professional field, understood as a broad transdisciplinary area allowing for the exploration of culture and its implications in the contacts between groups of peoples and countries often with the goal of mutual understanding and cross-cultural cooperation. But who exactly are they? In terms of a generic occupational characterization they are managers and professionals, or individuals aspiring to this level of occupation, who work in the broad area of culture/arts policy and administration/management with an international remit as part of their scope of action. The definition of managers and professionals applied here is the one established by the International Standard Classification of Occupations (ISCO): "[m]anagers plan, direct, coordinate and evaluate the overall activities of entreprises, governments and other organisations, or of organizational units within them, and formulate and review their policies, laws, rules and regulations" and "[p]rofessionals increase the existing stock of knowledge: apply scientific or artistic concepts and theories; teach about the foregoing in a systematic manner; or engage in any combination of these activities" (ILO 2012, p.87 and 109 respectively). Competent performance in most occupations under these two major groups - which include senior government officials such as ambassadors, policy, public relations or museums managers and professionals, policy analysts and advisers, etc. – are deemed to require skills at the fourth ISCO level. As defined by the ILO (2012, p.13) these type of occupations involve tasks requiring "problem solving, decision-making and creativity based on an extensive body of theoretical and factual knowledge in a specialized field", which generally imply "extended levels of literacy and numeracy" – this knowledge and skills are "usually obtained as the result of study at a higher educational institution for a period of 3-6 years leading to the award of a first degree or higher qualification". ISCO maps a clear connection between managerial and professional occupations and higher education, and those occupations also include some of the jobs performed by what we designate 'future leaders in international/external cultural relations', which following from the examples cited above included in the Standards, can also include jobs titles such as cultural attaché, public diplomacy officer, arts programme/project manager/coordinator.

However, arts and cultural professionals often become so, through knowledge and skills acquired via experience and on-the-job training rather than through formal education. They then return to higher education to put their experiences into context, to achieve accreditation and legitimization of their career progression, to move to the next professional level, and/or to expand their networks and to acquire new skills. On the other hand, international relations professionals working for the government are now often required to have a related MA with choice positions given to individuals who could demonstrate both high academic marks and affiliations to institutions recognized for their expertise and programmes specifically developed to train candidates to meet government needs. It is expected that these candidates entering into international cultural relations careers through their respective foreign service will still be required to train through proprietary systems recognizing levels of classified information for the foreseeable future and we recognize that each organization will normally provide tailored training. That said, an important question remains on the table; **how can a programme in International Cultural Relations prepare and open a door to a career for a workforce that will be required to create their own interdisciplinary, not necessarily linear, career paths and find personal sustainability through mobility between related sectors**?

Although the answer to this question lies beyond the scope of this paper, we start to address this by first examining current curriculums offerings of existing related programmes and related competencies cultivated by higher education institutions in this field. We also discuss the need for further reflection on and development of the role of higher education in cultivating future leaders in international/external cultural relations who can cope with complexity, change and transitions.

Underlying this aim, there is an important assumption the authors wish to clarify: they hold a view of higher education as both utilitarian (individuals study for a degree which develops knowledge and skills directly relevant for a job – i.e. a career individual focus) and a hub for the development of intellectual awareness of the individual and advancement of society (i.e. ultimately a broader societal focus), purposes which we see as being able to be conciliated. It is not our purpose to analyse here the reported misalignment of the perceived purposes of higher education between students and institutions (see for example Chan 2016). We simply wish to state at this stage, that from our personal experience, students tend to focus on an instrumental view of higher education: often they are only looking to make the right choice of programme that will open the doors for that perfect career.

As mentioned before, this does not invalidate the role of higher education as a public good contributing to societal change and development. This idea is highlighted in the communiqué issued by the participants of the 2009 World Conference on Higher Education, at UNESCO Headquarters in Paris:

> "2. Faced with the complexity of current and future global challenges, **higher education has the social responsibility to advance our understanding of multifaceted issues**, which involve social, economic, scientific and **cultural dimensions** and our ability to respond to them. It should **lead society in generating global knowledge to address global challenges**, inter alia food security, climate change, water management, **intercultural dialogue**, renewable energy and public health" (UNESCO 2009, p.2) (our highlight).

> "4. Higher education must **not only give solid skills** for the present and future world but must also **contribute to the education of ethical citizens** committed to the construction of peace, the defence of human rights and the values of democracy". (UNESCO 2009, p.2) (our highlight)

The authors wish to assert that there is a need for such education provided in a university setting as a public good but also developed collaboratively with key stakeholders and based on pedagogies that link cross-cultural, interdisciplinary theory and practice and provide experiential learning. Furthermore, we see the advantage of higher education as being in its ability to provide continual and supportive feedback over a period of time commensurate with the growth and development of the individual as they seek to achieve skill mastery and an applied understanding of theoretical concepts.

The International Cultural Manager's Role in an Everchanging Environment
The uniqueness of the training of cultural professionals and the recognition of the arts sector as an area requiring specialist management knowledge and skills have been and continue to be debated in professional networks such as European Network of Cultural Administration Training Centres (ENCATC) and Association of Arts Administration Educators (AAAE), and conferences such as Social Theory, Politics and the Arts (STP&A).

In comparison to other academic disciplines, arts/cultural management and international cultural relations/cultural diplomacy are relatively new fields of academic discourse. Higher education programmes

directed at the arts and cultural sector are fairly recent, the first programmes appeared only in the late 1960s in the UK (Fisher 1992) and was mirrored in the US, following the 1965 establishment of the National Endowment for the Arts. Rightly Brkić (2009, p.277) notes "When it comes to academic curricula, there should be clear goals to educate administrators (implementers) or managers (independent leaders), either in arts management (sector-oriented culture organizations) or cultural management (interdisciplinary forms of activities). Higher education arts and cultural management programmes have now not only become mainstream, they have reached beyond to include "the use of practices for the promotion of cultural organizations and culture-related activities" (Ebewo and Sirayi 2009, p. 285)", with further specializations available in cultural policy, entrepreneurship and arts practice.

However, Ebewo and Sirayi (2009, p.287) also reflect that:

> "A panoramic view of graduate studies offered in arts management in many institutions gives the impression of a refresher course or "crash program. Many of the programs are tailor-made and seem to suffer from a "fast-food syndrome" with no long-term plan in view. Candidates from all knowledge areas are free to apply and be accommodated. This is not the case with most academic disciplines; cultural management should not be an exception."

The authors agree with Ebewo and Sirayi (2009) that cultural management's multidisciplinary approach should not water down a specialised and intense training in the field. This connects with the issue of professionalization, which can be described as "an indigenous effort to introduce order into areas of vocational life that are prey to the free-playing and disorganizing tendencies of a vast, mobile, and differentiated society undergoing continuous change" (Vollmer and Mills 1985 in Ebewo and Sirayi 2009, p.287). Cultural managers as a professional group are classified in the International Standard Classification of Occupations (ILO 2012) under Unit Group 1431 Sports, Recreation and Cultural Centre Managers - which defines them as planning, organizing, and controlling the operations of establishments that provide recreational and amenity services – and also under Unit Group 1349 Professional Services Managers Not Elsewhere Classified (which covers managers who plan, direct, coordinate and evaluate the provision of specialized professional and technical services). Obviously, this very technical description of the occupation is insufficient for the understanding of the role of a cultural manager - although it is relevant for the recognition of the 'professionalisation' of the field.

The characteristics of a cultural manager and the nature of his/her role come to life in the thinking of practitioners and academics in the field. For instance, in DeVereaux (2009, p.243), An Moons, Free University of Brussels, Belgium, articulated as follows the characteristics of a cultural manager:

> "First, he has to think global, act local. Second point, he has to coordinate to seek balance between different stakeholders. It can be economic stakeholders, cultural stakeholders. It can be the state, it can be the market, it can be the nation, it can be the whole universe, or a specific institution, or a specific space. He has to be a networker. This also goes to the previous point that he has to be coordinating and balancing. And, he has to be aware of public value and, of course, what public value means."

Interestingly, using 'diplomacy speak', Griffin (2009, p.267) proposes that, "the cultural manager needs to create a narrative in which culture is both something new and something familiar and be able to speak about both novelty and familiarity to the various parties in the community—whether the dimensions are local, national, or international—for which he or she is responsible". He (2009, p.259) sees the 'cultural manager' as "inevitably find[ing] himself or herself at the intersection of different narratives, at a kind of diplomatic

summit of potentially conflicting cultural perspectives, including the perspective that is somewhat skeptical of culture itself".

The above insights clearly point to the fact that cultural managers and professionals are particularly well positioned to contribute to the education of citizens. The audiences they reach can be truly transformed by the cultural experiences they offer. However, often, these professionals are not aware of the power their activities entail. It is exactly because of this that the authors of this paper advocate the development of that awareness through education and training.

With these ideas in mind, we now extend the conversation to what does it mean to be a leader in the context of the arts/cultural sector.

Ongoing leadership development combined with cross-cultural awareness is critical to the preparation of new, and the refreshed abilities of mature cultural leaders. They must be capable of effectively contributing to societal development and responding to contemporary challenges while creating and sustaining links between local and global communities. International cultural relations, which is less prone to be identified with foreign policy agendas and activities, is more conducive as a discipline and practice to the fulfillment of those objectives, than public diplomacy, for example, an area that is closer to traditional international relations perspectives where power is identified as dominance of the other (even if under the cloak of 'two way' communication), and not as a relationship where a power balance and mutual support are necessary for the continuation and development of that relationship. Cultural professionals need that understanding to be able to properly develop and implement their personal and organizational missions, acting as leaders.

Leadership, from an organizational point of view, is about coping with change and setting a direction, aligning people, motivating and inspiring them are all fundamental roles of a leader (Kotter 1990). However, leadership is also something quite personal, it is about personal purpose, and this implies that one must be able to know what that purpose is, how does one achieve it and why (Craig and Snook 2014).

To be able to perform their role, leaders need specific skills, these will be briefly outlined using Kotter's (1990) ideas. Firstly, in order to be able to set a long-term direction, a vision and the implicit strategies to achieve it, leaders need to be strategic thinkers, good at reading the bigger picture, gathering and analyzing the required information. In terms of cultural leaders operating in international cultural relations this translates into an awareness of global and regional contexts and trends, as well as good knowledge of their operating contexts. Secondly, aligning people requires an engagement with stakeholders inside and outside an organization working interdependently so that ultimately vision and strategies can be implemented. Increasingly, networks are an important feature of the way the cultural sector – and all other sectors – work. Communicating, in a credible and empowering way, the vision to individuals and networks of individuals and organisations is an important challenge to be overcome by a leader. Finally, inspiring and energizing the behavior of others to cope and overcome any barriers and obstacles to change is crucial. This ideally creates a multiplication of leadership throughout the organization, as each individual becomes a leader. There is, of course, the danger that rather than convergence, this leads to divergence and conflict. Reflecting on this from the point of view of leadership in international cultural relations, we can say that more than ever, the world needs people to engage in mutual understanding of values and views, and this is where formal and informal networks can achieve great things. In the case of international cultural relations, the emergence of concepts such as public diplomacy, network diplomacy, citizen diplomacy and people-to-people diplomacy indicate the importance of node connections at multiple levels (beyond traditional government-to-government

or within the same 'organisational' level) to bring together different types of leaders and change makers into dialogue.

It is important to understand that leadership and management are not the same – the latter is about planning, organizing and problem-solving (Kotter 1990). It is also necessary to stress that to be a leader, you don't have to be a manager, as in a manager of others, one can be a leader if by the ideas we convey to others through our work – not necessarily within an organization – are setting a vision and can draw others to contribute to its fulfillment. That also means that not everyone wants or can be a leader, but that is part of another conversation.

Higher Education and International Cultural Relations

International relations (IR) as a political activity can be dated back to the time of the Greek historian Thucydides, however as an academic discipline its history is much more recent. Although there are different stories for the origins of IR (e.g. Ashworth n.d.), the aftermath of WWI is often indicated, linking the birth of the discipline to the understanding of the nature and causes of war with a view to identifying solutions. IR emerged as a formal academic 'discipline' in 1919 at Aberystwyth, University of Wales (now Aberystwyth University) and it is concerned with the politics and political patterns in the world between institutions and organizations (that may or not be states) at international level (i.e. between and across countries). The discipline is thoroughly interdisciplinary drawing from a variety of fields, from economics and history, to demography and sociology, or anthropology, cultural studies or diplomacy. Its scope is similarly wide, including globalization, nationalism and terrorism for example. International cultural relations seeks to highlight the cultural element is part of the IR field of study. Nevertheless, often IR scholars tend to focus on the area of art and politics, which focus on the political character of art, or examine the links between popular culture and politics. Other academic disciplines study culture in the international setting, as we noted by observing the interdisciplinarity of the field above and deliver programmes in that area that focus on issues relevant to cultural relations, as is the case for example of business and language departments that incorporate intercultural communication. There is thus a case to also reclaim the study of international relations from a cultural policy lens. In the follow section we look at this in more detail when we examine the current offer of international cultural relations programmes.

However, higher education is not only as a delivery framework for education and training in cultural relations but also an important activity area for international cultural relations and a representational experiential learning environment: higher education opportunities like ERASMUS and FULBRIGHT are often used as the gold standard examples of cultural diplomacy and cultural relations activities in public policy circles. The literature has consistently acknowledged higher education as a key area of activity for international cultural relations. For example, Mitchell (1986) in his International Cultural Relations monograph, remarks on the important role of Universities as part of the constituency of institutions that represent the cultural and educational life of a country and which can easily relate to professional counter-parts in other countries. He (ibid., p.204) views them as "the most obvious power house and co-operant" partner of governmental cultural agencies, and lauds them as "one of the least acclaimed European exports" for "exercise[ing] a normative function throughout the world in propagating techniques for national progress and models for international co-operation". Here a critique of Mitchell's ideas on the positive function of the university could be advanced from a cultural imperialism point of view, however this is out of the scope of this paper – we can only thus agree on the general important role universities do play in international cultural relations by establishing important multi-level networks (professional services, academics, students) without going into a judgment of

the effects of their activities. Wyszomirski et al. (2003), in their review of cultural diplomacy practices, include various education related activities as sets for the multi-country comparison. These include, for example, the exchange of individuals for educational purposes and the support for country and language studies programmes. Wyszomirski et al. (2003, p.1), speak of (cultural and) educational diplomacy, as part of public diplomacy, describing them as emphasizing "exchanges of persons and ideas that directly involve a relatively small number of people and are concerned with promoting long-term mutual understanding between peoples". More recently, the EU report Engaging the World (Isar et al. 2014), one of the outputs of the Preparatory Action 'Culture in EU External Relations', also highlights the important role of educational exchanges in the strategies of many countries. However, we must note that the above literature highlights the university from a national point of view in international cultural relations, and one cannot forget that universities are becoming important international actors in their own right.

Trends towards the internationalisation of higher education are increasingly noticeable (UNESCO 2015). This implies different aspects. Internationalisation is happening 'at home', involving changes towards a more diversified curriculum, and demographic related phenomena, as well as mobility of staff and students, diversifies the cultural and national makeover of those involved in the administration, teaching and learning of higher education. This has a positive impact in intercultural dialogue and mutual understanding, although research to evidence this is still needed. Internationalisation also implies the more recent practice of higher education institutions of opening up campuses abroad and opting to use online means of delivery, in parallel with the more traditional exchanges. Thus universities are operating outside of the traditional national boundaries and operating as multinational corporations (for a detailed discussion of the university in the market see for example Engwall 2008).

Further reinforcing the important role of universities internationally, is the work being developed by UNESCO towards a possible global convention to agree principles and procedures for the recognition of higher education qualifications. In this process, UNESCO (2015) has proposed a series of principles, some of which are relevant to highlight as they reinforce our views on the importance of higher education for cultural dialogue and mutual understanding. This global convention is presented as "an instrument for the global acknowledgement of higher education as a public good and a public responsibility" (ibid., p.19) and its implementation should contribute to "building more cultural understanding on the global level through the facilitation of inter-regional mobility of students and researchers" (ibid., p.20). As a global convention seeking to establish common principles and procedures regarding the recognition of qualifications, there is implicit in the development and implementation of such a normative instrument, the building of mutual trust and understanding between the parties – this is already happening through existing regional conventions (of which the European Bologna process is a good example, see UNESCO 2015 for a broad view).

The representational experiential learning environment of higher education - exemplified by programmes such as ERASMUS and FULBRIGHT, which are often cited as good practice in cultural diplomacy and cultural relations - is a very important dimension of what universities can offer to individuals which is relevant to international cultural relations. Universities are able to foster an environment conducive to dialogue between people from diverse backgrounds, students and staff are able to become aware and understanding of cultural differences and through their interactions establish relationships of trust. Skills related to culture, language and social interaction in general are developed contributing for the formation of wholesome citizens with a broader understanding of the world in which they live and to which they can contribute in a more enlightened way. Literature corroborates our positive outlook on the advantages of these types of experiences . For example, Jacobone and Moro's (2014) study of students participating in the Erasmus programme conclude that perceived outcomes include cultural enhancement, personal development and

foreign language proficiency. By seeing universities, and such programmes, in such a positive light, we are of course not dismissing critiques, which include seeing these programmes as holiday opportunities, not being so accessible to participants from lower income backgrounds, or making an uneven contribution to the educational outcomes required from students.

An Analysis of Existing Higher Education Programmes in International Cultural Relations

Currently, and to the knowledge of the authors, there is no comprehensive analysis published on Higher Education programmes in the area of International Cultural Relations. However, it is understood that a study was initiated in April 2016 by the University of Siena, under the supervision of Prof. Pierangelo Isernia, commissioned by EUNIC – the network of European Institutes of Culture – to survey the teaching offer and content in Public and Cultural Diplomacy expected to be available in Autumn 2016.

As such, this section provides an updated analysis of a data set of 13 postgraduate programmes representative of existing international arts and cultural-related management, cultural diplomacy / cultural relations and public diplomacy programmes. This dataset is based on an initial inquiry presented at AAAE in 2015 by Aimee Fullman that included 15 programes. ENCATC and UNITAR were removed from the original dataset for the purposes of this analysis as they were not leading to nationally accredited certifications. Programmes were identified by a methodical analysis of the membership postgraduate programs of AAAE and ENCATC, complimented by related programs listed on the US Council on Public Diplomacy's website as of April 2014. The dataset used for the purposes of our analysis here includes the following 13 postgraduate programmes (see Table 1: A Niche Dataset) that offer either a certificate, diploma, masters and/or Ph.D in a related degree (international arts management, public diplomacy, cultural relations etc.) organized by overarching discipline classification: cultural relations/cultural diplomacy, public diplomacy and international arts management. This data was verified and updated in September 2016, and while not comprehensive, for example the Institute for Cultural Diplomacy has expanded its postgraduate offerings through additional programme partners in 2015/2016 so just one of its programmes was selected, it does allow for beginning broad strokes of mapping out a burgeoning niche field of study.

Table 1: A Niche Dataset (n=13)

Program Name	Organization	Program Discipline
Cultural Diplomacy and International Relations	Institute for Cultural Diplomacy	Cultural Relations/Cultural Diplomacy
Cultural Policy, Relations and Diplomacy	Goldsmiths University of London	Cultural Relations/Cultural Diplomacy
International Cultural Cooperation	Universitat de Barcelona	Cultural Relations/Cultural Diplomacy
International Cultural Relations (2017 launch)	University of Westminster	Cultural Relations/Cultural Diplomacy
International Cultural Studies	University of Hawaii at Manoa	Cultural Relations/Cultural Diplomacy
International Relations and Cultural Studies	Open University of Switzerland	Cultural Relations/Cultural Diplomacy
International Cultural Relations (2017 launch)	University of Edinburgh	Cultural Relations/Cultural Diplomacy
International Arts and Cultural Management	Carnegie Mellon University/ University of Bologna	International Arts/Cultural Management
International Arts Management	American University	International Arts/Cultural Management
International Arts Management	HEC, Southern Methodist/Bocconi	International Arts/Cultural Management
International Public Diplomacy	Macquerie University	Public Diplomacy
Master of Public Diplomacy	University of Southern California	Public Diplomacy
Public Diplomacy	Syracuse University	Public Diplomacy

All of these programmes, excepting that of International Cultural Cooperation Diploma which was created by the Universitat de Barcelona in 1995, have been launched since 2009 with all 'international cultural relations' entitled programmes planned within the last two years. Price range for full MA programmes in this dataset range between 9,000 Euros to 80,000 USD. Below, the geographical location of the programmes are mapped out along with their delivery affiliations in Figure 1: Location of Higher Ed ICR-Related Programmes; three of whom currently offer joint degrees through partnerships that cross national borders. For example, one can see that the International Arts Management programme, jointly delivered by HEC-Montreal, Bocconi (Italy) and Southern Methodist University (Texas, USA) are linked by red lines. Carnegie Mellon University's (Pennsylvania, USA) joint MA with University of Bologna (IT) is demonstrated by a blue line and the Institute for Cultural Diplomacy is linked to its Dubrovnik partner by a yellow line. Despite the international characteristics of each of these programmes, a common characteristic in 2016 is that they are all delivered and recruit in the English language. While most of these programmes are located in North America or UK and Europe, with the exception of Maquerie University in Australia, there is a concentration of higher education offerings specifically around cultural relations within the UK from London and in the future Edinburgh. This presents an opportunity to create a geographical hub as well as stronger global links. Both the Programme Directors for Edinburgh and University of Westminster[2] have strong personal and professional ties to North America and so it will be interesting to see whether in five years or so if these programmes' future partnerships have pivoted towards Asia (a recognized large potential market for distance learning), at risk societies, the global south or more towards the West. It is also worth noting that the Institute for Cultural Diplomacy is based out of Berlin and the University of Edinburgh has announced a German partnership with Institut für Auslandsbeziehungen for its planned MOOC offering. Meanwhile, North American programmes are centered around international arts management/administration and/or public diplomacy.

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[2]   Prof. J.P. Singh, on leave from George Mason University in Virginia, USA, is leading the Centre for Cultural Relations and has also been appointed as Chair of Culture and Political Economy at the University of Edinburgh, Scotland. Aimee Fullman, one of the authors of this paper, is leading the process at the University of Westminster, London, UK.

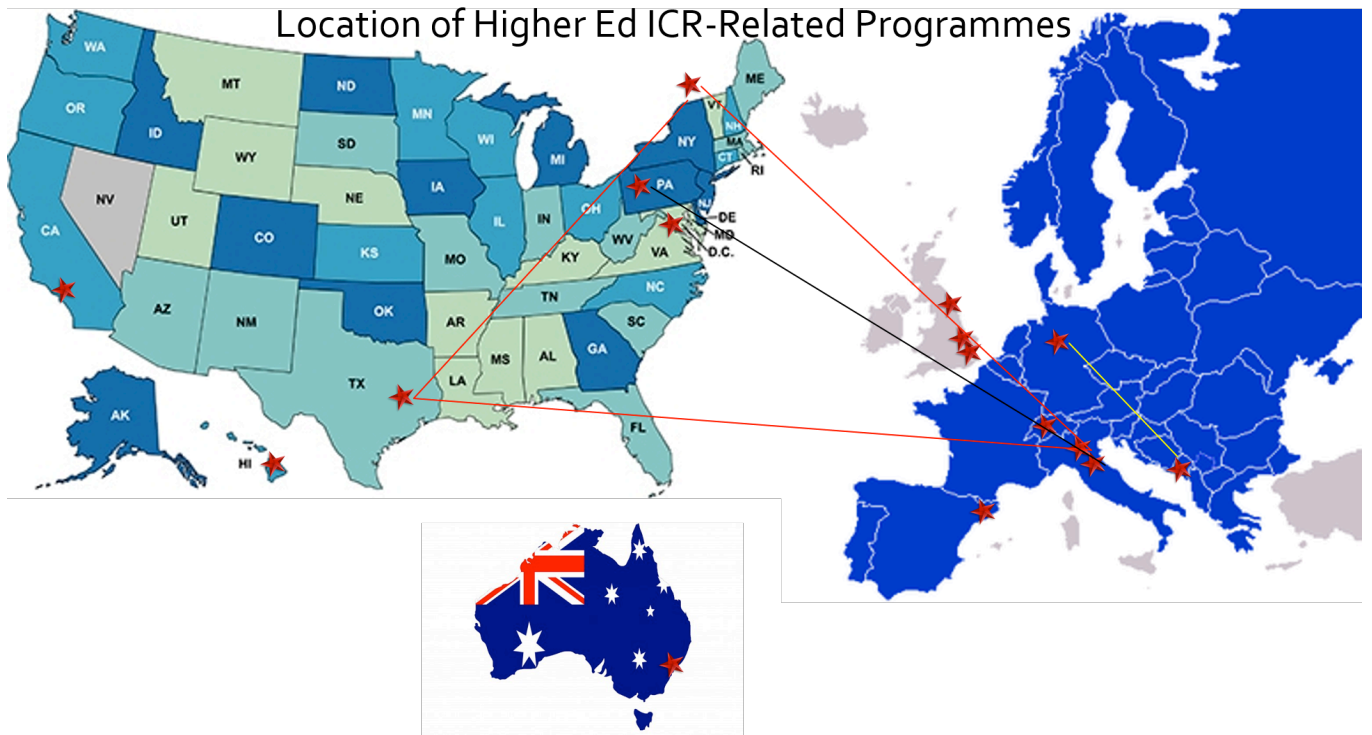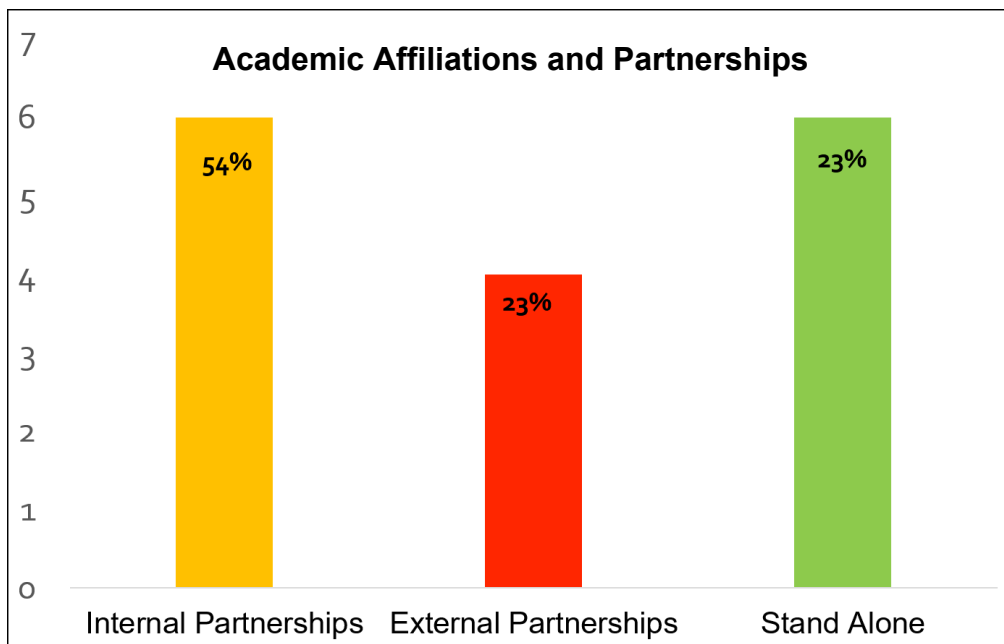Figure 1: Location of Higher Ed ICR-Related Programmes (n=13)

Figure 2: Academic Affiliations and Partnerships (n=13)

International cultural relations, by its nature, depends on partnerships and collaborations and the programme structures represent this; only 23% of the programmes could be considered to be stand-alone programs; 54% specifically mentioned a formal affiliation, partnership or dual degree with an internal partner and 23% had formal external partnerships. Our analysis, confirms the interdisciplinary spectrum of the represented three fields: the 13 programmes represent ten affiliated departments/fields of domain as listed below.

- ➤ Social Sciences and the Humanities
- ➤ Political Science
- ➤ Arts and Sciences
- ➤ Performing Arts
- ➤ International Relations
- ➤ Communications
- ➤ Economics
- ➤ Business School/Hautes Etudes Commercials
- ➤ Management
- ➤ Cultural Studies

Only two programmes were alike in this regard: University of Southern California and American University shared an internal alliance between their schools related to arts, international and communications.

External partners went beyond universities to include multinational and regional organizations like ENCATC and UNESCO as well as professional organizations like EUNIC (EU National Institutes of Culture) and performing arts organizations globally.

Duplication and Divergence

Figure 3: Convergence between International Arts Management, Public Diplomacy and Cultural Relations/Cultural Diplomacy Higher Education Postgraduate Programs below shows the overlap between the three related academic disciplines used to obtain a representational understanding of related international cultural relations programmes.
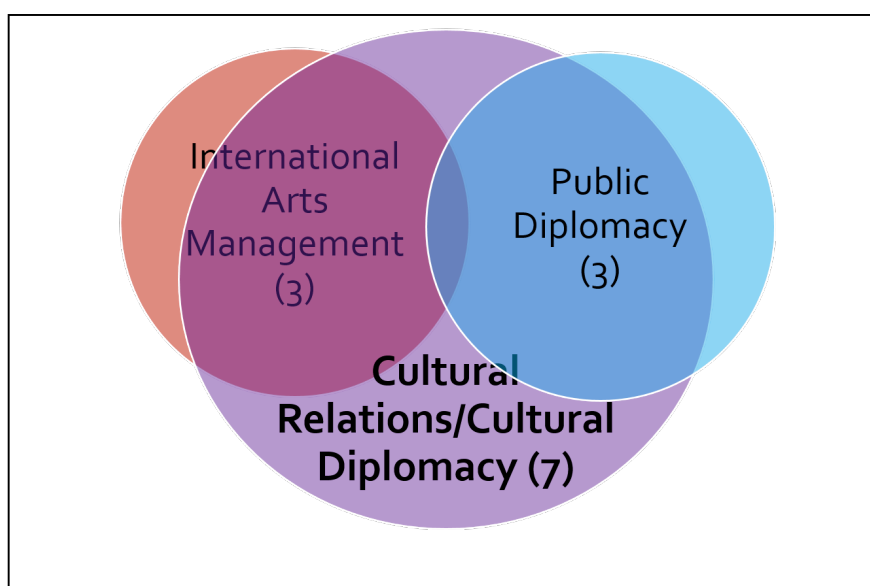
For the nine MA programmes that listed their course requirements or indicated specific required and/or elective classes, it was possible to get a snapshot of the most common types of classes included in these types of programmes as seen in Figure 4: Common Curriculum Components by Frequency below.

Figure 4: Common MA Curriculum Components by Frequency
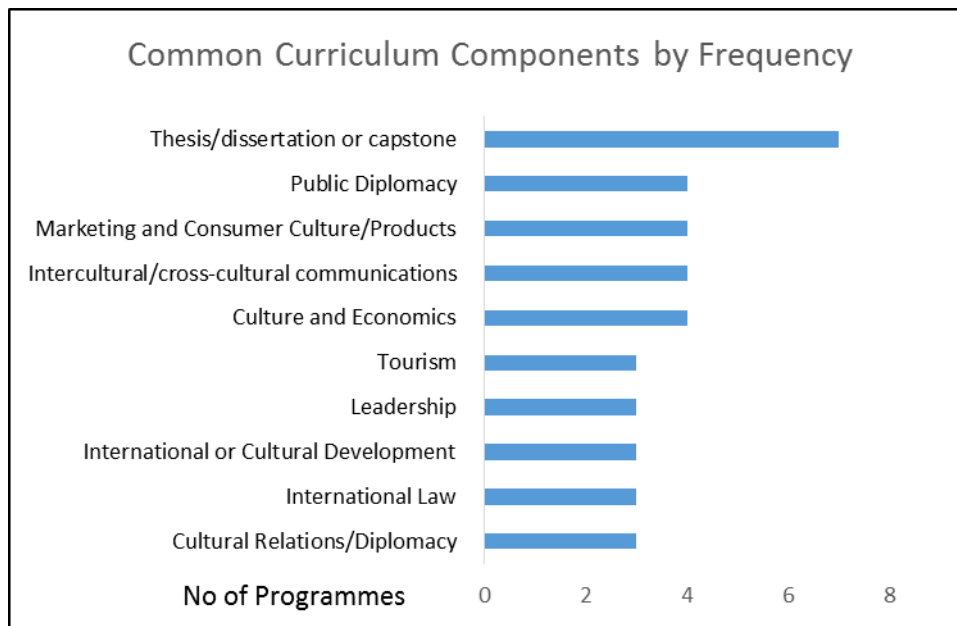
The shared overlap between these three fields Public Diplomacy, Cultural Relations/Cultural Diplomacy and International Arts Management is slim and can be most frequently found through an intercultural communications, cultural diplomacy, cultural economics or Dissertation/Thesis/Capstone elective or requirement class. Overall, programmes included in this niche dataset also included marketing (and in two cases public relations), tourism, leadership, international or cultural development, international law and cultural relations/diplomacy (Goldsmiths, University of Westminster and Edinburgh.) While some of the core management skills mentioned before such as financial management, policy, fundraising and development, did not come up as frequently, often these skills are folded into classes like leadership or project development and thus it cannot be said that they are not included or are being neglected.

Within the context of risk societies considered by our collective colleagues this year at ENCATC, it is notable that only Goldsmith's University of London had a modeling class formally titled using the phrase of 'entrepreneurial' which is included by ENCATC in its conference programme as a key intervention skill in addressing 'at –risk' societies. Additionally, only the International Public Diplomacy programme at Macquerie University has an elective class on Social Impact Assessment and Cross Cultural Negotiation (and it is notable that evaluation and impact is not recognized in its own right when included in most curriculum.) This is especially pertinent because one of the most significant ongoing challenges of the field of international cultural relations has been to be able to measurably (both intrinsically and extrinsically) demonstrate change, value and impact of cultural interventions and activities. Only one programme (University of Westminster) had a module oriented around Public Engagement and Cultural Diversity; both concepts arguably essential in working with changing societies.

For the future, a further scientific analysis of curriculum resources would be useful. Currently, the impression given by the resources publicly available is that the majority of resources around cultural diplomacy used in these curriculums still has a large bias toward USA and British publications supplemented by European policy and research reports.

Opening the Doors to Distance Learning

Higher education (HE) as a sector is going through a process of diversification driven by massification and technology. As HE is increasingly recognized as a public good, an increasing number of people are drawn to it: while in 1970 there were 28.5 million students in tertiary education[3] worldwide, as of 2012 there were 196 million – and UNESCO projections expect the number to rise to 263 million students in 2025 (UNESCO 2015). The current numbers indicate that these numbers equate to around 3% of the global population aged 15-79. There is thus an immense potential for reaching out and educating for change, and the numbers become even more significant considering the above projections do not include online providers. It is thus relevant to note that the majority of the existing programmes examined do not privilege distance learning but that the programmes in the process of development or about to be launched tend to focus on that mode of delivery.

Distance learning has grown significantly with the internet alongside the growth in global labour markets expected to grow to 3.5 billion by 2030 according to a 2012 McKinsey and Company Report and this can represent an opportunity for the democratization of education. The EU projects that over the next decade, e-learning is projected to grow fifteen-fold, accounting for 30% of all educational provision (European Commission 2014). On the other side of the pond, "Changing Course, Ten Years of Tracking Online Education in the United States", a 2013 report commission by the College Board, found that US institutions were enrolling over 6.7 million students annually in distance learning, with the lowest annual growth at 9.3% and 32% of all students enrolled in at least one online course (Allen and Seaman, 2013 p 4).

An advantage of distance learning is the ability to hire experienced academic and practitioner instructors globally who can amplify the resources of their affiliated institution while remaining mobile, working across time zones and thus being able to access and offer a more diverse network of resources to their students. The European Union within its activity of policy-driver for the modernization of higher education across Europe advises: "Traditional providers must diversify their offering and provide more courses online, especially targeting continuing professional development and lifelong learning. They should also be encouraged and incentivised to engage with newer forms of open, online courses as these become more established" (European Commission, 2014, p.10).

Although it is recognized that a diversification of delivery modes and providers will enable further widening of access to higher education and a diversification of the student population, conservatism prevails in the existing higher education models analysed as the majority are delivered in the traditional face-to-face model. Signs of innovation through distance learning specifically for international cultural relations higher education programmes can be identified; two UK-based programmes both currently described as "international cultural relations" are planned for a 2017/2018 launch; that of the University of Edinburgh and that of the University of Westminster which had originally planned to launch in 2015 but was put on hold during an internal transition of the programme from the Social Science and Humanities to the faculty of Media, Art and Design in 2015/2016.

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[3]   By tertiary education we mean: Bachelor, Master and Doctorate.

Currently, there are four programmes in the dataset used that qualify as distance learning: the International Relations and Cultural Studies MA at Open University in Switzerland (only fully online programme), the University of Westminster's (London, UK) forthcoming online programme that will include one face-to-face geographically rotating two-week Leadership module, the University of Edinburgh's forthcoming 2017 planned programme that includes both an online and traditional delivery model (counted in the blended learning category as it is presumed there will connections and joint access to resources between their cohorts), and the Universitat de Barcelona which offers a blended learning experience with students preparing online to then meet for three weeks each January.

Figure 5: Dataset Delivery Model Types (n=13)

Dataset Delivery Model Types

- Face to Face
- Blended
- Online

Only fully online program is a the Open University
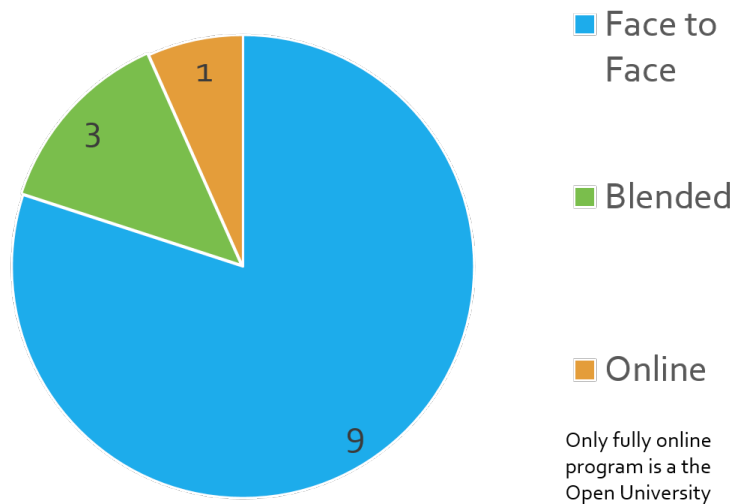
Despite the advantages and expected increase of distance learning within the international arts and cultural management and international cultural relations sector, in itself, this delivery model is still considered to be derogatory in some circles even as these types of courses have the potential to mirror the real world working conditions of the types of activities that such professionals are responsible for; bringing together diverse individuals across borders in a way that creates conditions for mutual understanding through shared learning, collaboration and an exchange of ideas. As a result, one of the greatest current challenges is the inability for students applying for online degrees to qualify for higher education funding schemes and scholarships. Furthermore, there is a great deal of lingering suspicion of 'distance education' which can still be often mistakenly interpreted as a 'correspondence course' within the sector and thus not a serious or legitimate form of higher level or professional education even with university administrators. This is a very significant aspect that will need to be addressed through policy changes and advocacy on the part of universities to support their distance education courses in all academic disciplines.

Another common misunderstanding about distance or online learning, is that while face-to-face courses can be adapted (not copied directly) to the virtual learning environment, the pedagogy is quite different and curriculum design and delivery requires a greater time commitment than face-to-face instruction. Additionally,

teachers need to be comfortable in adapting to specific needs of online students and whenever possible specifically trained to foster ongoing engagement within the cohort. Within some markets, there remains a common belief that distance learning may have a perceived lesser value than face-to-face learning, even though it does not require students to move, incur visa costs and related problems, or leave local employment in order to pursue their studies, and so is often priced at a lower rate than distance learning in other markets including the United States.

Conclusion: The Future of International Cultural Relations in Higher Education

Since the Millennium, most residents of the world would say that their life has changed greatly. Smart phones and digital technology are pervasive in western societies enabling the development of transnational communities of belonging, while at the same time, the international mobility of people has drastic and rapid impact in national demographic makeovers, which does not always lead to the acceptance of cultural diversity. Although, collectively, we are seeing a large push back from populations and national/international structures weary of the negative effects of globalization, on the other hand there are equally strong developing movements to enshrine cultural diversity and cultural rights, intercultural dialogue and mutual understanding as universal governance principles.

Today's societal challenges of cultural conflict, changing audiences, uncertain job security, and the search for identity and meaning in a landscape dominated by round the clock media and new technology as traditional funders withdraw their support from the arts and cultural sector, require from cultural professionals an increased awareness of the links between inter and intracultural dialogue around culture, identity and politics. However, with the contemporary complexity of actors and networks operating in international cultural relations, the leeway for entrepreneurial behaviours of cultural leaders to affect change in the systems in which they operate is increasing. This need has resulted over the past decade in a blossoming of niche interdisciplinary postgraduate university programmes of an interdisciplinary nature in international arts management, cultural relations/cultural diplomacy and public diplomacy. An analysis of 13 of these programmes representing the offerings available show that they most commonly shared a curriculum around international or intercultural communication, cultural economy, cultural relations/cultural diplomacy and a dissertation/thesis/capstone. However, arts/cultural managers/administrations who want to make a difference tomorrow, must develop additional sets of knowledge and skills through applied and experiential learning that support management and leaderships competences to enable them to be effective in a complex and ever-changing environment through cross-sectoral networks linking local and global. Thus, the higher education institutions they choose to guide their education and training today, as the sector undergoes radical changes that are forcing a slow embrace of distance, inter or transdisciplinary programmes, and applied theory models of experiential learning, have to face equally difficult operational changes to prepare themselves to make meaningful contributions to their students, societies and remain relevant in an age where they must compete with short courses, weekend trainings and specialized offerings from professional organizations.

For international cultural relations, there remain several key areas in higher education that need to be developed to bolster its legitimacy and sustainability. The authors of this paper intend to pursue an ongoing research agenda around these topics in order to continue to improve the value offerings to students and the societies they work in for this niche field. First, from a policy perspective, there is no accrediting body and second, links to longstanding student funding schemes have not been expanded to include distance learning. Future projects need to include long term tracking of graduate career progression along the model

provided by SNAAP (Strategic National Arts Alumni Project), and complimented by research done using the former Cultural Policy Professional Database. Higher education programs can be a safe place for individuals to grow and develop which is often captured through reflective activities; what is currently missing are feedback forms that tie together the goals of international cultural exchanges, as articulated in Fullman (2009), to include mutual understanding, cross-cultural communication, perspective changes, future collaborations, and artistic products with the outputs of higher education programs in this field. Finally, there have not yet been direct links established between future core competencies of prospective employers and curriculum although new research is expected on this front over the course of 2016.

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