The Gallerist as Cultural Translator: Building a Hybrid Model by Integrating Soft Power and Buddhist Concepts

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BY

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To Clyde Edward Wright, for he who came before me.
I do this for all those who came before me and for all those who come after me.

- Sonny Rollins
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Preface

I feel compelled to write about my experiences in the Art World and what I perceive to be ideas and concepts that allow sustainable practices for creative people in an ever evolving contemporary society.

As a Gallerist/artist/curator living in a world in transition with climate change, polarized politics, economic changes and technological development going faster than ever I seek to maintain balance in my social life, business and personal life.

I will argue how the cultural translator using hybrid strategies along with soft power makes it possible for artists, art galleries and other arts institutions to evolve with sustainable practices in an ever evolving contemporary society. I will explore how a cultural translator executes sustainable practices while being socially responsible.

I started out as an artist creating paintings and striving to find venues where I could have public exhibitions. I have evolved into an artist/curator assuming a role as a cultural translator. In an increasingly complex period of globalization in which art and artists migrate across borders, national and cultural identities are increasingly becoming more important in our diverse society. There is a need for further study and exploration of the ways in which the visual arts are translated between cultures. I believe cultural translation is a valid tool for helping develop sustainable practices.
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Chapter I
Introduction

Creation is all about mediators. Without them, nothing happens.
—Gilles Deleuze (Plagens 41)

Contemporary art is now a diverse, edgy entertainment business on a global scale (Plagens 41). The contemporary art world is a loose network of overlapping subcultures held together by a belief in art (Thorton xi). In an increasingly global world, art crosses borders (Thorton xv). This thesis explores the contemporary Gallerists/artist/curator as cultural translator using non-traditional strategies of a Hybrid Business model integrated with Soft Power (Nye Jr.) as tools for creating change and sustainable community development through the arts. The main focus of my thesis is on the three main areas of Soft Power, one collaborative process, two moral, ethical, or spiritual aspects and three community enhancement or social values integrated with a hybrid model creating sustainable arts practices in the community.

Changes in the economy since 2000 have forced the Gallerist to develop new strategies or re-purpose old strategies to achieve positive goals in the arts, where art, economic development and education intersect. This is an exploration of the changes in the field of visual arts from 2000 to the present. Joseph Nye the expert on Soft Power says integration of moral and ethical business practices are important while creating economic development. Inclusivity of a broader swath of our society is necessary in order to improve the quality of life in our communities with less strife and conflict. His beliefs and practices are deeply rooted in Buddhist, Taoist and Confucius philosophies (Nye Jr.).

Definition of a Gallerist

The definition of Gallerist is a person who owns or runs an art gallery. The lines between being an artist, critic, curator, Gallerist, and consumer have blurred. A more multifaceted definition of the Gallerist should include the Gallerist as
cultural translator creating bridges between ever evolving diverse cultures utilizing visual language.

As a Gallerist and owner of a gallery I served on the boards of several nonprofit organizations, I am constantly working at my profession in one capacity or another. I have been engaged with the public from the business side of the arts for over 10 years. I started out creating paintings and striving to find venues where I could have public exhibitions. My artwork is abstract expressionist with elements of surrealistic imagery, sometimes consisting of biomorphic organic shapes.

Fourteen years ago I started becoming more involved in the art business. I opened my first art gallery in 1997 exhibiting contemporary art. Since then I have continued creating my own work while simultaneously curating and exhibiting other artists works.

In an increasingly complex period of globalization in which art and artists migrate across borders, and national and cultural identities are increasingly heterogeneous, the study of cultural translation has become a matter of urgency. Transnational developments have provoked the need for a deeper understanding of the ways in which the visual arts are translated - between cultures, between visual languages and between disciplines. Whereas translation is already a subject of investigation in the literary field, it remains under-researched and under-theorized in studies of the visual arts. Moreover the global stage for the visual arts - in international biennales, art fairs, museums, and dealer galleries, along with a proliferation of texts on art has created more demand for curators and critics of visual and written artistic languages. This project examines the ways in which images; genres, visual forms and strategies are transformed by exchanges within and between cultures. The thesis also examines art writings and curating as forms that ‘translate’ the visual. Whether studying art, artists, events, institutions, and/or audiences, researchers consider diverse ‘scenes of translation’ (Maharaj, 1994), ‘translatability’ in the global market (Apter, 2001), and a wide range of strategies of presentation, curation, and interpretation. The advent of the widespread proliferation of art fairs, biennials, biennales, and triennials has
created a need for a reexamination of the Gallerist career.

I believe that curators, gallery directors and other arts professionals are being increasingly called upon to work with artists and other professionals who do not ascribe to the western ideals about art aesthetics or business practices. This provides new opportunities for those wishing to enter the gallery business. The gallery of the future may be a nomadic gallery In the last five years, France has witnessed the emergence of a new type of gallery, particularly in the field of contemporary art: the travelling or nomadic gallery (McIntosh) Not disposing of a fixed location, these galleries display their artists in private homes, in rented spaces, by forming partnerships with traditional galleries, or in salons, fairs, and professional events. The major advantage of this new gallery model is that it enables young gallery owners as well as existing galleries to respond to the two major issues affecting galleries today: mobility and flexibility.

Forming a new branch of artistic commerce, individuals with experience working in physical galleries have embarked on this brave new path. “For young galleries, the model is advantageous in terms of costs and initial investments. For existing galleries it allows them to eliminate overhead enhancing their possibilities for success. It’s really the model of the gallery of the future,” ("AMA Newsletter" 16). Likewise, individuals coming from a variety of fields, finance, business, law, decide to try their luck in this new sector of the art market.

“Benefiting from both a physical and economical flexibility and mobility, nomadic galleries are more fit to adapt to the seasonal rhythm of the art market and to gain a high visibility via participation in a maximum number of events and fairs in a variety of locations.” ("AMA Newsletter" 16) “Despite some disadvantages such as limited accessibility in terms of established physical address and location, fixed exhibition space, and storage space, nomadic galleries enjoy an enormous amount of freedom in terms of each exhibition space they rent adapting to the artists’ works instead of the opposite as well as enjoying the ability to renew and invest in a variety of new and changing locations,” ("AMA Newsletter" 16).
The money the galleries save by avoiding monthly rent fees and leasing rights, allows nomadic galleries to sell their works for 30 to 40% less than traditional galleries and to rent out significantly larger exhibitions spaces for shorter periods of time. According to a recent study by the *Nouvel Économiste*, the “emergence of nomadic galleries is a natural evolution of the art market, which employs new economic logic and has become significantly globalized. Since the turn of the centuries, the number of fairs and salons all over the world has increased dramatically, demanding a necessary physical mobility on the part of collectors and galleries: just the idea of nomadism responds to an economical logic linked to this evolution of the market,” ("AMA Newsletter" 16).

I see myself as a social engineer. Use of soft power gives me the ability to obtain what I want through co-option and attraction. They are my two main tools for achieving my goals of creating social capital and economic development. There are five pillars of Soft Power according to Joseph Nye: Culture, Values, Foreign Policy, Education, and Business. These five pillars of Soft Power provide the basis for us to live sustainable lives through interactive engagement across a broad spectrum of an international multi-culture society (Nye Jr.).

It is essential to focus on values in order to be inclusive so that our society can continue to grow culturally and economically while providing cultural equality. I can only achieve my goals in life by being culturally intelligent. Cultural intelligence means being sensitive to the nuances of diverse cultures that I am trying to engage. Maintaining awareness is critical in order to make the necessary cultural transitions in our converging global society (Ray, and Anderson).

Arts and culture are playing an important part in community development and economic growth. The use of eastern philosophy is the basis underlying the use of soft power. It is one of the main components in my strategy.
Starting Points

I propose to discuss a critical concept of hybridity that inter-relates the debates and practices of the interdisciplinary domains of media, cultural and aesthetic theories. A hybrid business model that I will be discussing is a combination of a for-profit and a non-profit business focused on creating social value in the community.

As a starting point what is the place in society of the artist, cultural critic, and the Gallerist as cultural translator? What are the new forms of collaboration between disciplines and cultures? How much multiplicity and plurality is necessary in globally networked society? How can cultural bridges be developed? The bridge can be seen as a means of communication and interaction. How is the integration of Buddhist philosophy for positive change an integral part of creating cultural bridge?

The Thesis will explore and state my claim or argument by providing substantiating evidence. My coursework in Social Entrepreneurship and Innovation studies led me to hybrid strategies and soft power techniques celebrated at the Clinton Global Initiative conference from 2005 to the present, as well as grace the cover of Fast Company magazine, yet for all of the adulation, our understanding of the value that a social entrepreneur brings to society remains fuzzy, and in some instances, controversial. Many of those who believe that social entrepreneurs play a vital role say that the evidence supporting their views is straightforward and compelling. Social entrepreneurs matter for the same reason that other entrepreneurs matter: because they generate new, disruptive models for organizing human activity. The difference is simply, and importantly, that conventional entrepreneurs focus on creating financial value, whereas social entrepreneurs focus on creating social value.
Chapter 2
A Hybrid Business Model for Sustaining the Arts

“We cannot solve the problems we have created with the same thinking that created them.”
—Albert Einstein

What is the Hybrid Model?
A hybrid business model is defined as a combination of a for-profit and non-profit entity collaborating or cooperating to achieve social or economic development in the community. In the art world art fairs are hybrids. I will explore more about art fairs periodically throughout my research because they are a major platform for public and professional engagement centered on art. They are planned and promoted by collaborations between art galleries, curators, museums and other professional organizations. Some art galleries collaborate with museums on the local or regional level this is another form of hybrid model. Another example is a curator approaching a real-estate developer to use vacant commercial buildings for exhibition space to engage the general public. These types of strategies, alliances or collaborations are increasingly becoming necessary.

Economic Impact
The economic changes taking place today require artists and art businesses to work with reduced economic resources in order to create, engage with the community and sale art. This requires entrepreneurs to develop different business models, new marketing strategies, development plans and updated operational procedures as well as changing their missions or visions in order for organizations to engage with a more culturally diverse society. There are a lot of empty commercial spaces available for a Gallerist to rent; however the economic collapse has reduced their ability to afford the high rents. An alternative has been to rent the spaces temporarily just for a week up to a month in an area where there
is high visibility. This is taking art directly to the public and attempting to engage them directly.

The business of art is centered on the nurturing of the creative process to achieve quality art that is thought provoking. Artists and arts entrepreneurs are utilizing new ideas to maintain sustainable practices while making a living from the arts. These new ideas have created cultural hybrids.

**Cultural Hybrids and Their Legal Structure**

Cultural hybrids are emerging as networks of organizations that are public and private, for-profit and nonprofit, unfamiliar mixtures of moneymaking and vocation. They are fusing together discrete social and consciousness movements (Drucker).

I was exposed to the concept of a hybrid business model in the spring of 2010 in the Social Entrepreneurship class at the Hubert H. Humphrey Institute. I believe that the hybrid model is going to be the next major change as business continues its evolution and development during since the 2008 recession. The hybrid model increases the chance of sustainability because it engages larger numbers of stakeholders through co-option so they feel they have a vested interest in creating successful arts ventures. The arts organizations reach out to larger segments of the community. I believe the adoption of a hybrid model provides artists and arts organizations with additional human resources and potential economic resources.

The hybrid model for arts and cultural managers or entrepreneurs allows for more flexibility; however one must be aware that it is a complex strategy requiring one to pay close attention to tax and business law. The best business structure for implementing hybrid strategies is by becoming a Limited Liability Company (LLC). There have been companies who tried to develop hybrid strategies as a nonprofit starting a for profit division later, but our laws are not up to handling hybrids that are started as a nonprofit first according to the current IRS regulations. There are corporations that are for profit with a non-profit or foundation. A new business type, the L3C, is a new hybrid, which is slowly
gaining acceptability across the United States. It is considered a low profit structure because it is focused on social values or goals, and economic equality instead of being a pure for profit. In time, this type of structure may take the place of the traditional non-profit.

Currently it works better when a profit company sets up a nonprofit subsidiary or foundation. The laws favor this method of creating a hybrid making it easier for entrepreneurs to utilize this business structure. In my experience this allows one to focus on being creative and not being bogged down with mundane business matters.

Art Fairs as Hybrid Models

Here we begin with a clear definition of what is an art fair and examples of the major art fairs and the satellite art fairs taken from an article written in the popular art blog Hyperallergic Sensitive to Art & its Discontents. An art fair is like a carnival in that there’s a lot of excess noise, visual information and people yelling over each other. But an art fair is actually a clearinghouse for art works, a pow-wow of dealers, galleries, curators and collectors that’s part tribe meeting and part shopping mall (Chayka). The art fair has taken the place of local, and regional advertising because often there is a national promotional package included as a part of the exhibitor package. This type of exposure garners attention for exhibitors that would be very costly for them to implement using up their own valuable resources.

Art fairs are a shopping experience, but one elevated (ideally) to the level of fine art. Think of those luxury stores you passed by one day in Manhattan, glossy storefronts whose plate glass windows show off a select few goods, possibly for sale, if you’re cool and rich enough. Then picture a massive convention space full of cubicles, and inside each one an art gallery. The massive concentration of so much art tips the supply/demand scale in favor of buyers, makes everything seem a little less unique, and exhausts the eyeballs (Chayka). Even though these events seem like they are for the elite they are increasingly reaching out to all consumers as the market becomes more ethnically diverse.
Though they’ve been hugely popularized over the past decade, commercial art fairs aren’t a new phenomenon. Art Basel art fair began in Switzerland in 1970 and has continued through today, attracting over 60,000 visitors in 2010. A few other significant international art fairs include (also see a handy full checklist for 2011):

- ARCO Madrid (Madrid, Spain)
- Art Cologne (Cologne, Germany)
- ARTHK (Hong Kong)
- Frieze Art Fair (London, England)
- ShContemporary (Shanghai, China)

In the US, the major players are basically Art Basel Miami Beach, a sister fair of Art Basel founded in 2002 occurring annually every December, and New York City’s Armory Show, founded in 1994 and taking place in March. As these two fairs established themselves, they became the nucleus of week-long art world holidays whose events include independent exhibitions in alternative art spaces, hanger-on “satellite” art fairs who cash in on the flood of people to major fairs, fair-sponsored artist projects and a plethora of parties, performances and activities. Figure 1 on the next page shows the 2011 NYC Art Fairs multiple events taking place simultaneously while the main fair takes place at the Armory in New York in 2011.
Figure 1. 20x200's 2011 NYC art fair map, plus satellite fairs (click through) (via 20x200.com) (Chayka)
Satellite fair is a particularly important term to note. Though art fair weeks are usually referred to by the name of their major fair (Armory, Basel, Frieze), there is a subset of major satellite fairs that have operations alongside multiple major fairs. These include Pulse, Scope, NADA and Verge, who have presences in Miami and New York, as well as a few in London. While the major fairs largely focus on blue-chip galleries and expensive artists (save some “emerging gallery” and “alternative space” sections), satellite fairs often base their programming on providing a more independent, punk alternative to the big boys, featuring younger galleries, higher concentrations of artist projects or basing themselves on one theme or medium. A burgeoning trend is to host satellite fairs in city hotels, giving galleries single rooms to work with (Chayka). I participate in the satellite art fairs. I began participating in 2006 at the Nova Art Fair held in Chicago. For the emerging artist that I work with this is the first step toward gaining recognition on a regional, national or international level.

For the sake of simplicity, let’s separate the art fair into two subsections: the sales and the schmoozing. The collecting side to the art fairs starts at the VIP preview, when high-profile collectors wander the aisles grabbing whatever works their hearts desire before all of us civilians crowd it up. In the boom years of 2006, VIP preview meant a mad stampede to snap up works by putting them on reserve, or buy them outright. In art-fair iconography, a red dot on a work’s label, or on the wall near it, means the work has been sold or isn’t available. It might just be on reserve, AKA waiting for an important collector to pull the final trigger. Dealers are always looking to place a piece with the best collector they can, so a Rubell or a Cohen might be favored over some random oil tycoon. Remember, dealers never have to sell to you (Chayka)! In the current economy the dealers now don’t care who buys the art.

After the VIPs are done previewing, civilians are allowed into the mayhem, but fairs often require a ticket purchase at the entrance. This means that fair organizers are making money off of you and the galleries (Chayka)!
For the most part, galleries buy booth space at art fairs and show a selection of artists from their roster. Booth space is expensive, often running from a few thousand to tens of thousands of dollars, so the work on display is often there to be sold, not necessarily to build curatorial credibility. Some art fairs will designate sections in which galleries will only show solo exhibitions in their spaces in a bid to up the curatorial impact (Chayka). The fairs are all curated; they each have different target audiences.

Outside the sales, there’s the social side of the fairs, the NetJets-sponsored parties and the artist dinners, the random encounters of curators and collectors in fair aisles that lead to museum exhibitions and solo shows. Art fairs are a place to see and be seen, an opportunity to chat up that artist you’ve always wanted to show, the gallery that you want to sell to, and the collector that could fund a project. This milieu is the background to every art fair, but no one sees everything behind the curtain, and certainly not the ticket-buying public. Art fair cities tend to turn into giant art-world block parties when the time comes; all you need to do is poke around a little bit to see behind the scenes (Chayka). It is the social events where a lot of the connections and deals are made. If you are paying attention to all the glitz you will miss opportunities.

Now here is a little view behind the curtain, not seen by the public. Due to art becoming a commodity compounded with the financial recession it creates an
opportunity has been created for innovative strategies evolving from a hybrid business model. In the 1970’s groups of gallery owners, curators and successful artists got together and created a new hybrid model to increase their visibility and enhance engagement with the public and increase sales of art. They decided to develop large national and international art fairs as a means of increasing their chances for a sustainable future. One of those fairs is Art Basel Miami. It has become one of the most successful international art fairs held in Miami each year with at least 50,000 people in attendance from all over the world (Chayka). It is this hybrid strategy utilizing creative marketing strategies, collaborations and business alliances that has hedged the negative impact of the economic downturn and given curators, artists and other arts professionals a chance to continue to sustain their careers. The art fairs are here to stay because they take the art to the consumer. They are a permanent part of the business art world. There are fairs taking place all over the world intended to reach all potential consumers and collectors.

Art fairs are a type of hybrid model that became popular in the mid 1970’s and continue today. They are usually regional, national or international events held in major cultural centers like New York, Chicago, Miami, or London. They are Urban Entertainment Centers generating considerable consumer behavior (Barragan). The belief is that if there is a central area for viewing art in this manner combined with other art forms that the public is more engaged. They feel less intimidated than attending traditional galleries or museums. They generate educational debates centered on art and create interesting discussions about cultural Diaspora. I participate in these fairs because they garner major exposure for the gallery and the artists that I exhibit. I get more bang for the buck, better than spending a lot of money on advertising. By engaging with other arts professionals and community organizations the chances for success are greatly increased because of the numerous opportunities created by networking across diverse cultures with art as the common denominator.
The Beginning of My Involvement in Art Fairs

I came to first be involved with art fairs by accident while living in Chicago in 2006 while taking graduate arts management courses at Columbia College. It began when I ran across a small job advertisement in the Chicago Reader newspaper for a job as an art preparator. I called and scheduled an interview with the operations manager at the offices for the Nova art fair in Chicago. It was a lot of hard work and fun. I unloaded art crates, delivered art to gallery booth and in some cases helped the gallery owners install the art. The event promoters were very happy with my job performance. After the event was over I maintained a relationship with key people that I had met while networking the event. In 2007 I was living in Orlando Florida. I received an email from the promoter in Chicago asking if I was interested in working for them again and my response was yes. I considered it a good working vacation, all expenses paid, plus a food stipend in addition to a salary. This time it was their first time putting on a satellite art event in Miami. It was the first year of the Bridge Art Fair Miami. That year it was the fifth largest art fair out of about twelve art fairs taking place that year. I continued to network and meet more people from all over the US and the world. In 2007 I moved back to Minneapolis and opened a small art gallery representing emerging and mid-career artists. I chose to participate for the first time as a gallery with an exhibit booth in the Bridge Art Fair during Art Basel Miami December 2008. Bridge Art Fair was still the fifth largest art fair that year out of the twenty satellite art fairs taking place in conjunction with the main fair Art Basel Miami.

We were the only art gallery from Minnesota to participate in any of the fairs in Miami that year. My partner and I took nine artists to Miami representing a cross-section of Midwest artists. It was a great experience for all of us. As a curator/artist, new business relationships continued to develop that have been crucial to the development of the gallery’s growth and long-term sustainability.

As a Gallerist representing emerging artists I tell artists they have two options to a successful career path at making a living as an artist. One, they can create art that fits the current trends of their time and try to capitalize on the
markets appetite for trendy art. This requires a high level of skill along with a keen sense of what people desire, because art tends to be more of a desire not a necessity in economic terms. Two, they can maintain their unique individual artistic voice while executing their ideas with a high level of skill. The key no matter what is maintaining a high level of skill and craftsmanship in the execution of all their artwork. This will always enhance their chances for a successful career. I am making these revelations and informed decisions based on my experience and research of the art world. I develop collaborative projects with artists and other galleries as well as curators in order to create unique exhibitions and events that we believe are relevant to communities in Minneapolis, Chicago, New York and Miami.

As a Gallerist it is necessary to participate as much as possible in regional, national and international events using one's own unique ideas to engage, educate and inspire. Participating in at least two major events per year helps keep your visibility and maintain relevance. By doing this you gain credibility in your home market as well.

Examples of Hybrid Strategies Utilized by Artists

Here are two examples of how contemporary artists are implementing sustainable practices using hybrid strategies.

Example One: The Detroit Art Scene. There are numerous participants acting simultaneously in the Detroit art scene. In the long shadows of Detroit’s ruins, a creative community is transforming the city. The industrial carcasses in this American city are at least as spectacular, and largely unmatched in scale anywhere in the United States. They are also fertile ground for a growing number of artists like Scott Hocking, who find inspiration in Detroit to make his large format photographs (Yablonsky 1-2). I chose this as an example because it shows how small clusters of artists working collaboratively can impact a community in a positive way inspiring others to take action to create a sustainable future. Another reason I chose this example is because the average person can relate to these examples. These are everyday people, as seen in figure 3, who want to live
normal lives implementing sustainable practices and perfecting their craft or skills.

There are an estimated 33,000 empty houses and 91,000 vacant lots in Detroit, many of which sit cheek by jowl with pristine Art Deco skyscrapers, glorious estates and freshly painted single-family homes. Artists are moving into some of these locations making them their homes and studios and making their own unique art while socially engaging the community and the world around them. All of this has a significant impact on this troubled metropolis, especially since it has become such a magnet for contemporary artists, who include important figures like Matthew Barney and the Detroit-born Mike Kelley as well as rising stars like Cyprien Gaillard and Jordan Wolfson. It is their hope that by leading the charge other people will become inspired and join in the battle to save one of America’s great historically valuable cities (Yablonsky 1-2).

Figure 3- Home Makers Mitch Cope and Gina Reichert with their daughter Eva, at their whimsically painted house in southwest Detroit. Photo: Brian Ulrich for the New York Times (Yablonsky).
Attracted by cheap space and driven by a sense of civic responsibility, young artists are turning crumbling homes into art centers, converting factories into studio and exhibition spaces, and planting community gardens as artworks. As the 25-year-old Kate Daughdrill put it, for her generation Detroit is no city on the skids but “a theater of engagement (Yablonsky 1-2).” Detroit is no city on the skids but “a theater of engagement.” One of the sponsors of Power House (an arts non-profit) is *Juxtapose* magazine, which helped to bring six artists, including Swoon, Ben Wolf, Monica Canilao, RETNA, Richard Colman and Saelee Oh, to build and add to the city. Jason Jaworski of *Juxtapose* interviewed Mitch Cope and Gina Reichert. Of course, artists in other depressed cities have rejuvenated decrepit neighborhoods before, only to be exiled by gentrification to even more unsavory locations, where the cycle repeats. “I hope we’re battling gentrification,” said Daughdrill, co-founder of a monthly benefit dinner called Soup that supplies micro-grants for creative projects. When we spoke, Daughdrill was working on a project at the Russell Industrial Center, a complex of former auto-body factories that offers cut-rate space to a gallery called Cave, a glass-blowing factory, a pole-dancing exercise studio and a coppersmith, among others (Yablonsky 1-2). I relate to this type of co-operative method as one way to implement a hybrid strategy and because it allows artist to pool their resources in order to engage the larger community without them necessarily becoming economically or emotionally bankrupt by the challenges they face.

The impresario of such guerrilla art in Detroit is Tyree Guyton, who started painting polka dots and mystical circles on the vacant houses in the McDougall-Hunt area 25 years ago. It is guerrilla art because it is not approved by any government office or corporate organization. A trained artist with a metaphysical bent, the 54-year-old Guyton says he put “the face of God in the ’hood.” Now an unofficial landmark maintained by his nonprofit Heidelberg Project, the original site draws 275,000 visitors a year. On the border of Hamtramck, a largely Polish-Bangladeshi neighborhood, the artist Mitch Cope and the architect Gina Reichert have made real estate development a primary medium for their own socially conscious art. Working from a modest home in a
former grocery store, they have bought or facilitated the sale of 10 neighborhood houses to other artists and curators from Detroit, Chicago and Europe (Yablonsky 1-2). This is a great example of utilizing a real estate technique normally used by large real estate developers or investors to develop residential or commercial property just for money. In the case of Cope and Reichert it is an excellent example of the merging of social activism with real estate development and economic development.

Though the city of Detroit is suffering from financial issues many of its art collectors stay cloistered in wealthy suburbs, and there is some institutional support. Last year the Michigan-based Kresge Foundation created a program that awards $25,000 grants to artists who work in the Detroit area. And this year, the local McGregor Fund began supporting the four-year-old Mocad (Museum of Contemporary Art Detroit). Luis Croquer, its director, has attracted financing from private individuals and foundations, mounted an ambitious program of American and European art, and scheduled musical performances, readings and symposia that have made Mocad the community’s social hub (Yablonsky 1-2).

One person who is banking on the city of Detroit improving is the art dealer George N’Namdi. In 2009 he opened an 8,000-square-foot space in the midtown Cultural District, where he shows international artists of color. “The energy is in the city,” said N’Namdi, whose gallery is one of the oldest in the country owned by an African-American. Many of his artists live and work nearby, in mixed-race neighborhoods like the Eastern Market area northeast of the city center, and in Corktown, home of the former Michigan Central Station, an 18-story Beaux-Arts relic that is Detroit’s reigning symbol of decay (Yablonsky 1-2).

Though many in the baby-boomer generation are skeptical that the young idealists can sustain even the most promising projects without developing a new class of collectors, it appears they have nonetheless made a commitment to Detroit that seems unshakable. “It’s a hard city to understand,” said Julie Taubman, a founding member of Mocad who has taken thousands of photographs of the city. (Yablonsky 1-2) Being a baby-boomer myself I disagree with Mrs. Taubman I have seen first hand in Chicago and Miami how artists can garner
enough support to sustain their projects if they perform due diligence, determination and a consistent commitment to their mission or goal.

The previous excerpts and opinions in this article presents the social and spiritual motivation a lot of artist are exhibiting today who are trying to improve communities with sustainable practices while at the same time trying to make a living. I believe these are good examples of hybrid alternatives that are achieving inspiring results.

**Example Two: The Individual Artist Model as A Hybrid Strategy**

The example featured on the next page illustrates how an artist can develop a sustainable practice that also garners positive community development. This example shows how the blending of social, ethical and moral attitudes along with the artist’s creative practice can combine into a hybrid model that helps heal fractures in our society, increasing equality through artistic endeavors in the community. As seen in the Detroit example, if there is enough momentum created collectively positive change will and does take place utilizing the arts.
Figure 4 - Artists Model. (Timothy Emlyn Jones, Burren College) Burren College of Ireland, and Dean Timothy Emlyn Jones developed the model to illustrate what they believe all artists should aspire to be in the global environment of today.
Connectedness is essential for the artist’s development and engagement with the community. We want our artists to think big and that means being connected to international developments in art and aware of the global nature of culture. Emerging artists should see themselves in this larger context (Burren College).

There is a strong belief among many in academia who are starting to think artists need to shed the old model of just making art for art’s sake. Such a view is outdated, they claim and artists should have a basic plan for their career. As a cultural translator/curator/artist, I believe that it is one of my responsibilities to help artists develop their careers so I have adopted this model because it is one of the best that I’ve run across. I will use it to help guide the careers of the artists that I represent.

Figure 4 is a representation of a hybrid model. It shows how the integration of philosophy and conscious thinking is an important integral aspect of the artist developing an artistic practice. By thinking internationally, exploring differences, being cognizant of ones surroundings the artist can make a difference by being creative, imaginative, enquiring, reflective, critical, resourceful and connected.

In Chapter 3 on soft power, I talk in depth about how these are integrated with hybrid strategies and soft power working together to create socially conscious artistic practices. As a curator/artist I use these concepts to develop and facilitate sustainable practices that are proven to foster positive community change.

I have seven examples of artists that are utilizing the artist model in figure 4.
Figure 5- Nicholas Harper Gallerist/Artist owner of the Rogue Buddha Art Gallery in Minneapolis, Minnesota, featured in GQ magazine as one of Americas up and coming artist, 2007 Scion art award winner artist
Figure 6 - Kaitland Karolczak- Artist located in Minneapolis, Minnesota exhibited with me in the 2011 Verge Art Fair Miami, sells work in Canada and South America
Figure 7 - Samuel Bjorgum- Emerging artist located in Minneapolis Minnesota, he has exhibited with me at the Bridge Art Fair Miami, Florida 2008, Shown with me in 2012 Verge Art Fair Miami
Figure 8 - Gregory J. Rose© – Art Instructor at Minneapolis Community and Technical College, exhibited with me in the 2008 Bridge Art Fair Miami, Verge Art Fair Miami 2011, Verge Art Fair 2012 New York, working with the University of Wisconsin as a Judge/Curator
Figure 9 - Pete Dreissen© - Children of the World March Against Bush, by Pete Dreissen, Mixed Media unstretched on canvas. From The Sociopolitical Series, 2007 108 x 144 Inches
Figure 10 - David Monson© – Artist and Art Handler, he has exhibited with me since 2007 and handles all my art shipments for the Art Fairs
Figure 11 - Peter Van Brabson, One of my recent paintings entitled the Butt © 2005
Chapter 3
Soft Power

"Leaders have to make crucial choices about the types of power that they use,"
—Joseph S. Nye Jr.

Soft Power is an excellent strategy for development and sustainable growth of the arts in today’s complex culturally diverse society. As an artist/curator the use of soft power is very helpful in maintaining long-term business growth and creating social value in the community.

**Hard Power vs. Soft Power, What is the Difference?**

Hard power and soft power both influence the behavior of others to get outcomes one wants. Hard power is based on inducements or threats. There are three main ways to affect the behavior of others: You can coerce them with threats. You can induce them with payments. Or you can co-opt them. (Nye Jr. 1). Soft Power is the indirect way to get what you want, sometimes called “the second face of power” (Nye Jr. 2).

Soft Power is the ability to obtain what one wants through co-option and attraction. Soft Power has always been a key element of leadership. The power to attract—to get others to want what you want, to frame the issues, to set the agenda—has its roots in thousands of years of human experience. Skillful leaders have always understood that attractiveness stems from credibility and legitimacy. Power has never flowed solely from the barrel of a gun; even the most brutal dictators have relied on attraction as well as fear. Soft Power rests on the ability to shape the preferences of others (Nye Jr. 2-4). Nye and other researchers agree on what is Soft Power, but disagree on its effectiveness. To implement Soft Power techniques in the art world a Gallerist must have a core group of like-minded artists, and business allies in order to develop a unified business plan of sustainable outcomes. The collaborators need to have a vested interest in the venture and believe each of their goals will be achieved.
Soft power is the unifying agent for hybrid concepts of enlightenment and innovation at the convergence of multicultural diversification in the arts. Soft power is rooted in the Buddhist philosophy. With its cooperative methods, collaborations, partnerships, alliances and philosophies about social value, soft power is the binding agent of the hybrid business model, enabling one to resolve moral and ethical issues that are critical for maintaining a sustainable arts community.

I was on two boards of nonprofit organizations that are currently developing new policies and strategies that use technology as a resource for community organizations and individuals. I am also dealing with shifting trends and changes in marketing, and advertising, along with developing effective methods for operating as a cultural curator/artist in an ever shifting global economy. In each of these situations utilization of soft power as strategy for engaging fellow collaborators and developing techniques and plans to resolve organizational challenges is crucial.

**Lifelong Cultural Commitment of Soft Power**

I believe the best method for dealing with operating in today’s world is through the use of soft power. I also believe that through the arts I can get to know people and their culture. The arts can be used as a means to encourage mutual respect, cross-cultural understanding and friendship among people. Soft power is a life long commitment due to relationships being nurtured over a longer period of time than hard power strategies because co-option is a slow process, but usually once the relationship with collaborators is solidified the chance of success is highly probable.

**How Soft Power Works?**

Soft power rests on the preferences of others. Sometimes you can get the outcomes you want without tangible threats or payoffs. The indirect way to get what you want has sometimes been called “the second power,” (Nye Jr. 1-4). This soft power—getting others to want the outcomes that you want—co-opts people
rather than coerces them (Nye Jr. 1-4). It works by acting on shared objectives. It uses an attraction to shared values, and the justness and duty of contributing to the achievement of those values. (Nye Jr. 1-4) These values are rooted in the first three concepts of Buddhist philosophy Sati (Mindfulness), Annata (Non-Self), Anicca (Impermanence).

Governments and politicians are everywhere struggling to meet the needs of a complex global society. This paper will show how Joseph Nye’s Soft Power combines human resources with creative, modern thinking in order to sustain the arts. It is a highly developed time tested methodological concept. We need to adopt this strategy because the society is more culturally diverse and a lot of cultures do not react well to hard power.

There are five pillars of Soft Power according to Joseph Nye (See Figure 3). The five pillars are: culture, government, diplomacy, education, and business/innovation. These five pillars of Soft Power provide the foundation for us to live sustainable lives through broad, interactive engagement in an international multi-culture society (McClory). For any business to make progress in a multicultural society using Soft Power they must be engaged with these five pillars:

1. A business must develop innovative products or services derived from diligent research with a multi-disciplinary approach.
2. The culture today must be engaged on several fronts, especially taking advantage of new media such as the Internet and social media to reach diverse audiences.
3. The government plays an important part because policy makers are making new regulations during this period of transformation.
4. These policy makers can be co-opted through diplomatic means.
5. Education is necessary component in order to have equitable economic and social development.
If engaged with each of these five areas utilizing soft power there is a good possibility of achieving sustainable social value and economic growth because soft power recognizes diversity. Soft Power leads to a society that functions more equitably due to its’ focus on the community and less about the individual. There is only so much one person can achieve, so networking and forming alliances with people who work in one of the five areas shown in figure 3 is crucial. If one wants to be effective at achieving positive results then collaborators in these areas increase the chances of success for any Gallerist.

Figure 12 – The Five Pillars of Soft Power (McClory 3)

*How soft is Soft Power?*

The academic debate about Hard Power vs. Soft Power centers on whether soft power is really soft. Duvall and Barnet believe that when an environment is socially constructed that it is just a variation of traditional hard power. This is a
complex debate caused by soft power being “under-theorized,” “lack of academic refinement,” and “analytical fuzziness” (Vuving). In his writings Katzenstein discusses shifting patterns of cultural globalization (Katzenstein).

Academics have engaged in several debates around Soft Power. One debate that I believe helps one understand the complexity of Soft Power is whether soft power can be coercive/manipulative (Mattern, Katzenstein, Duvall & Barnet vs. Nye, Vuving).

Nye shifted his position in 2003 to counter the misconception that soft power alone can produce effective policy, terming it “Smart Power,” it involved using the full range of tools at ones disposal thereby combining both hard power (direct) and soft power (indirect) (Nye Jr. 160).

I agree with Nye instead of the other academics based on my personal experiences in implementing a hybrid strategy with soft power. An example of how I learned to utilize Soft Power was in my first year as a Gallerist. I promoted the gallery and artists in the Bridge Art Fair Miami and overcame the high cost of participation in the fair. In 2008 each artist paid a portion of the $8000 exhibition fee, plus shipping, travel, and room and board expenses. The gallery paid the bulk of exhibit expenses and I procured a sponsor for the printed materials. Each artist paid for their own shipping, travel expenses and rooms. I selected artists that had a good idea about where they want their careers to go. I had meetings with them over the course of six months gathering their input and ideas in order to make it the best possible experience for everyone involved. There were nine artists works exhibited that year. It was a co-operative working environment. Our common goals were to increase exposure for the artist, and the gallery as well as sell art.

Two of the artists that had worked with me that year have since been able to enhance their careers locally as well as garner exhibits in New York and Pennsylvania. This was due to the networking achieved during the art fairs and the exposure they gained. They were able to further develop their connections turning them into successful outcomes. Each year since I have modified this strategy to satisfy all the collaborators’ goals as much as possible.
The Pillar of Diplomacy

As society becomes more diverse I find it necessary to engage in utilizing soft power as a major component of my hybrid strategy with art being the common denominator. Art can speak to people across cultural lines. Art is a means to encourage mutual respect, cross-cultural understanding and friendship among people (Luers 3). In Chapter 2 I talked about my involvement on several levels with art fairs. Cultural diplomacy is necessary to stay current and relevant in an increasingly global market place. As a concept, it is often hard to distinguish between the effects of soft power and other factors. For example, Janice Bially Mattern asserts that George W. Bush's use of the phrase "you are either with us or against us" was an exercise in soft power, since no explicit threat was included (Mattern). However, rationalist authors would merely see this as an implied threat, and that direct economic or military sanctions would likely follow from being 'against us'. I must strongly disagree with a “you are with me or against me” (Mattern) mentality; this usually leads to a nonproductive outcome because it is not collaborative.

I have seen businesses or organizations fail because they are unwilling to be more inclusive, exhibiting a lack of consideration for population changes, shifting ethnic tastes and how people of different cultures will respond to their hard power strategy. Thus I believe all businesses or organizations that wish to survive in the future must adopt more soft power strategies. In a world of change, old options vanish and you must generate new ones to keep your life progressing and adaptive to change. The key is being able to look around and see the possibilities. Every time something changes, it provides more choices and opportunities. Such choices and opportunities can lead to new innovations in the way Gallerists operate and the careers of artists. Soft Power can aide businesses in developing successful sustainable practices.
The Attraction of Soft Power

Nye argues that Soft Power is more than influence, since influence can also rest on the hard power of threats or payments. And soft power is more than just persuasion or the ability to move people by argument, though that is an important part of it. It is also the ability to attract, and attraction often leads to acquiescence (Nye 2).

I measure the success of my Soft Power strategies by whether I am able to continue growing my business and continue branching out with new opportunities. I have participated in five satellite fairs in Chicago, Miami and New York with the same promoter Workman/Steinhauer LLC. I made time to network this year at the Verge Art Fair 2012 Miami and connected with another promoter who asked me to be a participant at the Pool Art Fair in Manhattan, New York 2013 and 2014 Pool Art Fair Miami, promoted by Frere Independent 501(c) 3 a French non-profit. I changed my strategy to become a nomadic gallery rather than a static brick and mortar business. I utilize social media such as Facebook, LinkedIn, and Tumblr as tools to assist me in maintaining my contacts in the art world. As I continue the nomadic gallery exhibitions I will reach new customers and continue to increase exposure and sales for the artist.

The Advantages of Using Soft Power for Sustainable Art Practices

A nomadic way of working breaks down barriers between the gallery and the outside world. There are benefits to the gallery's nomadic ethos. Exhibiting in a pop-up venue reduces overhead expenses such as rent and utilities. Instead, the gallery can set up exhibitions in higher profile spaces that we could otherwise not afford, raising the profile of the gallery to new audiences and making it easier for our known audience to make it to the events. Popup projects, which are exhibition events taking place in empty storefronts, condominiums or large commercial spaces are currently popular and will continue to spread, becoming a sustainable business model for at least the next ten years or until the economy grows decidedly more prosperous. The costs of pop up events are split between the Gallerists/curator, the artists, business sponsors, collaborators, and also forming
alliances with businesses affiliated with the Arts such as food and beverage companies. The gallery is currently working on similar projects with artists, as well as offering services such as art consultancy and installation of works. Also, by keeping operating costs low, we can be highly selective as to what we promote and only have shows with work that we truly believe in. I have not taken on many artists that have applied directly to the gallery.

I find artists through referrals, people who know my taste, understand the values of the gallery and know someone that they think I would like to work with. Over the next two years we will arrange exhibitions, seminars, think tanks and lectures in collaboration with other organizations or institutions in Chicago, such as the Chicago Arts District Association, Pool Art Fair Miami and Pool Art Fair New York and collaborate with Gallerists in these Cities.

**Potential Problems Using Soft Power**

The drawbacks are that it becomes difficult to communicate in a way that collaborators and partners can understand so they feel they have a vested interest in the success of each project. Soft Power rests on the ability to shape the preferences of others (Nye 2). If we are all working on a common goal we can all reap the benefits of the fruits of our labor or ideas! Maintaining direction requires patience and observation in order to make changes in a proactive manner so no momentum is lost, and so new challenges can be resolved with minimal negative impact. This is difficult, but as I stated in the section on academic debates there are new theories and ideas generated about soft power and hybrid strategies coming from a variety of academic sources as well as entrepreneurs. They are striving to create their own sustainable models. I will continue my exploration of Soft Power and work through the challenges such as shipping logistics, which art fair to participate in and raising the funds to cover operating costs.
Soft Power, Hybrid Strategies and Buddhist Entrepreneurship

I explore two factors that are the link between soft power, hybrid strategies and Buddhist entrepreneurship: (1) the capacity to perceive change and take advantage of it, and (2) group-centeredness, with non-selfish strategies. These two characteristics of Buddhism can enable one to make decisions that turn out to be optimal, both for society and for the individual (Fry). Non-selfishness is an important factor in order to develop successful projects that involve collaborations. The collaborators are willing to make sacrifices and take risks when they feel they are working as an equal having a real stake in achieving common goals. This is possible because you become focused on the well being of the group instead of oneself. It doesn’t mean there won’t be issues; as a leader there are still tough decisions to be made and you can’t satisfy everyone. But by embracing the concept of “Anicca” (Impermanence) the leader can work through issues a lot easier by accepting change as a natural part of life (Mokkh).

Major Buddhist Concepts Relevant to Entrepreneurship, Leadership, and Management

At the core of the Buddha's original teachings are the Four Noble Truths of human suffering. The First Noble Truth is that suffering exists; the Second is to look deeply and find the causes of suffering; the Third is the cessation of behaviors that cause suffering; and the Fourth points to the pathways that lead to this cessation and toward well-being (Magnuson). There is an extensive literature on Buddhist thought, philosophy, and practice. The Buddhist concepts introduced here derive primarily from the thinking of Buddhadasa Bhikku, a Theravada Buddhist scholar who resided in Chaiya, Thailand (Mokkh). A major concern of Buddhadasa was to suggest how Buddhist principles could be applied in secular settings (Fry 335). The key Buddhist concepts discussed here are as follows:
**Sati (Mindfulness)**

Sati, meaning mindfulness, is an important concept in Buddhism (see Thich 1991). The basic argument is that much human suffering results from a failure to be mindful. A lack of mindfulness is the source of many problems for the entrepreneur. Even if they are ever mindful, leaders will face difficult problems. Many potential problems, however, can be avoided by being mindful, particularly, of time constraints, important deadlines, the effects of actions on diverse groups, and the need for appropriate and inclusive participation. Procrastination is another example of a failure to be mindful.

Mindfulness is also a major element in being a foresighted planner who can overcome tempo centrism (that is, an excessive reliance on contemporary perspectives and values) (see Sippanondha 1990). Be mindful of the long term (Fry).

**Annata (Non-self)**

This is a concept central to Buddhism and refers to the illusionary nature of the ego or self. Preoccupation with ego or self is considered by Buddhists to be the major source of human suffering. Non-self is certainly the most crucial trait for a Buddhist entrepreneur. Non-self, that is, the absence of self, is important for several reasons:

1. First, effective leaders must encourage criticism and feedback.
2. Second, effective entrepreneurs choose and select highly capable subordinates. In fact, such leaders try to surround themselves with brighter individuals. In contrast, ego oriented leaders tend to fear competent subordinates and surround themselves with yes-men and cronies (Fry).
3. Third, ego-oriented leaders want everyone to like them, and they seek to please all. Effective leaders must have the courage to say no and to make decisions, which may in fact antagonize or displease specific groups. Selfless leaders without tender egos should be able to make such hard decisions more easily. They realize that it is impossible to be liked by all, if they are to carry out their duties responsibly and creatively (Fry).
4. Fourth, effective leaders give credit to their subordinates and praise their efforts. They share status, power, and rewards. They delegate authority and responsibility. In contrast, ego-oriented managers want to claim credit for themselves and use their subordinates' efforts only to enhance their own image and prestige. (Fry) Being overly concerned with individual achievement, the self-oriented leaders tend to do too many things themselves and, thus, fail to "know the time" (Drucker 25).

5. Fifth, self-oriented leaders are interested in personal aggrandizement. They tend to exercise power impulsively and lack self-control.

6. Sixth, the wise and astute leader is willing to "exchange status for substance" (Cohen and March 1974: 208-209). Again the selfless leader should be more willing to give up some of the pleasures of self-importance. Finally, selfless entrepreneurs can devote themselves to the crucial matters that extend beyond the self, that is, the super ordinate goals of the organizations and society, including the effective fulfillment of broader responsibilities. The self-oriented leader, preoccupied with individual concerns, too often neglects the organization and its fundamental purposes (Fry).

**Anicca (Impermanence)**

This fundamental Buddhist principle stresses the impermanence of all things and the inevitability of change. The effective entrepreneur recognizes and accepts this principle. The subordinate you step on today may be your superior tomorrow. Buddhist leaders, conscious of impermanence, should be open to constructive change and innovation. They should not cling to old ways of doing things. Since leaders come and go, they should also not be overly attached to their own positions. The more they cling to their jobs, the more likely they are to lose them (Fry).
Wabi (Contentment)

Wabi refers to a type of Buddhist contentment. It is being satisfied with a little house or minimal personal belongings. It is being content with what one has and not wanting, lusting or being sad because you aren’t getting what you want.

Upekkha (Tranquility)

The intention is primarily to stimulate thinking about how Buddhist philosophy may contribute to more effective, and a happier entrepreneurship (Fry 335).

Tranquility is one of the cardinal virtues of Buddhism. Individuals respond to crises in different manners. We all know through personal experiences of leaders and athletes who "choked" under stress. They lacked that grace under pressure, which reveals the great leader. Leaders with a non-self orientation are likely to display an ability to remain tranquil in crisis. The quick return to tranquility after duress is unheard of in the Buddhist world.

The Need for Buddhist Entrepreneurs and Leaders

The resolution of the management crisis in many parts of the world in both the public and private sectors requires a fresh look at organizational life. Over time, increasing numbers of creative individuals, particularly in industrial societies, are opting to demand alternative life styles. To go beyond the current economic crisis of stagnation and bureaucratic pathology will require leadership of imagination and creativity, open to new visions and approaches (Textor and Fry).

A major concept in Buddhism is reverence for life in all its forms (Fry). Thus, the genuinely Buddhist entrepreneur should have a deep commitment to improving the human condition and the quality of life promoting sustainable development, and to meet universal human needs. The most successful entrepreneurs have flexible financial resource to promote corporate social and environmental responsibility (Fry).
The Buddhist entrepreneur by definition is open to change and innovation. The Buddhist emphasis on contentment is directly relevant to long-term ecological and concerns related to global carrying capacity and the need for sustainable development. Thus, the Buddhist entrepreneur has the Taoist flexibility to promote the ecotopian vision, a utopian ecological modern society. (see Callenbach 1975; Maser 1992; Thompson 1992) and not to resist change by clinging to hierarchy symbols of status differentiation, and excessive materialism. If I am open to change and utilize Buddhist leadership techniques, I am more likely to be able to overcome the complexity of present culture (Fry, Hall and Schroeder 151), which threatens my sustainability in the global market. Given Buddhism’s non-self-orientation, I should also be open to the growing demands of popular participation, empowerment, democratization, cultural democracy, and economic democracy. In this chapter I provided detailed information about Buddhism because I wanted one to have a more detailed view in order that one can develop a strategy that fits their own hybrid strategy or plan for their art practice.
Chapter 4

Cultural Translation in a Diverse Complex Society

You have set sail on another ocean without star or compass going where the argument leads shattering the certainties of centuries.

Janet Kalven, “Respectable Outlaw”

This chapter continues discussion about how Buddhist philosophy can be integrated with a strategy to sustain an art gallery with a nomadic ethos. As alluded to at the end of Chapter 3, Chapter 4 introduces the cultural creative identified by Ray and Anderson in their book, ”The Cultural Creatives”. They provide socio-psychological research that speaks directly to the shift in the culture from 1990 to 2000. The Gallerist is included in the cultural creative group within the modern society.

The cultural creative creates cultural capital. This cultural capital according to Edward Keene, is producing social value, a term that also reverberates throughout Eastern philosophical thought. This way of thinking relates to social collectivist thinking in European and Western cultures. I slowly weave eastern philosophy into the diverse society. Due to this long infusion across cultures the use of soft power is an effective way for the Gallerist as a cultural creative creates ecologically sustainable business models, ones that rely more on social capital than economic capital. It is the aim of this research to open the door so others can see how they too can create their own strategy, and develop a sustainable business or career as an artist/creative person in the current society.

Why support the arts? Why do we attend concerts, plays and museums? If you ask people why, there are a variety of reasons, the two most common being for educational benefits and entertainment.

Communities that invest in the arts reap the additional benefits of jobs anchored in their community that can’t be easily outsourced offshore. The answers to why the arts should be supported can be found in a publication from Americans for Arts, in a monograph entitled “Arts and Economic Prosperity”,
"Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences NATIONAL REPORT" 1-314). According to Americans for Arts latest report Arts & Economic Prosperity IV their fourth study of the nonprofit arts and culture industry’s impact on the economy. It features customized findings on 182 study regions representing all 50 states and the District of Columbia along with estimates of economic impact nationally. Despite the economic recession our country faced in 2010, the results are impressive.

Nationally, the industry generated $135.2 billion of economic activity. $61.1 billion by the nation’s nonprofit arts and culture organizations $74.1 billion in event-related expenditures by their audiences 4.1 million full-time jobs $22.3 billion in revenue to local, state, and federal governments every year—a yield well beyond their collective $4 billion in arts allocations.

Arts and culture organizations are resilient and entrepreneurial businesses. They employ people locally, purchase goods and services from within the community, and market and promote their regions. Arts organizations are rooted locally; these are jobs that cannot be shipped overseas. ("Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences Arts and Economic Prosperity IV")

**Application of Buddhist Influence**

Being a curious artist all my life I became exposed to other religions and philosophies in my early teenage years. The complexity of society makes it necessary to be willing to embrace alternative ideas or philosophies in order to live a quality life while working as a professional in the art field. As a Gallerist who cares about the environment aspects of Buddhist philosophy is important in making me to become more enlightened. Contemporary art provides opportunity for discussion because of its controversy. As a Gallerist I engage with other artists
and members of the community from diverse ethnic and cultural backgrounds in
dialogue about issues of inequity or social injustice.

Buddhist philosophy has been an integral part of helping me live a better
life. There are some elements of Buddhism that have significantly improved my
life. I know that as a person of a mixed racial heritage from a family of practicing
Episcopalian affiliation living in a Western Democratic society it is unrealistic to
attempt to embrace all aspects of Buddhism. I have embraced The Four Noble
Truths and The Noble Eightfold Path. To those of us living in the west The Noble
Eightfold Path can be broken down into three areas of philosophy that we can
integrate into our lives; they are: (1) Wisdom, (2) Ethical Conduct, and (3) Mental
Development. By breaking down The Noble Eightfold Path into these three areas
of philosophy it becomes a less daunting challenge to enhance the quality of life
and those people who are touched by ones presence on the journey through life.

I focus on how Buddhist philosophy helps find truth by executing
strategies that will improve life now and in the future. Embracing some aspects of
Buddhism can help create an inner state of being that allows one to see truth and
make informed decisions due to clarity of mind as we sift through the barrage of
information we face on a daily basis. Taking time for reflection is key to
achieving thoughts of clarity. The final aspect is maintaining mental development
and growth. We must realize that not all can be learned from computers or books.
Dr. Gerald Fry says world knowledge can be gained through physical interaction
with life in the world for we are by nature social beings (Fry).

Integration of Buddhist Philosophy for Positive Change

Buddhism has a relationship with the other two main philosophies of the
East: Confucianism and Taoism. Confucianism, Taoism and Buddhism are basic
to traditional Chinese culture. The relationships among the three philosophies
have been marked by contention and complementation in history. Confucianism
plays a major role.

Confucius (Kongzi, 551-479 B.C.), founder of Confucianism, stresses
“Ren” (benevolence, love) and “Li” (rites), referring to respect for the system of
social hierarchy. He attaches importance to education and was a pioneering advocate for private schools.

Taoism created by Lao Zi around the sixth century B.C., wrote the masterpiece “The Classic of Virtue of The Tao”. He believed in the dialectical philosophy of inaction. Zhuang Zhou, the main advocate of Taoism during the Warring States period, founded a relativism calling for the absolute freedom of the subjective mind. Taoism has greatly influenced Chinese thinkers, writers and artists.

Buddhism created by Siddharta Gautma in India around the 6th century B.C., evolved the concept that human life is miserable and spiritual emancipation is the highest goal to seek. It was introduced into China through Central Asia around the time of Christ’s birth. After a few centuries of assimilation it filtered into local sects. That was also a period when the indigenous culture of Confucianism and Taoism were blended with Buddhism. Chinese Buddhism has played an important role in traditional ideology and art in Asia as well as other eastern countries.

I look to the teachings of Confucius, Lao Zi and Buddha for philosophies that integrate well with my Christian Episcopal upbringing. I have integrated elements from Buddhist teachings into my life: The Four Noble Truths and from the Eight Fold Path I have chosen six along with some of the teachings by Confucius such as:
Hsiao- Love within family
Yi- Righteousness
Xin- Honesty and Trustworthiness
Jen- Benevolence, Humaneness toward others
I Ching- Classics of Change
Li Ching- Classic of Rights
The Integration of Buddhist Values in Art Practices

As a Gallerist I integrate values and ideas in my cultural creative practice of art at the intersection of creative practices and entrepreneurialism. It offers an excellent platform for engaging in three areas that would give others opportunities:

(1) Develop think tank strategies based on a hybrid model of creative strategies for developing educational programs,
(2) Develop strategies for correcting social inequity through the use of the creative arts
(3) As a tool to socially engage with others in a global society

Art is a business that is grown and built through creative expression of ideas in 2-dimensional and 3-dimensional forms. I engage with other artists and creative entrepreneurs seeking to develop collaborative methods of doing business in a diverse global culture. As a Gallerist and cultural creative I work in the areas as an artist and creative producer of visual art as a personal tool for communication. As curator of other artists work developing events in various venues for public engagement for educational and economic development; and as an art consultant assisting those who are interested in developing personal or corporate art investment portfolios of modern, post-modern or contemporary art.

Art has seen an economic upturn since 2010 ("Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences Arts and Economic Prosperity IV"). When the economy went into a deep recession in 2008, art sales fell off, but art is climbing back to pre-recession levels. The art market goes through continuous fluctuations just like the stock market. Art is a transparent business, by that I mean it appears on the surface not to have a lot of hidden factors, yet it is a very nuanced business. I mean there are a lot of subtle factors that are involved in all facets of the art world. It is a business that is intimate and personal. I use soft power as a tool to develop trade associations, affiliations, business alliances, project collaborations, and joint ventures in order to succeed.
In implementing business strategies and marketing strategies, I have taken ideas from Confucianism, Taoism and Buddhism and integrated them into the practice of soft power as a means of engaging with fellow artists, professional business associates and the public.

The art world is not immune to the transformations taking place in the world today. There is more inclusiveness of diverse ethnic cultures in the art world. There are new artists and art markets opening up for those of us with a taste for risk in creating positive economic development through the arts. The goal is to be a voice for the idea that art is economically and socially valuable and affordable for all of us. The arts including visual art, film, digital media, poetry, theatre, and dance are very relevant. I believe the arts are what make us sane in a world where we are constantly bombarded by new technology and information. The arts help keep us grounded in what is natural and real. Art is the tether anchored, grounded, and providing us with ways to stay in touch with each other in a natural organic way.

Humans are meant to engage and communicate in a more intimate or personal mode of expression. Technological change is inevitable; however, we must not lose sight of who and what we are, human beings!

Through the use of a hybrid strategy I engage with more members of the global community utilizing this integrated philosophical approach. It allows me to be more successful economically, creatively, and socially to improve the quality of my own life as well as my fellow human beings.

I have been able to keep my art career going by continuing to garner opportunities for curating and selling art. I have participated in major art fairs in Chicago and Miami, during Art Basel Miami. I continue to create art and exhibit artist’s work in various venues.

All of my success I credit to the utilization to my integrated approach using soft power. I strive to achieve my personal and business goals by engagement, inclusion, and co-opting vs. the hard power of force, coercion or intimidation. I have been able to make progress because I try to utilize my
resources to the best of my ability to move forward and help add social value for the community and myself.

**Walking the Middle Path**

It is challenging to always walk the middle path between capitalism vs. socialism, which are opposing forces. It is like walking on the edge of a cliff. I have approached all my endeavors with methodical strategies. I always try to allow time to reflect. Reflection is a necessary component of growth and development. The use of reflection is a major aspect of Confucianism, Taoism and Buddhism. Sometimes I feel like I’m struggling for nothing, but then I reflect about what I’ve accomplished in my life, then I realize that I have made progress. Confucius and Buddha both believed that one should not strive to increase ones personal enlightenment just for economic rewards or recognition from ones family, peers and community. In all three philosophies the ultimate goal is enlightenment. It means having the ability to see all aspects of a situation and the circumstances that are relevant to achieving my goals.

In the art world as in any field of business in western civilizations based in the capitalist and socialist economic systems, we tend to be focused on personal recognition and economic rewards. In our quest for success we have become too driven by desires related to pride, lust and greed. These desires cloud our thinking, wrongly though they give us a short-term illusion of success and personal pleasure. But in the universal scheme of things, it causes us to fail at our full potential on the path to enlightenment. I believe the only way forward is the middle path, walking the middle path, the thin line between yin and yang because of the complexities and shades of gray in a post-modern society.

Ray and Anderson believe changes in the world view cause changes in values, your fundamental life priorities, changes in lifestyle, the way you spend your time and money; changes in livelihood, and how you make that money in the first place (Ray, Anderson).

Visionaries and futurists have been predicting a major cultural change that shifts values of this magnitude for over two decades. Dr. Ray and Dr. Anderson’s
research claimed that the moment of change arrived at the beginning of the new millennium in 2000. The evidence is not only in the data in Ray and Anderson’s research. They spent thirteen years of survey research of more than 100,000 Americans, hundreds of focus groups, and sixty in-depth interviews to reveal the emergence of an entire subculture of Americans. Their beliefs and values are shown in Ray and Anderson’s survey on page xiii in the preface of their book (Ray, Anderson). The underlying themes express serious ecological and planetary perspectives, emphasis on relationships and women’s point of view, commitment to spirituality and psychological development, disaffection with the large institutions of modern life, including both liberal and conservative politics, and rejection of materialism and status display.

**The Advent of the Cultural Creative**

The culmination of eastern philosophical influences initiated by the development of the Cultural Creatives according to Ray and Anderson. This group is becoming ever more important in the areas of social and economic development. Cultural Creatives are the ones who inspired the current interest in personal authenticity in America. Authenticity means that your actions are consistent with what you believe and what you say (Ray, Anderson).

Direct personal experience is important to Cultural Creatives in the projects they create and give their time and money to support. Cultural Creatives like to get a synoptic view; they are powerfully attuned to the importance of whole systems.

There are two kinds of Cultural Creatives, and they differ in their intensity of their values and beliefs. A huge proportion of this group are published writers, artists, musicians, psychotherapists, environmentalists, feminists, alternative health care providers, and other professionals are in this group. These are the more affluent, educated, leading-edge thinkers. The core group has strong values of personal growth and spirituality (Ray, Anderson).

The values and social concerns of the second group are the green Cultural Creatives, more secular and extroverted. Their values are centered on the
environment. They are not concerned with inner life. They show an average interest in other kinds of spirituality and in psychology and personal centered values. They tend to have a conventional religious outlook. Cultural Creatives have a well-developed social conscience and a sturdy but guarded optimism about the future. They are combining their interests in social justice, inner development, and spirituality.

Cultural Creatives want to replace conventional American life. They are disenchanted with “owning more stuff,” materialism, greed, me firstism, status display, glaring social inequalities of race and class, society’s failure to care adequately for elders, women, and hedonism and cynicism that pass for realism in modern society. They reject intolerance and narrowness of social conservatives and the religious right. They reject narrow analysis and have no tolerance for fragmentary and superficial glosses in the media. They want descriptions and explanations that include both the big picture and their own and others personal experiences. For Cultural Creatives, reality includes heart and mind, personal and public, individual and community. They would agree with John Leonard’s question in Smoke and Mirrors: How is it that our cultural mirrors got so distorted and so mean?

Healing the Cultural Wars

Two worlds of meaning—Modern and Traditional—have coexisted uncomfortably in our nation since its’ founding. There has been a long quarrel between the two groups called the “Culture Wars.” At the beginning of the twenty-first century, the Cultural Creatives offer a third alternative. Their new world meaning offers the opportunity to heal the wounds of the Culture Wars. Each group must stop dismissing the other as inferior, bad and wrong simply because their values are different. And second they need to see that this era is at least about cultural innovation as it is about decline and decay of established cultural forms. Lifestyles of The Cultural Creatives

• Favor books and radio over TV
• Aggressively consume Arts and Culture
• Appreciate good stories
• Desire authenticity
• Careful, discriminating, affluent consumers making informed buying choices
• Cultural innovators and opinion leaders for some knowledge-intensive products, including magazines, fine foods, wines and boutique beers (Ray and Anderson 35-37).

We tend to think of “inventions,” as hard-edged, high gloss, high-tech developments in industry, motivated by the desire to make large amounts of money. But cultural Creatives are focused on social inventions.

**Evolving Into a Cultural Creative**

Between the extreme positions of the Culture Wars lies a third way. It is walking in the middle path between order and chaos, between yin and yang, neither old nor new, neither traditional nor modern, something different, a hybrid, a combination of past, present and future. One must know where one came from in order to know where one is going, one must embrace the past, live in the present and move into the future.

The Cultural Creatives are creating cultural bridges between the traditionals and the moderns offering a third choice for people willing to try a different path in life. They are focused on bridging the cultural divide, bridging our cultural differences. Often the integration process involves spanning differences between diverse groups of people, or bridging disciplines or both. For example, in New York’s Beth Israel Medical Center and Memorial Sloan-Kettering Cancer Center, Cultural Creatives are creating wellness centers that include Western medicine and Acupuncture, Massage and Yoga, Psychotherapy and Meditation.

Cultural Creatives are tired of the Cultural Wars and sick of fragmentation of Modernism, and they find the Modern-versus-Traditional culture wars to be just another instance of splitting apart what needs to be healed. Many describe the Culture War as a deliberate ideological distraction from the serious issues that
American society needs to come to grips with.

Cultural Creatives are departing from Modernism. Their promise is a promise of developing an integral culture that can bring together the traditional and the modern, the inner and outer change. The strength of Cultural Creatives is that they are the part of the population most likely to carry forward a positive vision of the future. The Cultural Creatives only weakness is their lack of base support, but as time goes by they are developing a stronger base of support for one another. The use of Soft Power techniques of co-opting, collaborations, alliances and affiliations are helping to strengthen their base support allowing for in roads to achieving success on reaching goals they believe are relevant for positive changes in society.

Beyond The Cultural War

The Cultural Creatives keep cutting across social class and racial lines, across ideological lines of liberal and conservative, and across national boundaries, rejecting militarism and exploitation, seeking long-term ecological sanity. Cultural Creatives are interested in experimenting with nonhierarchical models.

What Are Cultural Industries?

Cultural Industries are defined as those industries that produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning.

The cultural industries include: advertising; architecture; crafts; designer furniture; fashion clothing; film, video and other audiovisual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts and
antiques; and writing and publishing. The term “cultural industries” is almost interchangeable with the concept of “creative industries.” Whereas the notion of “cultural industries” emphasizes those industries whose inspiration derives from heritage, traditional knowledge, and the artistic elements of creativity, the notion of “creative industries” places emphasis on the individual and his or her creativity, innovation, skill and talent in the exploitation of intellectual property. The notion of ‘cultural industries’ is also closely linked to but, again, slightly different from a categorization based strictly on the notion of “intellectual property,” which is closely linked to the concept of information-driven economies, and which includes such activities as scientific and technological innovation, software and database development, telecommunication services, and the production of hardware and electronic equipment.

Art Galleries as Cultural Hybrids in a Shifting Economy

The changes in society are not happening in a sharp shift to new values. Cultural hybrids are emerging that may be strange and unsettling to twentieth-century eyes. These hybrids are networks of organizations that are public and private, for-profit and nonprofit, unfamiliar mixtures of moneymaking and vocation. They are fusing together discrete social and consciousness movements. Many hybrids are part of the social sector according to Peter Drucker, such as churches, and nonprofits with a dash of the planet wide advocacy groups who are finding new ways of making money.

The current economy is a global marketplace; it puts a higher premium on creativity and the capacity for innovation. A well-known formulation of this argument comes from Robert Reich (1991), who argues that the economic well being of Americans depends on individual skills rather than the profitability of corporations. In particular, to ensure that people do well requires the right kind of investment in training. The skills of “symbolic analysts” (as opposed to routine producers or providers of in-person services) are most in demand in the new economy. We need to reconfigure our educational, economic, and community
institutions to better generate and take advantage of the individual creativity that the new economy demands.

Arts and culture are key to the Gallerist developing a sustainable business model in the current economy as we move forward into the future. It is possible to succeed because art crosses cultures. As arts and culture leaders we are charged with fostering changes in education, creating new training programs to provide communities with the skills needed to compete in the global marketplace. Implementation of new concepts through collaboration between arts and cultural leaders, educators, policy makers and community leaders is critical to positive change in America. We can turn the corner and regain our place as leaders in the world if we make hard decisions now. Sometimes one must be willing to change and take a leap of faith.

**The Comparative Advantage of Cooperation through Creative Cultures**

Cultural industries are highly competitive, yet all countries have their own particular competence and experience based on each country’s history, culture, and environment. The same thing can be said about individuals too. Furthermore, through collective action and cooperation, significant regional comparative advantages to create global economic impacts can become a realization. Collaboration in regional “creative clusters” (Ray, and Anderson) is a strategic approach that will enable synergies between such countries and cities to promote the creative sector as a driver of development, able to penetrate even the most entrenched pockets of poverty.
Chapter 5

Conclusion

*The Master in the art of living makes little distinction between his work and his play, his labor and his leisure, his mind and his body, his education and his recreation, his love and his religion. He hardly knows which is which. He simply pursues his vision of excellence in whatever he does, leaving others to decide whether he is working or playing. To him he is always doing both.*

--Zen Buddhist text (L. Thurow 1992: 113)

**Restatement of Purpose**

This is an exploration of how the contemporary Gallerist as a cultural translator can sustainably benefit the arts community using non-traditional strategies that combine elements of a nonprofit business model with principles grounded in Buddhism. Soft power is a non-antagonistic method of co-opting others to achieve common goals. It is the aim of this research to open a doorway for others to see the opportunity of creating new strategies, and develop a sustainable business or career as a creative person. Many of those who believe that social entrepreneurs play a vital role say that the evidence supporting their views is straightforward and compelling. Social entrepreneurs matter for the same reason that other entrepreneurs matter: because they generate new, disruptive models for organizing human activity. The difference is simply, and importantly, that conventional entrepreneurs focus on creating financial value, whereas social entrepreneurs focus on creating social value.

I want to help increase engaging dialogue between arts professionals about opportunities to create and develop sustainable business practices for a creative person. I know that in order to operate in the current global economy I must be focused and committed with a blend of blind faith and skillful execution to achieve that dream. There is a need for more research about cultural translation, hybrid models and soft power as well as Buddhist entrepreneurship.
Summary

The hybrid business model is about creating business structures or strategies that are better suited for surviving in the current economic climate. Soft power addresses the need for non-antagonistic methods of co-opting others to achieve common goals. Eastern philosophical influences are a main component in the implementation of hybrid business models. If we all recognize the lack of separation between our minds, if we look at the world as a group mind, what would we want to contribute? What would we seek to create? Whatever it is, your contribution will have influence, in probably more ways than you imagine (Efinger).

Limitations of the Study

This study is specific to what I believe is relevant to developing a strategy for using a hybrid model and soft power in the arts. Soft power is utilized in diplomacy, politics, public policy and other types of business fields. There is considerable research being done in these areas, although less with soft power as it relates to the arts. I feel my project is relevant because it is a study focusing on soft power and hybrid strategies, along with Buddhist philosophy essential for creative development in the arts.

Policy Implications

Policies in government and business will continue to evolve out of necessity to meet the needs of a Changing society brought about by a more ethnically diverse American population and the fact that we operate in a global economy. It is necessary to utilize soft power because it can be a more effective way to use art as a bridge across cultures and as a tool for cultural translation.

Significance

The changes taking place in the global marketplace are causing constant fluctuations in the art world as well as other types of businesses. I chose to focus on Soft Power and Buddhist concepts integrated with a Hybrid Business model
because they shed light on possible ways to be proactive in an ever-changing global society. It is necessary to have a flexible strategy for addressing issues and challenges faced by arts professionals if they want to engage with the public yet survive the economic rollercoaster currently affecting society.

We have created a complex society requiring a sophisticated approach in communicating effectively, educating the young as well as re-educating mature adults while fostering economic and community growth with a high quality of life. The arts are an excellent tool for reaching across cultural and economic barriers.

**Interpretation**

It has been interesting to learn how Buddhist philosophy with Soft Power can play an important part in developing a sustainable strategy for the Gallerist in a diverse global society. This is important because of the cultural shift in American consciousness as Ray and Anderson stated in their book, "The Cultural Creatives". This cultural shift along with an increasingly diverse population require the use of soft power because in most cultures soft power is less abrasive than hard power and more inclusive. I have been surprised by the timeliness of my research and have run across numerous approaches to economic and social sustainability. The multi-disciplinary research about the Arts and the importance of culture as related to economic development are useful. It has enabled me to develop a strategy creating a sustainable model tailored to my needs and the needs of the artists I represent. Soft Power is a way of life, however, there are still times when hard power is necessary. Though I occasionally need to use Hard Power I prefer to be quietly persuasive like Teddy Roosevelt, “walk softly and carry a big stick.”

There is enough information provided in the thesis to convey the significance of my study as it relates to being a Gallerist. I feel lucky that my eyes have been opened to so many possibilities of ways to remain relevant as an artist in today’s ever evolving world. I see myself as a citizen of the world and consider myself a social entrepreneur.
A Gallerist just starting a new business or one that has an existing art gallery should explore developing a hybrid model to create a sustainable model suited for achieving their objectives and help improve the quality of life in their community utilizing the arts.
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