

## **Doing Combat - Arts Administration Pedagogy at the Intersections of Management, Cultural Studies and Art as Research**

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### Abstract

Academic Arts Administration programs participate in a number of disciplinary discourses, engaging them to different extents according to specific curricula. In order to discern existing or anticipate future pedagogical trends, it may be tempting to not just cluster and examine curricular emphases by main program areas - management and cultural studies - but to further associate these discourses with two emphases, namely management, often with a focus on vocational training and practice, and cultural studies primarily with research, theory and criticism; yet it quickly becomes apparent that this is neither a sufficient nor an appropriate distinction. Theory and practice are interwoven and shape each other. Management reduced to just a set of practical concerns or best practices for the purposes of arts administration presents a severely limited scope, while the broad area of cultural studies, if conceptualized as a merely theoretical pursuit allows for partial engagement only.

I will mobilize the pair of terms, disinterested and interested, for consideration in the context of Arts Administration pedagogies, initially by discussing two critical analyses, one of management education and the other of cultural policy studies positions towards advocacy. In both texts, which don't hail from within arts administration but are part of significant, limiting/intersecting discourses, the authors challenge the predominance and even arrogance of episteme, while advocating for integration with and respect for techne in their respective contexts. Next, I will examine contributions to the Art as Research discourse and to studio critique, chiefly by an academic educator, but also by a community-based educator and, briefly, an art historian, contextualized by references to Deleuze's conception of immanent critique and Benjamin's cognitive approach to media as political tools. 'Art as Research', is a discourse that seeks to reflect on art practice from within. It will here be deployed to probe its fruitfulness as a third intersecting source of pedagogies for arts administration, after management studies and critical cultural studies. Altogether, I will show that Arts Administration pedagogies can and need to respond to the unique role the field of Arts Administration is delineating by explicitly positioning itself at the intersection of episteme and techne, challenging definitions and redefining relations.