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Ethnic-Based Cultural Differences: Study of Lithuania's Russian Minority

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ABSTRACT

Cultural orientation is conceptualized as a moderator variable of behavior. People of different ethnic groups possess cultural orientations different from those of the majority. Assuming cultural homogeneity across all people of a given nation-state may lead to neglecting the potentially multi-layered nature of national cultural values. Cultural differences offer guidelines to equip oneself better in personal communication (Yi 2021).

This study examines the cultural value orientations of Lithuania's Russian diaspora, who in 2015 made up of 4.8% national average. The research question was concerned with characteristics of value orientations concerning four dimensions of Hofstede's cultural value orientation. A total of 193 respondents of the target group completed the adopted Yoo, Donthu, and Lenartowicz's (2011) questionnaire CVSCALE. The study explored ethnic-based intra-country cultural differences and similarities providing a greater understanding of the societal differences in value orientations.

KEY WORDS

Value orientation, Lithuania, Russian minority, CVSCALE

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Introduction

Culture represents patterns of characteristic behaviors exhibited by most individuals within a culture as observed by members of that culture (Fischer and Schwartz, 2011). An individual and unique system of values has been formed by introducing the individual to a particular culture. Once 'installed' in the member of a group, the cultural value system has a strong impact on one's thoughts, feelings, and behavior (Diaz et al.,

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Media Cultural Landscape: Experience from Czechia

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ABSTRACT

This paper investigates media reflection of the culture that is bound to self-governing regions in Czechia. The primary focus is on regionally related reports dealing with culture as they appear in the framework of the national TV coverage. Thus, the main objective of the article is to analyse, evaluate and interpret culture-related and regionally orientated contributions broadcast within the national TV reporting. Contrary to the majority of TV reports that are negatively skewed, culture represents mainly positive themes. It is surely interesting for individual self-governing regions if their culture is presented within national TV coverage. Our paper tackles the issue from both quantitative and qualitative perspectives. This is even more exciting in view of the fact that the topic has been severely under-researched so far. The article brings geographically rather differentiated media portrayals of individual self-governing regions in Czechia in the sphere of culture, which can be of interest to both theory and practice.

KEY WORDS

Culture, TV reporting, self-governing regions, Czechia, quantitative and qualitative perspectives

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Introduction

Society and its activities have been in an interplay with the surrounding environment in the past. At the beginning, the society has been constrained by the environment and its relation to the surrounding milieu has been passive rather than active. However, with the civilisation drive there came an important transformation consisting in the fact that society commenced to form the environment. Nowadays, the environment is largely shaped by the society, which also affects vari-

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ous forms of the culture (Johnston, Gregory, Smith, 1994; Wróblewski, 2020).

Culture represents one of the most important categories in the life of every society. It can be treated as a product and manifestation of

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Diversity, Equity, and Inclusion (DEI) Statements in the U. S. Creative Sector: Progress, or More Bullshit?

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ABSTRACT

This article represents a snapshot and analysis of U. S. service arts organizations' DEI statements and activities in 2018. At that time, many primarily White-serving U. S. cultural organizations responded defensively to accusations of elitism and a harmful rigged funding system that maintained the status quo by awarding most cultural funding to these organizations while undermining the health and vitality of cultural organizations by and for historically oppressed communities (Sidford, 2011). Furthermore, Helicon Collaborative (2017) found that even with a host of cultural equity, "diversity" projects (Tseng 2016), and public-facing DEI statements, little had changed within six years. Therefore, this study uses directed and summative content analysis to investigate the research question "what do cultural equity and diversity statements communicate about cultural organizations' positions on DEI?" This study also uses Frankfurt's (2005) essay *On Bullshit* and Laing's (2016) two-prong definition of accountability as a theoretical framework to examine if and how cultural organizations hold themselves accountable for achieving DEI in the creative sector. Lastly, readers should keep in mind that the public murder of George Floyd in 2020 has hastened all of the service arts organizations' access, diversity, equity, and inclusion (ADEI) work examined in this study.

KEY WORDS

Bullshit, creative sector, diversity, equity, inclusion

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Introduction

In 2011, Sidford re-invigorated discourses about diversity, equity, and inclusion (DEI) in the U. S. cultural sector with her report "Fusing Arts, Culture and Social Change." According to the report, 11% of foundation giving (roughly \$2.3 billion in 2009) went to nonprofit cultural institutions. The majority of

this funding, however, went to large organizations who present and exhibit Western European culture, and maintain budgets greater than \$5 million (Sidford 2011). More recently, Helicon Collaborative (2017) found that despite some major cultural funders' efforts to reverse the distributional funding inequities

Art and Communication: A Look to the Art Market

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ABSTRACT

This text presents a communicative model in the art market as well as its importance compared to the traditional communication model analysed from Art History. To achieve this, we expose the lack of solid criteria when defining what art is. Subsequently, we defend that the Sociology of Language allows us to obtain a referential and pragmatic knowledge of what a community calls art. As we will say, this language is produced through money, and that is why Economic Sociology plays a key role. Understanding that “art” is something named like this in a social environment with its agents, motivations and mechanisms, we defend that the art market - as a small part of the art world - is a tool of great informative value. This is because it allows to see what a human group refers to as “art”. This is possible thanks to the use of a shared code (money). Through money, some agents can express their preferences in that context, acting as senders. The market plays the channel role and, the public acts as the receiver. The preferences shown through money by some agents within that social system gives to the community some referential and pragmatic knowledge while allowing us to allocate that scarce resource named “art”.

KEY WORDS

Art market, communication, contemporary art, economic sociology, money, preferences, sociology of art, symbolism

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Introduction

This article presents, in a theoretical and simplified way, a communication model within the art market. This simplification follows the basic linear communication model described by Shanon & Weaver in 1949. The choice of this model and not another one is because it allows us to present our proposal in a simple way. Since we are not analysing a particular case, adding variables that make our

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Cultural Determinants of Business Negotiations and Behaviors

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ABSTRACT

The paper is a theoretical and empirical study on the cultural determinants of business negotiations and behaviors. The theoretical aim of the paper is to present the main models used to study and compare national cultures. The applicable purpose of the paper is to present the results of a comparative analysis of individual cultures of the business world based on the six dimensions of national culture described in Hofstede's model. The paper is based on the literature and Hofstede Insights data. A comparative analysis of data from 118 countries, from all continents, was carried out. Then, based on the cluster analysis, 16 groups of countries – the cultures of the business world – were distinguished and characterized. The obtained results constitute an original contribution to the study of understanding the differences and similarities of individual national cultures. They can also be of value for both scientists pursuing intercultural research and business people who conduct their business in various regions of the world.

KEY WORDS

Negotiations, business behavior, cultural differences, models of cultural dimensions, comparative country analysis

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Introduction

In times of progressing processes of internationalization and globalization, the development of the digital economy, the ease of information dissemination, and the growing migration of people on an unprecedented scale, cultural differences are still important determinants for meetings, talks, and trade negotiations (Kucharska et al., 2015; Wróblewski, 2020), which can sometimes constitute a major impediment in business relations between representatives of various organizations. Although the majority of behaviors and motives for ac-

tion are shared by the majority of business partners, this minority, resulting from cultural determinants, may cause serious misunderstandings and hinder business contacts (Simpson, 2012; Wróblewski et al., 2018). Therefore, only a thorough understanding of all dimensions of the culture of a given society can lead to success in establishing and then developing mutual contacts. The tools to facilitate this task may be models used to study and compare national cultures. This sentence may constitute the thesis of this paper, the aim of which is to

European Museums: Surviving the COVID-19 Pandemic

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ABSTRACT

Due to the crisis caused by the COVID-19 pandemic, European museums were required to close their doors to the public for several times, which made it difficult for them to fulfill their mission, and at the same time, it caused them significant financial losses. Nevertheless, European museums quickly adapted to the current situation, changing their staff tasks and switching to online communication with their audience, doing the best they could with the resources they had. The main aims of this study are to investigate and analyze changes in the work of European museums during the COVID-19 pandemic crisis, especially during the periods of lockdowns, and the main research question focuses on what we can learn from the experience in order to be more ready to face future challenges. The research is based on content analysis, but two focus group surveys were also conducted.

KEY WORDS

European museums, COVID-19 pandemic, digital activities, museum audience, museum finances

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Introduction

The crisis caused by the COVID-19 pandemic has affected the way of living and working of billions of people, so it could be said that we are facing the biggest global challenge since the Second World War. In order to protect the population and prevent further spread of the virus, the governments of most countries introduced quarantine and isolation measures in early 2020, which resulted in the world economic crisis and an increase in anxiety among citizens. Some professions have found it easier to cope with the new situation by switching to teleworking, while others, such

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Stakeholder Salience Model in the Practices of Public Museum Management

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ABSTRACT

Stakeholder theory is extensively explored. On the one hand, previously pointed issues are deepened and reconsidered; on the second, new research contexts emerge. When it comes to museums, due to the changing environmental situation, they have to modify their way of functioning by combining traditional museum duties with managerial perspective and necessity to be effective. Although discussions about museum management include stakeholders, yet such exploration is quite general. Hence, the aim of this article is to look at the stakeholder salience model in the context of the specificity and the practice of public museums' functioning. Through qualitative research with in-depth interviews, content analysis, and observations, stakeholder attributes were specified, with reference to connected activities and associated entities. The findings present what attributes are characteristics of a particular stakeholders' group, including how their diversity and overlapping look like. Moreover, findings showed that perceived stakeholder salience depends on the particular project and that not always salient stakeholders have been identified with all three attributes. Although stakeholders are noticed as a crucial element for the effective museums' functioning, their analysis remains at the general level. Hence, by taking one of the theoretical perspectives for the analysis, the study aims to fill in the existing gap. It is also important to consider the challenges standing in front of the museums, including the difficult situations that arise from the pandemic restrictions. Although in practice it is hard to omit the unpredictability, the recognition of stakeholders' characteristics might minimize the risk and uncertainty, even if a new stakeholder is not considered.

KEY WORDS

Management, museum, salience, stakeholders

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Introduction

Stakeholder theory is explored in diverse research contexts, both from theoretical and empirical perspectives. Based on the

previously known issues the concept of stakeholders and how they affect organizations (e.g. Mainardes, Alves and Raposo, 2011; Mok, Shen

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Study of University Students' Learning Motivation for Improving the Educational Process Efficiency (in Riga and Smolensk Samples)

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ABSTRACT

A good professional education is a prerequisite for successful functioning of the state system of labour resources management. For improving the educational process efficiency, a comprehensive study of motivation for learning is necessary. The article presents the results of the Russian-Latvian research project on the learning motivation of university students. The aim is to analyse and compare the learning motivation of students of the first and last courses of the universities of Riga and Smolensk, and to examine the correlation between motivation and the psychological atmosphere in the student group. The data were obtained by the survey in which 230 students of the EKA University of Applied Sciences (Riga, Latvia) and Smolensk State University (Russia) took part. The leading groups of learning motives are identified, and the correlations between them and certain aspects of the psychological atmosphere in the students' group are found out. The ways of increasing students' motivation are proposed.

KEY WORDS

University students, learning motivation, psychological atmosphere in the group, correlation between motivation and psychological atmosphere, ways of increasing motivation

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Introduction

In a modern society, on changing the structure and proportion of labour market, highly educated specialists are even more needed than ever. Increasing the number of graduates in higher education is a prominent agenda item of educational policy makers

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Identification of Values Shaping Inter-Organizational Relations on the Example of the Project The Metropolitan Theatres Night

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ABSTRACT

Inter-organizational cooperation is based on the development of relationships between partners who have attractive tangible or intangible values which may be the subject of exchange. In inter-organizational cooperation, at least two key stages of relationship development can be distinguished. The first concern is initiating ties between potential partners; the second, strengthening, expanding and deepening these ties. The authors attempted to identify the values that affect the relations between organizations cooperating on a joint project in the cultural sphere. The research process was based on the assumptions of grounded theory. The incomplete induction method was used. In order to solve this research problem, the authors analysed a case study of a network project led by the Górnośląsko-Zagłębiowska Metropolis, entitled Metropolitan Theatres Night, and in addition, conducted qualitative research (individual in-depth interviews and written surveys), amongst organizations cooperating on this project. The research proved that the assessment of key values to project partners at the stage of initiating and developing cooperation is varied. At the stage of initiating relations, the financial benefits of cooperation and the prestige associated with it are most important. In contrast, at the stage of cooperation development financial benefits come first, while other elements are of secondary importance. The research results show that the partnership does not use many opportunities resulting from the synergy of resources or joint learning during the long period of cooperation. In connection with the above, the authors defined recommendations that may serve to improve inter-organizational cooperation in this type of project and in other partnerships.

KEY WORDS

Culture, project, partners, collaboration, inter-organizational cooperation

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Book Review:

Creating the Global Cultural City via Public Participation in the Arts: Conversation with Hong Kong's Leading Arts and Cultural Administrators

by Patrick Lo, Wei-En Hsu, Stephanie H.S. Wu, J. Travis and Dickson Chiu, New York: Nova Science Publishers, 2021

DOI: 10.30819/cmse.5-2.10

The importance of the creative industries and arts has increased steadily in recent years. The importance of the sector is also reflected in purely economic indicators such as the share of GDP. National governments, including the European Commission, are developing targeted policies aimed at promoting and transforming the creative industries and arts into one of the pillars of economic development. With the rise of the Internet and new media, the role of audiences and visitors or customers is changing. They are no longer mere consumers, but they are becoming content creators. Public sector commitments are also changing. Citizens are no longer mere consumers who, in the spirit of the reform ethos of New Public Management, are looking for Value for Money, i.e. the best possible ratio of public goods and services to their tax payments, but they are increasingly applying their right to participate in the decision process of what should be produced to meet their needs. The

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big challenge for the public sector is to learn to meet this demand, work with this demand and fulfill it effectively.

The book *Creating the Global Cultural City via Public Participation in the Arts: Conversation with Hong Kong's Leading Arts and Cultural Administrators* describes the success story of Hong Kong, not only as an example of its transformation into a global leader in the creative industry and arts, but also describes the public's involvement in the cocreation of the vibrant cultural and arts organism of Hong Kong. It is extremely interesting and thought provoking for readers from our region to read a book

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Book Review:

***Museum Management:
Opportunities and Threats for Successful Museums***
**by Milan Jan Půček and Michal Plaček
and Frantisek Ochmana, Cham: Springer, 2021**

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The monograph entitled "Museum Management: Opportunities and Threats for Successful Museums" by Milan Jan Půček and Michal Plaček and Frantisek Ochmana consists of seven chapters focusing on the essence and characteristics of museums, their role, functions and social mission, as well as the challenges and opportunities facing modern museums. Considerations regarding planning, organizing, leading and controlling museum activities and financial management of the museum constitute an important part of the monograph. The case studies presented in the book are also of great value. Giving the monograph such a structure and conducting a reliable, in-depth reflections on the above-mentioned categories prove a holistic approach to the discussed issues, which are not only current and interesting, but also important in the context of the role of museums in the contemporary world.

The monograph fills the gap in the comprehensive presentation of challenges and opportunities in the management of contemporary museums. The basic tasks implemented by museums include collecting, storing and prese-

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