



# Business Meets Art:

**Beyond the Traditional Approach  
to Education, Management and Business**

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# Foreword

This book has its origins in RISEBA's unique concept of becoming **the place where business meets art**.

Over the last two decades RISEBA has gone through a substantial transformation from a small ambitious business school to a university that provides not only business and management programmes but also studies in communications, audiovisual media arts and architecture.

In compiling this book, we endeavoured to include very diverse research papers by RISEBA faculty, all of them having the common idea of art's existence in each aspect of our life. Our faculty examine a wide variety of topics, showing that interdisciplinary research offers many interesting ideas for innovations in education, business and management.

A lot of best practices have moved from concept to reality; new technology is becoming an unavoidable part of daily processes; our world is experiencing a high level of uncertainty and instability; and only a creative, innovative and artistic approach can foster our survival.

We hope that this monograph will provide readers with many exciting impressions and space for innovative ideas; welcome to our book!

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# Business Meets Art: Beyond the Traditional Approach to Education, Management and Business

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**Irina Sennikova**  
**Tatjana Vasiljeva**

Traditionally, business and art are considered to be mutually exclusive concepts. In people's minds business is associated with money, profits and well-being, whereas 'true' artists are supposed to be poor, relying on the support of philanthropists and rich patrons. For years, traditional business education has been driven by the theory of right/left brain dominance developed by Nobel Prize winner Roger W. Sperry. His theory claims that creativity, communication, and marketing tend to be right-brain activities, while technology, analytical thinking, and programming are more left-brain functions. When making career choices people were tested on the predominant function of their brain and were advised to choose their profession accordingly. Business schools focused on the functional approach to management and included a broad range of business-related disciplines focusing on the analytical approach. Art as an academic discipline was the domain of schools of art,

culture, and music. Art and business seemed to be incompatible things. However, the increased pace of change in the business environment, the globalisation of the economy, connectivity, and the introduction of disruptive technologies make the modern world much more complex, bringing uncertainty and unpredictability. Even problems have changed their nature; the term 'wicked problem', referring to a problem for which there is no traditional solution, has become widely used. To survive, grow, and build a competitive advantage, split-brain thinking no longer works. To provide unconventional approaches, both right and left-brain thinking should be used simultaneously, exhibiting not only analysis, but synthesis as well. Innovation has been recognised as the main driving force of the economy of the 21st century and both the academic and the business community are making stronger and stronger appeals for the need of design thinking, at the base of which lies multidisciplinary and integrative thinking.

It is already widely acknowledged that nowadays, functional knowledge alone is not sufficient for professional success in the increasingly complex business environment. Creativity and innovation, out-of-the-box thinking, reflection and curiosity, and self-awareness, all of which are necessary for business success, lie across different disciplines and different programmes. That is why back in 2008, RISEBA, Riga International School of Economics and Business Administration, started its transformational journey from a stand-alone business school to RISEBA University of Business, Arts and Technology. The journey started with small steps: first, to complement a wide business portfolio, introducing programmes in public relations and advertising management; then taking a more significant step by introducing audio-visual media programmes and starting to teach future screenwriters, cameramen, and TV and film directors; and finally taking the bold step of launching a bachelor's programme in architecture and starting to teach future architects. By this time a strategic decision was made that RISEBA was to become a place where business meets art, making sure that students would have an opportunity to benefit from a unique combination of business and artistic environments and take courses which could contribute to the development of their business and creative potential. The "Business Meets Art" concept became a means of differentiation and the strategic priority; the aim was set to embed the concept into all levels of university activity, including research, and bring it to the curricula across all programmes and disciplines by providing unconventional delivery methods, introducing multidisciplinary joint student projects, ensuring a unique learning experience for students, facilitating their personal growth, boosting their creativity and innovation, and thus increasing their employability. To understand where we currently stand and what our future focus should be, the decision was made to publish this book. All faculty members were invited to submit research papers demonstrating integration of business and art in different domains. As a result of a rigorous review process, ten articles authored by thirteen RISEBA faculty members were selected for publication in this monograph. Below you will find a short description of the structure of the book and the content of the articles.

The first chapter, consisting of the first five articles, is devoted to the use of art in training and learning in higher education and is authored by colleagues from the Business Department as well as the Language Centre. In her article "Use of Arts-based Methods in Business Training and Learning", Iveta Ludviga, through analysis of literature, provides a summary of the existing arts-related methods in business education, looking at their two aspects: the process of creating the work of art, and the work of art itself. By providing a summary of art forms and their applications in the training and learning process as well as examples of potential value for organisations and individuals, the article sets the stage for the next four articles, which share RISEBA's experience in integrating business and art and may contribute to the development of new training programmes and study courses.

Jelena Maleshko and Olga Tjurdju, in their article "Business Meets Art: RISEBA's Philosophy of Multidisciplinary Experimentation, Collaboration and Development of Shared Values through Arts-based Initiatives", aim to prove the viability of RISEBA's "Business Meets Art" concept and its holistic value in engaging and integrating arts-based practices into the curricula and extracurricular practices of educational institutions. They argue that the "Business Meets Art" concept has a great impact on transferrable skills training and applications along with personal development. Continuous involvement in artistic projects helps students achieve an understanding of the real-life application of the in-class material. Artistic projects create a spill-over effect between individuals, teams, organisations and the community.

Iveta Cirule, in her article "Business Meets Art via Business Incubation at a Higher Education Institution: A Case Study of RISEBA University Creative Business Incubator", discusses the business incubation processes at higher educational institutions and analyses the three-year experience of RISEBA University Creative Business Incubator. She provides evidence in support of the assumption that HEIs offering pre-incubation facilities for young entrepreneurs are important actors in entrepreneurship development. By analysing the profiles of

incubatees she concludes that university business incubators could contribute considerably to successful entrepreneurship development and youth employability.

Ieva Brence and Erika Pancenko, in their article “The Intersection of Simulation Games and Art: The Case of Intopia”, investigate aspects of art in the business simulation game INTOPIA, which, for more than 10 years, has been offered to 4th-year bachelor’s students studying management at RISEBA University as a concluding element of their studies. Having analysed student feedback on the simulation, they find that there are a number of similarities between the concepts of “art” and “simulation game”, concluding that playing a simulation game is a form of art, as it has a number of artistic elements, including artistic reflection of reality, and develops the skills that art cultivates: critical thinking and solving and reframing problems.

Gundega Lapina and Inese Sluka, in their article “Project Laboratory: Practice-based Learning of Project Management for RISEBA Business and Arts Students”, present Project Laboratory, an internship integrated into the curriculum of the Project Management Master’s Programme, as an innovative teaching method and share the first three years’ experience of its activities. They argue that Project Lab serves as a cooperation platform for business and arts students where, in preparing meaningful project applications, they learn by doing, work in multidisciplinary teams, develop teamwork and leadership skills, and cultivate communication skills on a team together with project stakeholders and partners in a national and international environment.

The second chapter looks at the “Business Meets Art” concept from a cultural heritage perspective. In his article “Built Heritage as a Financial Asset in Riga after 1991”, Janis Lejnicks from the Department of Architecture, using the systematic review method, provides an inventory of the most coveted places in Riga with built heritage as a financial asset. By inspecting archives, databases and mass media as well as making site visits, he aims to find areas, neighbourhoods and territories in Riga which have served the business plans of developers in the best way. He concludes that, as UNESCO characterises

Riga as the city with the finest collection of art nouveau buildings in Europe, art nouveau, or Jugendstil, serves as the safest tool in the process of marketing renovated apartment buildings, though not without certain exaggerations regarding their importance. However, he believes that contemporary architecture in Latvia is still undervalued and, considering the opposition between preservationists and developers and different interpretations of historical assets, he argues that the time has come to reassess rigid protection rules and regulations regarding the development of the Historic Centre of Riga.

The third chapter of the book provides an industry outlook on art and business. It contains three articles by colleagues from the Business Department, the IT and Mathematics Department and the Communications Department. Andrejs Chirjevskis and Arina Antonova, in their article “Exploring New Business Opportunities for Riga Central Market and Identifying Latvian Cultural Resources to Develop a New Customer Value Proposition”, try to understand the sources of new customer value proposition creation for Riga Central Market – a unique public market in Europe in terms of the size of its territory and pavilions as well as its cultural heritage. Taking a resource-based view on competitive advantage as a theoretical framework, they argue that cultural resources can underpin a customer value proposition in achieving competitive advantage and generating superior performance. Through the lens of business model innovation in exploiting Latvian cultural environments and examining opportunities for reinventing a business model for Riga Central Market, they designed a cultural eco-map of customer value proposition, which can be a useful tool for increasing competitive advantage. By attracting tourists, creating an emotional response and special authentic market atmosphere, and providing cultural activities, Riga Central Market, they argue, has now become a place where business meets art.

Tatjana Vasiljeva, in her article “Designing Software Architecture: Art or Science? Challenges for Management”, tries to understand to what extent software development can be considered as art or as science and what factors should be taken into consideration by a company’s

management when planning a software application development project. Investigating the software development life cycle, she finds a significant difference between a typical 'textbook' software development life cycle, which is based on scientific principles, and the 'true' life cycle, which has been identified through a series of case studies from the financial industry, and which to a very great extent involves the socio-human factors of the software developer or development team. Artistic design in software business development, the usage of powerful self-made tools, tight tailoring for specific business niches, all of which are necessary for meeting the demands of a constantly changing business environment, can create significant contradictions and dilemmas for a company's management. There is the business risk of becoming overly dependent on one software developer or small development team and even being held hostage by a potentially unpredictable software artist.

Sandra Veinberg, in her article "The Visualisation of News Reports: A Comparative Analysis of Newspapers in Seven Different Countries – Myths, Identities and Culture", examines the process of visualisation and conducts a test with regard to how the meditations of the media impact various journalistic fields in different countries. The article focuses on the Assange case, which raised global interest, and she analyses what she refers to as a 'global hunt' that is centred around the founder of WikiLeaks, Julian Assange. Analysis of 890 online publications from 7 countries clearly demonstrates the visualisation of the information. An analysis of the visualisation for these articles shows that reports in newspapers, in becoming shorter and sharper, have a strong ability to affect the reader emotionally. She argues that visualisation uses myths that are rooted in each individual country's habitus. Globalisation, through the use of internet, blurs the boundaries between countries and their journalistic fields and requires a more objective presentation of the medial message. In her belief this would prevent cultural conflicts between different journalistic fields, which, through visualisation, tend to simplify the message and, due to this, collide with themselves.

The last chapter presents the area of advertising, where Guna Matule from the Communications Department, in her article "The Aesthetics of Communication in Advertising", compares the functions of art and advertising and, regardless of certain differences, finds many similarities between the two. Thanks to common traits a work of art can communicate itself in a way an advertisement does, and an advertisement can be perceived as a work of art. She argues that historically established genres of art with tested techniques provide examples for preferable forms in advertising. She also explores the role of aesthetics in advertising and comes to the conclusion that effectiveness in advertising can be achieved by the successful use of aesthetic categories, such as the beautiful, the ugly, the tragic, the sublime and the comical.

As can be seen from the above, the range of articles in this book is rather diverse. This shows that research on the "Business Meets Art" concept at RISEBA is at the initial stage and does not have a clear focus yet. The book is our first attempt to scientifically conceptualise and reflect on what we have, until recently, been doing intuitively, and we are very grateful to colleagues who took on the challenge and responded to the call for papers. Not all the papers were approved for publication by the reviewers, but we hope that this will not discourage our colleagues, but will rather serve as a stimulus to continue working and improve the quality of their papers so that they can reach the required standard.

17 experts from 7 countries with a wide geographical spread – Latvia, Estonia, Germany, the UK, Spain, Russia and Australia – agreed to participate in the double-blind review process. We would like to extend our sincere gratitude to all of them collectively and thank each and every one of them individually for their valuable time and for providing their comments and suggestions on the improvement of the papers, thus increasing the quality of the monograph. Below is a list of the reviewers to whom we are sending our words of appreciation.

Bella Butler, Dr., Senior Lecturer, Curtin University (Australia)

Chris Hales, Dr., Associate Professor, Liepaja University (Latvia)



Daiga Kamerade, Dr., Research Fellow, University of Birmingham (United Kingdom)

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All of the papers were written by researchers for whom English is not a native language. Therefore, we would like to acknowledge the work of Dr. Benjamin Breggin, who proofread all the articles and helped the authors express their ideas in clear and coherent English. His contribution cannot be overestimated in making the book readable for an international audience.

This book is the first RISEBA monograph and certainly there are areas for improvement. But there is always a beginning. To embark on a journey one needs to take a first step. With this book RISEBA has taken its first step on a fascinating journey of exploring the strategically

chosen area of integrating business, art and technology and creating a truly multidisciplinary university to meet the requirements of the complex business environment of the modern world. We have included only publications by RISEBA faculty in this book, whereas in future

work we would like to open a dialogue with a broader scholarly community, inviting colleagues from different countries to share their experience, conduct joint research, dream together and become a source of imagination, intuition, creative thinking and inspiration for future leaders.