

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

The annual correspondent meeting of Arts Management Network took place this year in Riga. The Latvian capitol offered the best preference to get a vibrant picture of the cultural development there. With the support of the Latvian Academy of Culture, the arts and media management faculty there and our Riga correspondent, Mario Zetzsche, we have undertaken lots of inside views into arts organizations, met experts and talked with cultural professionals and lecturers. Some of the results we'd like to present with this newsletter issue. We want to thank all participants, contributors, and supporting partners for their time and engagement to make this extended weekend possible. Without any financial support it was a good example, how the cultural exchange within the European Union can happen just with the personal willingness to travel to other countries, get to learn exciting projects and departments, learn from each other and finally returning full with experiences which can enrich the professional and personal life.

As a reader, you can learn now from the level of cultural cooperation in the Baltic area, from the education program at the Riga National Opera, from the impressive plans to build the "New Three Brothers", from comments about the vitality of the Latvian culture today, or from the various opportunities to get arts management education in the country.

The newsletter will be rounded off with a case study by about mobbing in arts organizations and a review by our correspondent Zenaida des Aubris on the Denver National Arts Convention, a mega-event just a couple of days ago, which united at the first time the leading national arts associations in the United States.

Enjoy now this issue and have a pleasant summer time. The next newsletter issue comes out on July 21st with a special topic on management.

Yours Dirk & Dirk

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SPECIAL TOPIC: RIGA AND LATVIA

1. Background: Cultural cooperation and identity shaping in the Baltic Area

An article by Ulla-Alexandra Mattl, correspondent, London

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Glancing on the eventful history of the Baltic Sea is sufficient to understand, why this region does not also deserve attention but is one of the most pulsating and dynamic regions in Europe with the greatest economic growth. The large cultural heritage became due to the vast majority of initiatives to one of the priorities and challenges for the cultural cooperation.

Countries with access to the Baltic Sea are generally considered being part of the Baltic region ¹. Especially during the bloom of the Hanseatic time from the 12th until the middle of the 17th century as well until the end of the peaceful cooperation on this region at the begin of the 20th century, the area of the Baltic Sea was affected by a common history. This became evident through the fact that the cities were pretty similar. A bridging of East and West with an emphasis on the seaports with intensive trading. At the same time it happened to be and still is a region of cultural exchange and cooperation. For all countries of the area of the Baltic Sea the cultural cooperation with other states means a priority ². There a plenty of organizations which are either partially or entirely devoted to the area of the Baltic Sea. One of them is the Council for Baltic Sea States (CBSS) ³, a major organization government-controlled, which focusses on common regional political level and intergovernmental cooperation. It also holds a conference of the cultural minister every two years. The next conference will take place this october in Riga.

The „Nordic Council“ consists of its five members Sweden, Denmark, Iceland, Finland and Norway. Even though the baltic states are not members, the Council has declared the cooperation with them and other states of the area of the Baltic Sea since 1991 to a priority. The Council is responsible for the advancement of democracy and economical cooperation. Although there is a commission for culture and education, culture is not exclusively part of the cooperation with the Baltic states. In the cultural sector the Nordic Council of minister focusses on the Nordic „culture fund“, the *Nordic Fund for Movies and Television* as well as awards for literature and music. There is also an art and cultural program as well as a program to support mobility and residencies for artists. As already mentioned before, the cities of the Baltic region are of great relevance, leading 1991 to the foundation of the “Union of Baltic Cities” (UBC), an organization, which is dedicated to culture as well. The union consists of 106 cities and is enhancing cultural cooperation of its members among each other and with cities of third world countries. The organization “Ars Baltica” represents all states of the Baltic region and promotes cultural projects of great relevance since 1989. The organization is bonded to the CBSS and is active in the area of cultural politics as well as in the artistic area. The director of Ars Baltica, Lidia Makowska, emphasized at the EFAH (4) conference in Warsaw in November of 2007 that it is the main task in the Baltic region and Poland would be to define a new role of the culture for the society. She also pointed out the lack of solidarity and explained, that for example it wouldn't be possible to create a Cable Factory ⁵ in Poland like the one in Helsinki since no visitors could be expected. According to her it is evident to include the local population and society on every possible planning to assure the success of a project.

The Baltic Development Forum (BDF) is probably the most important umbrella group for the cooperation of politics, economy and science in the Baltic region. The BDF is working on a new strategy for the Baltic region with the goal to create a necessary

and clear image for this region on the world market through branding. Branding of the Baltic Area is realized with business cooperation, but also with innovation, science, sustain development and education. Simon Anholt, an expert in "nation branding" underlined, that the enhancement of a competitive identity of a city, a country or a region should not be accomplished through commercialization of this image but through trust in the strengths, which improve the reputation of a region. Now the question comes up how it is possible to improve the image of a region without assigning culture, cultural heritage, cultural cooperation a stronger influence in the definition of a role. After all the population must be able to identify itself with their region. Additionally, the economical success gets more intense through a strong creative industry a multi-sided cultural landscape. The Baltic states and Poland are in a natural process of a finding of identity after the opening to the West and the still ongoing process of the accession to the European Union in 2004. This process of the finding of the identity must be connected to a branding with the Baltic Sea region considering common history, cultural mutualities and differences as strengths and origins. It is crucial to take account of the fact that it is after 50 years very important to the Baltic states to develop an own identity.

With the accession to the EU the cultural cooperation with other states of the EU became also easier. There is still an enormous need to catch up in many of the new member states regarding the creation of many cultural organizations, required infrastructure and expertise. Only now there are for example planning to build a museum of modern art and the associated collection in Latvia. If it should be, according to Lidia Makowska, necessary to define a new role of culture for the society, if the process of finding of identity in Poland and the Baltic states is still not completed and we don't ascribe a stronger role to culture in general, a successful branding of the Baltic Sea region will be difficult.

¹ These states are Germany, Denmark, Sweden, Finland, Russia, Estonia, Latvia, Lithuania and Poland. Iceland is also a member of the Council for Baltic Sea States.

² More Informations about cultural policies and priority: www.culturalpolicies.net

³ members are the 11 members of the Baltic Sea (Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, Russia, Sweden, European Commission) and the European Commission.

⁴ The European Forum for the Arts and Heritage (EFAH) was renamed in Culture Action Europe on 24/4/2008.

⁵ The cable factory in Helsinki is a successful cultural centre: www.kaapelitehdas.fi

2. Trends: The New Three Brothers. Latvia realizes long-cherished visions

An article by Veronika Schuster, editor (Translation by Dirk Heinze, editor-in-chief)

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With the realization of the National Library, the Museum for Contemporary Art and the Concert Hall Riga, Latvia intends the three biggest construction plans for the upcoming years.

Before a trip to Riga, you think on your own knowledge about this Baltic city: the Latvian capitol, a Hanseatic city, or famous for its Art Nouveau buildings are keywords coming probably into your mind. A long fight for political independence, orientation toward Western Europe, Hanseatic cosmopolitan history and a boom of economy – you might have heard or read about somehow. But do you have a real imagination about the appearance of the town, the Latvian people and their culture?

All the more astonishing it is, when you arrive at the modern, mid sized Riga International Airport. During the drive from there to the hotel you will be definitely surprised by the high number of luxury cars and civil works. Later on the city guided tour you get an imagination about the ongoing change: modernized or new houses, lovely parks (though it is not allowed to enter or even lay down on the meadow!), the streets are busy with young people and tourists. Well-known store brands, international banks and lots investors found their ways to Riga.

But we were interested in what's going on in arts and culture! During a visit in the state agency „The New Three Brothers“ (J3b) we learn from our correspondent Mario Zetzsche, who works there in the museum department, which three century arts projects Latvia wants to realize. If you come from Germany, where nearly annual a museum or theatre is opened with a big ceremony, you normally stop dead at a term like „project of the 21st century“. But recognizing the size of the country - with just 2.3 million less inhabitants than Berlin and smaller than Bavaria - these three projects become a noteworthy achievement.

The state agency is charged to realize the three construction projects, directly mandated by the ministry of culture. The name derives from a pretty building ensemble in the old city - three historic craft and trade houses from the 16th and 17th century, destroyed in the Second World War and rebuilt finally in the 1950s.

First Brother - The National Library

The National Library is really a century project for the country. The need for a library was already identified in 1928, and first plans go back to the year 1972. Since that time, the political class quarrels with the construction, swallowing nearly 140 million LVL (€200m) including the area around.

Since 1999, the library get prominent support by the UNESCO, but only 2005 the legal act about „The Nationalization of Properties and Land for National Needs“ had been passed. Calculated is a construction time of 2008 until 2012, architect is the US-American Gunnar Birkerts, who was born in Latvia.



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Let's summarize some facts: The Library maintains a collection of over 6 million volumes. It is planned to provide more than 1000 reading desks as well as rooms for administration, conferences, events and exhibitions. The capacity will allow to host about 3.000 visitors a day. An underground car park will make the venue complete.

The building is more than just a library, it is a very prestigious object representing the independence and national proud of Latvia. As a „Castle of Light“ it should symbolize the formation of a legend: „It contains images and references to the most important Latvian tales and songs – the mountain symbolizes the castle of light, which is said to

swallowed up into the ground during the bloody period of oppression. Following this tale, the castle of light will be rising from the dark, when brave men and women call for it, and only then the people will be free", the architect Gunnar Birkerts said. So the pointed building is dominated by a glass front, which shows a bright illumination in the night. The building comes along with the project „Light Network“, an overdue integrative information system, which should connect the 2.000 libraries in the entire country. It allows, for example, to order books or just inspect them.

Second Brother - The Museum for Contemporary Art

The art of Eastern Europe becomes internationally more and more successful. That's why it is surprisingly, that Latvia has still not a museum for contemporary art or even a continuously open public exhibition. The state agency „The New Three Brothers“ is responsible for two projects regarding the planned art museum: at first the reconstruction of a former power plant in the harbor district, secondly the setup of an own collection focused on Latvian and international fine art especially from the Baltic area. The project is noteworthy, because after the opening of the National Art Museum in 1905 no museum building has been realized in Latvia at all! The closed harbor district, where the power plant TEC 1 (1905) stands, is opened for artists since spring 2005 as a working space. The star architect Rem Koolhaas from the firm OMA could be gained in 2005 for the plan to rebuild this power plant. His concept includes a wide preservation of the old substance in a respectful manner. The architect followed the example of the favorite Latvian amber: Like amber encloses insect's bodies, the vitreous mantle encloses the old building and makes it visible.

The museum should be realized in a public-private partnership. The Latvian administrative collectivity *Jaunrigas attistibas uzņēmums (JAU)* and its Norwegian investor, who has purchased the harbor district "Andrejsala", support this enterprise. But when the 20 year planned construction will begin, isn't clear.

Nevertheless with verve and profound knowledge in fine art, the state agency acquires pieces for the collection. Already 100 master pieces can be recorded and presented on a digital library. The financial background for the acquisition of the paintings is a gift of 1 million LVL (1.4m Euro) by the *Aizkraukles Bank*. The fund for acquisitions is floated in a period of 10 years beginning in 2005. It is not pretty much, but at least this cooperation is a good start. The process is supported by a board of 12 members from the national and international art scene, among them curators, museum directors, art critics and artists.



"Thus there was no contemporary art museum so far, the reception of modern art was not possible sufficiently, and serious gaps resulted. There was a break between the Latvian and European art, misunderstandings of art processes and in the interpretation of the past, missing expert know-how, stereotypes in the public opinion, artists, whose didn't got attention and, last but not least, two generations without enough

cognition about contemporary art. That's why a museum is desired, which enables complete accessibility and which removes any barriers for the visitors, in order to point up both the artistic processes and the role of such a museum". Said Astrida Rogule, director of the department responsible for the building-up of the collection for the museum.

Third Brother - The Riga Concert Hall



For Latvia, music really matters. The small country has 30.000 organized singing people, more than 100 music schools, 4 symphony orchestras and several famous choirs. But Latvia has no suitable venues to make concerts at international standards. So we come to the third brother, the Riga Concert Hall. For this building, plans already exist since the 1980ies. But only in 2006, the concept of the Latvian Andis Silis won the competition. The impressive multipartite architecture reaches an area of about 22.000 square meters with space for 2 concert ven-

ues (1500 and 400 seats) and repetition rooms. The construction time is scheduled for 2010 until 2013.

The Little Daughter

Due to the experiences in cultural enterprises the staff of the state agency has been gained during the recent years, the City of Liepaja put them in charge for another project. Following the plans by the Austrian architect Volker Giencke, another concert hall should be realized in the third largest town in Latvia. The construction should begin later this year.

State Agency "The New Three Brothers"

The state agency *J3B* operates under the wonderful name "state administration institution" and is directly mandated by the Minister of Culture, Mrs. Helena Demakova, an active and single-minded young politician. The aim of this state agency is the construction of national and cultural significant buildings. Its is responsible for supervision and fund raising on the basis of public-private partnerships. Nearly everybody is fascinated after the presentations, but despite the engaged promotion of these cultural projects it becomes obvious, how less complete and sustainable the financial and organizational future of this buildings is. But in fact no famous arts temple in the world would get realized having those concerns at the starting point. And with recognizing the efforts with the New Three Brothers in Riga, there is nothing else for us to say "Ready steady go"!

More information:

<http://www.j3b.gov.lv>

<http://www.gaismaspils.lv>

<http://www.koncertzale.lv>

<http://www.camriga.lv>

3. Development: The „Riga Buzz“

An article by Zenaida des Aubris, correspondent, Munich

The new logo of the Latvian National Opera shows a volcanic eruption over the letters LNO. And there is no mistaking the eruptive buzz of activity an innovation in Riga, as the Opera Director for International Relations, Jochen Breiholz, told me.

The monumental building dating back to 1863 and the new wing erected mid/end 90s dominate a central artery in downtown Riga, including a well-kept green space along a stream. There is no doubt that the Latvian people love their opera house, respect and visit it often. "We're going to the opera" is not seen as an unpleasant social duty but as part of everyday life for all levels of society and for young and old alike. Therefore it comes as no surprise that most of the 250 annual performances (approx. 30 opera and ballet productions, of which there are at least six new productions, plus chamber music and symphony orchestra concerts) are almost always sold-out. This does not mean that an institution such as the LNO, with 634 employees, can survive without subsidies: the state provides the lion's share of the needed budget, but the reliance upon sponsors such as Air Baltic, the local subsidiaries of Audi and Siemens as well as a growing number of individuals, is steadily increasing.

In comparison to the „A“ opera houses in Germany, the total budget of the LNO is very small, and yet the high level of quality of the productions attests to the artistic pride and dedication of the staff and artists involved. The production costs are often as high as, or in some cases even higher, than in Germany – due to the high costs of imported materials.

Ticket prices are kept as low as possible in order to make them accessible to a broad spectrum of the population. However, a subscription system was only first introduced in the 2007-2008 season. Before that time, tickets were solely offered at the box office. The fact that over 1000 subscriptions were sold within a few days came as a surprise to all: "Trios" and "Quartets" – three or four performances grouped around a theme or composer were most successful.

Multilingual and multicultural heritage is the rule for the staff, artists and musicians of an opera house. Not so at the Latvian National Opera: the entire orchestra and the entire chorus are of Latvian nationality. The vocal ensemble of 28 singers and the approx. 15 steady guests are almost all Latvians, too. Only the ballet ensemble has a few foreign members. This fact reflects the high quality of the artistic education and the importance that is given to the music and artistic curriculum, starting in elementary school. With only 2.3 million inhabitants in Latvia, the proportion of the population with an artistic inclination is extremely high, fully justifying the slogan as heard on *CNN* „Latvia, the country that sings“.

The nordic, opulent fin-de-siècle decor of the beautifully restored big hall of the opera seats approx. 1000. A smaller hall with 300 seats was added in the course of the expansion in 2001. This smaller hall is multifunctional and is very popular for the many chamber music, children's and other performances.

As mentioned above, even children sing and are drawn into opera at an early age with interesting educational and interactive projects, thus hopefully establishing bonds that will keep them interested in opera and classical music their entire life.

For example, a specially commissioned, full-length children's opera was kept in the repertoire for 10 years. When it was finally decided to not play this production any

longer, the public was outraged. The newly issued DVD of the opera was an absolute bestseller for the 2007 Christmas season.

The same "leading team" was commissioned to write another full-length children's opera, based this time on a Latvian version of *Pinocchio*. All 14 performances are as good as sold out for the coming season.

In addition, there are „let's make an opera" workshops: the children can put on theatrical make-up, dress-up in costumes, play instruments. At the end of the workshops they put on a short performance of their own. These workshops have proven extremely popular, so much so, that there will be three different, integrated workshops in the 2008/09 season, the coming season, aimed at different age groups. Parents can watch or relax in the especially opened main lobby restaurant.

At many of the regular evening performances, on-site baby-sitting or child-care services are made available: parents drop their children off before the performance, being assured that they are well supervised and provided with adequate musical/artistic entertainment until they get picket up again after the event.

Who is responsible for these volcano-like innovations? A leading team, which works together in very close collaboration. At the helm since 1996, the Intendant Andrejs Zagars, himself a well known stage and screen actor and stage director since 2002. A successor for Andris Nelsons, one of the rising stars among the young generation of conductors and who was Music Director from 2003- 2007, is still being sought.

The 11th Opera Festival is taking place right now, in June 2008. One of the highlights is the new production of "Siegfried" by Richard Wagner, with Cornelius Meister as Conductor and directed by Viesturs Kairiss; followed by performances of „Rusalka" by Dvorak, „Carmen" by Bizet, „La Traviata" by Verdi, „Eugen Onegin" by Tschaikovsky, as well as ballet performances and symphony orchestra concerts.

For more information: <http://www.opera.lv>

4. Portrait: The Riga Opera and its Education Program

An article by Sibylle Benoist, correspondent, Berlin

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The Latvian National Opera is one of the most significant and beloved cultural institutions in Riga. The people of Riga are pretty proud of their opera house, where most of the 250 performances per season are sold out. In order to maintain and develop this public attachment to the house, the opera began in 2001, to coincide with the construction of the new Opera complexes, an education program, which has gone on to become one of its main priorities. Since then, the program has produced several performances, including a series of Children's concerts and other family performances, for example „the family day". Since 2007/2008, thanks to the financial support of sponsors like the A/S Hansabank and the publishing house *Liels un mazs*, the education program has become part of the fixed playing schedule. The children's presentations are produced directly by the national opera.

Among its various interactive and innovative projects and workshops this program offers parents the possibility of taking their children, aged four to seven years, to visit the opera house. This is an enlightened initiative, which offers an experience to children that is not possible in a lot of other European opera houses .



The House offers baby-sitting projects such as "The Opera Birds" and "Karabas-Barabas's theatre", during which children may be admitted at any time during the performance, in order to allow the parents to attend freely. Mean while, children are having exciting adventures inside the opera house as they become "secret agents". They search for characters from beloved children's operas, who have been lost in the labyrinths of the opera house and at the same time learn about the LNO and its activities.

Some of the workshops show the children how a performance works from the inside. The young opera lovers get the opportunity to actually participate in its creation and stage their own opera fairy tales. Each participant becomes an opera artist, a musician, and a set designer, and dresses up in colourful opera costumes, which transform them beyond recognition. After that, they even take part in a real performance. This workshop is so successful, that it has already sold out for the coming season.

During the 2007 / 2008 season the projects „Leļļu opera" (Puppet opera), „Let's stage opera together" and „Take your Kids to the opera" were staged 8 times each, equating to 24 children's performances a year. In 2008/2009, two operatic fairy tales will be staged in the New Hall. Pasaka par Leļļu Meistaru ("The Tale of the Dollmaker"), has already become an audience favourite. It will be joined this season by a second production, the detective story Pasaka par lācīti Tobiasu un nozagtajām notīm ("The Tale of Tobias the Bear and the Stolen Notes").

These very innovative projects from the Riga opera show how their culture and investment in its future is dynamic and flourishing. An impressive showcase, which sets the standard for the rest of the world.

5. Comment: Riga, where culture lived, ... and still lives!

An article by Michael Srba, correspondent, Bratislava

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When thinking of cultural centers (as far as the European continent is concerned), traditionally well known clichés like Vienna with its Philharmonics or National Opera, Paris with the *Opera de la Bastille*, Milan with its Scala, Berlin and the Berlin Philharmonics or Amsterdam's *Concertgebouw* come to mind. Yet, within Europe, we have a small nation on the Baltic shores, which has produced numerous famous musicians, and mentioning their names, we are not always sure of their origin, as we mostly mistake them – unfortunately – for being... Russian. Although, in the formal sense, they were long considered citizens of the Soviet Union, great names like e.g. Gidon Kremer, Mischa Maisky, Mikhail Baryshnikov, Sergei Eisenstein, Mariss Jansons, Baiba or Linda Skride, and not to forget Elīna Garanča (to name just a few) have in common to be Latvians.

When looking at bare statistics, Latvia is not a country, which would be very visible; just over 2 million inhabitants, the percentage of people employed within culture is

not dramatically different from other European countries, so no fire-works here. Yet, for such a small group, the number of successful and (world)famous artists is remarkable, to say the least.

Personally, when looking at the Latvian case, the reason should be found in its history – the suppression under communist rule during Soviet times has been certainly an important and decisive factor; whether a nation is culturally richer than another is a never-ending polemic, but a nation which forms a minority within a larger group, and especially when having been oppressed, can have a strong motivation to channel its (national) pride through culture. The Soviet system has provided such a feeding ground, together also with a well-organized educational system. The Soviet Union has ceased to exist already, yet a tradition for a thorough classical music education has stayed after Latvia became an independent state in 1991.

When meeting cultural managers in our region, the often-heard complaints are that “there’s no money for culture” or “we are a small country [for sufficient culture funding]”, even “too much bureaucracy”. These are cases in Central European, wealthy middle-sized countries. Therefore, it is even the more interesting to analyze and to monitor the cultural trends in Riga, which among the smaller EU states, is relatively unique and, as far as culture management is concerned, an interesting litmus test how culture can thrive, where especially the small number of inhabitants is no objection for effective culture management, creating an excellent competitive quality within a global setting, as demonstrated by the (incomplete) list of the famous artist above.

These days, we see around us, a sense of decline; where concert halls are less frequented by audiences, where, despite growing GDPs trends, art is more and more squeezed in by budget-constraints and lack of interest, or where culture sometimes does not know anymore how to sell itself. Riga, could perhaps teach us, what could make concert halls or museums a bit more successful again. Perhaps starting first, just like the Latvians, with realizing the value of our own cultural heritage and the will to try to keep it alive. Even, if not all of us have the same historical experience, there is certainly a lesson to be learned.

6. Education: Status of the Latvian Culture College and the offered vocational education of cultural management in Latvia

An article by Guna Kalnača, lecturer and head of the Cultural Management Department at the Latvian Culture College, Riga

The education of cultural management in Latvia was initiated in 1997 with the establishment of a master’s program at the Latvian Academy of Culture. Presently, cultural management/cultural administration can be mastered in seven public and private higher education institutions.

Vocational higher education:

- Latvian Culture College (1st level vocational higher education): Administration of Art Institutions (cultural manager with specialization)
- Liepāja Academy of Pedagogy (2nd level vocational higher education: Cultural Management (manager of cultural work)
- Baltic International Academy (vocational bachelor’s degree in cultural management): Cultural Management (manager of cultural projects)
- Economics and Culture University College (vocational bachelor’s degree in cultural business): Cultural Management (head of a cultural institution)

- Information Systems Management Institute (vocational bachelor's degree in business administration management): Business Administration (business manager with specialization in cultural management)
- Daugavpils University (vocational bachelor's degree in arts): Art Management (manager of cultural projects with specialization)

Academic higher education:

- Latvian Academy of Culture:
- Art sub-programs of bachelor study programs in humanities: Theory and Management of Culture; Culture Sociology and Management
- Art sub-programs of master's study programs in humanities: Culture Management; Media and Culture Management

The study program Administration of Art Institutions at the Latvian Culture College (further - LCC) reflects problems and accomplishments in cultural management education in Latvia and in the labour market linked to the field.

The LCC was established as the Riga Cultural and Educational Worker's School in 1946. In 2002 it became a college under the jurisdiction of the Ministry of Culture, which offers 1st level vocational higher education. The duration of studies is two and a half years in the full-length program Administration of Art Institutions and three years in reduced-duration program.

Study process, which consists of 100 credits, is organized in three parts of courses:

- general courses (20 credits): methods of scientific research work, psychology, history of culture and art, professional foreign language, computer science, economics etc;

- speciality (management) courses (30 credits): introduction to cultural management, project management, cultural policy, human resources management, cultural marketing, business planning etc;

- courses of specialization (25 credits). The LCC currently offers the selection of one of 12 specializations: amateur theatre direction, festival direction, production of social events, traditional culture, dance, cultural tourism, public relations and advertising, music management, exhibition management, photography, publishing, and environmental design.

Students do four training courses (16 credits) in state and municipal cultural institutions, NGO's, or creative industry companies. The last semester is almost fully devoted to the production of a qualification paper (9 credits) and to its implementation in the working environment of a training course.

At the selection of the teaching staff, a key criterion is successful professional experience in the respective area of culture or creative industry, whilst the ability to link this experience to methods of academic education is of equal significance. For the reason that the majority of the LCC teaching staff are graduates of one of the master's programs of the Latvian Academy of Culture, the cultural management school, or tradition, of Latvia can be named after Ivars Berzins (a professor, initiator of both master's programs). The close link between academic and professional environments facilitates successful student integration in the labour market.

After the graduation of the LCC, students have three options to choose from: to work in their profession, to select an occupation that is not linked to the acquired profession, or to continue their studies. Each option is related to a number of factors, which either encourage or hinder it. According to statistical data, 34% of graduates choose

further education. The LCC has concluded cooperation agreements with numerous higher education institutions, where the graduates, by adjusting the acquired credit points, can enroll in the 2nd and 3rd study year and receive bachelor's degree after a year or two.

Several problems, however, hinder this process: similar programs in each higher education institution differ greatly in course titles, curricula, knowledge requirements, and the number of credits, moreover study courses are frequently altered. For example, when comparing the content of the program *Cultural Management* at the *Economics and Culture University College* with that of the courses offered at the LCC, only two courses present identical or similar titles and curricula. Thus the adjustment of credits is made on a case-by-case basis.

LCC students come from all regions of Latvia, where they as new professionals are welcome to return, but statistics indicate that the majority of graduates wish to remain in Riga (the city where the LCC operates), naming low salaries, overwork, and minimal career opportunities in the regions as the key reasons. Certainly, there are many positive cases as well.

Often the new employee is expected to be 'one-man-band', who sings, dances, plays theatre, and hosts public events; however, the skills of a cultural administrator and a project manager are greatly undervalued. In this respect, much depends on the employer, namely the competence of heads of municipalities in personnel policy and the significance of the culture sector in the development of town and rural municipalities, since most of cultural organizations are in the jurisdiction of municipalities.

Also, a fact of great significance is that, although state and municipal cultural organizations dominate Latvian cultural environment and policy, the predominant student choice of training and work places is the relatively small number of NGO's or creative industry companies. See some examples from the top ten of training places.

- Culture and Information Centre K@2; www.karosta.lv (in Liepāja, 200km from Riga)
- Centre for New Media Culture - RIXC; www.rixc.lv
- Centre for Arts Management and Information – MMIC; www.mmic.lv
- NEPUTNS publishing house; www.neputns.lv
- Latvian Centre for Contemporary Art (LCCA); www.lcca.lv
- New Theatre Institute of Latvia; www.theatre.lv

Reacting to the swiftly changing demand in the labour market and the offer of other higher education institutions, the LCC updates its study programs on a regular basis, whilst attempting to preserve the best of its traditions – the link between management knowledge and a field of culture and cooperation with the regions. The current contacts between higher education institutions, which offer similar study programs, and also the cooperation with employers are issues that could be discussed further.

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GENERAL TOPICS

7. Creative Genius and Artistic Temperament – Are they to blame for Bullying in the Arts?

A study by Anne-Marie Quigg, Jackson Quigg Associates Ltd, London (UK)

Bullying, also known as mobbing or harassment, is a set or series of behaviours, recurring regularly, which results in one person or body regularly intimidating and oppressing another. Whilst it is perhaps most familiar as a feature of childhood and of the school playground, workplace bullying has become increasingly common and more frequently reported by the press and media. Adult bullying is destructive conduct that can have a devastating effect on individuals and on the working environment. It is important to note at the outset that the ramifications go beyond the personal interconnection between perpetrator and target.

One individual can bully another and – a particular feature of mobbing or pair bullying – two or more people can co-operate to persecute a target. This target is often a subordinate or a vulnerable peer and, as the focus of the negative behaviour, is put under extreme duress, which has detrimental and often damaging consequences. Frequently, colleagues who witness bullying behaviour are adversely affected too. When an organisation bullies its workforce via employment terms and conditions, often workers are not, or feel they are not, empowered to object. Objections are frequently dismissed, apparently without reasonable consideration, and employees perceive that they are being coerced.

In all cases, whether bullying takes place at an individual, group or corporate level, the results are that the efficiency and effectiveness of whole departments can suffer, organisational performance can slump and sectors where bullying is known to be rife earn unfavourable reputations. The status of entire professions can be badly damaged. Workplace bullying has been identified and investigated by researchers in a range of disciplines and fields, including the armed forces, the police, prisons, further and higher education, the church and the health services. There has been a great deal written about bullying in schools, in the UK and elsewhere, for example Olweus (1993)ⁱ, Colvin (1998)ⁱⁱ and a comprehensive overview in Smith & Sprague (2003)ⁱⁱⁱ. In 2001 one London dance company was among selected employers in a study of workplace bullying across a number of employment sectors in the UK (Hoel, Cooper & Faragher)^{iv}. However, until my research into bullying in theatres and arts centres in the UK, no other research had been undertaken in the performing arts. For the first time, the extent of bullying behaviour within arts organisations is recorded and the crossover from creative to coercive is examined. Two out of five arts workers identified themselves as having been targets of bullying behaviour – this is the highest level of bullying recorded in any employment sector in the UK. To date, no evidence has come to light of such research having taken place in arts or cultural organisations elsewhere. The research originated because of the author's personal experience of bullying, including witnessing bullying behaviour in a number of different arts organisations. As a result, the fundamental guiding question was whether the behaviour represented isolated, rare occurrences in specific creative environments or whether, as was suspected, it was indicative of a more widespread problem in the arts and cultural sector. In the researcher's experience, people working in the arts value creativity per se and most arts managers like to think of themselves as taking an inventive approach to resolving the many organisational and operational issues commonly encountered. The body of available knowledge about mobbing and harassment is constantly growing, and as the complexity of the problem and its implications become more apparent, a multi-disciplinary approach is frequently being taken and evaluation is be-

coming increasingly sophisticated. Research into workplace bullying now incorporates elements of psychology (Olweus, 1993ⁱ; Cooper & Hoel, 2000^v; Einarsen, 1999^{vi}), sociology (Lewis, 2002)^{vii} and social anthropology (Edgar & Russell, 1998)^{viii} as well as theories of management and organisational development (Rayner, 1999^{ix}; Ishmael & Alemoru, 1999^x).

I sought to establish if those who manage arts and cultural organisations were aware of bullying in the workplace and, if so, what their attitudes were to bullying and to what extent it was tolerated or ignored. The research therefore first considered the extent to which theatre managers had been personally involved in bullying and the level of training in human resources management they had received. Following on from this, an online survey and a range of case histories compared and contrasted the experiences of bullying of arts workers generally. Finally, the major study in conjunction with the Broadcasting Entertainment Cinematograph & Theatre Union, BECTU, involved a wide range of employees in theatres and arts centres in the UK, including managers, and investigated whether arts organisations were guilty of corporate bullying because of unfair terms and conditions, such as working hours, rates of pay, attention to employee welfare, policies and organisational culture. This was particularly relevant in light of the fact that, at the outset, managers considered some of the sectoral working terms and conditions to be traditional, indeed unavoidable, with all that this implies. Overall, the aims were to explore what factors determine the resonance of bullying behaviour in an arts context; to establish what level of organisational responsibility is implied; to examine how management in arts organisations deals with individual perpetrators; to consider this in the context of the corporate culture of the arts sector; and to determine what action can be taken to prevent, and to stop, bullying behaviour in the arts workplace.

Why, then, does bullying exist in arts organisations when arts managers and workers profess to subscribe to the principles of recognition of talent, governance by consensus, respect for the individual according to policies for equality of opportunity, celebration of diversity, etc etc? The responses from arts managers and practitioners about their work practice portrayed the arts workplace as a centre of frenzied, energetic, creative activity where low-paid, emotionally-charged employees, driven by a passion for the arts, continually strive for excellence. Their belief was that arts executives are experts at multi-tasking, often regarded by non-arts people as idiosyncratic and scatterbrained. The respondents also felt that, in the UK today, arts managers are required to spend considerable time on detailed quantitative reporting to meet the onerous demands of funders: arts organisations are underfunded, and the arts workplace is an insecure environment – constantly arts workers must be inventive in their approach to their vocation, exclusively, at personal cost and in the face of adversity, channelling all their energy into a creative task until it is accomplished: the show must go on.

Versions of this reality were valid for each of the practitioners interviewed, however they do not provide evidence of an actuality that is different necessarily from other workplaces. These ingredients could be facets of a shared arts mythology, particularly if viewed in the light of two other components of arts folklore with a particular relevance for research into arts workplace bullying: the concepts of creative genius and artistic temperament. The terms are used not in the sense employed by Oscar Wilde, as something desirable possessed by great artists, but rather as interpreted by Bertrand Russell when he talked about artists as “inspired by some kind of rage against the world so that they wish rather to give significant pain than to afford serene satisfaction” (On Youthful Cynicism)^{xi} and by G K Chesterton when he said disparagingly: The artistic temperament is a disease that afflicts amateurs. It is a disease which

arises from men not having sufficient power of expression to utter and get rid of the element of art in their being. It is healthful to every sane man to utter the art within him; it is essential to every sane man to get rid of the art within him at all costs. Artists of a large and wholesome vitality get rid of their art easily, as they breathe easily, or perspire easily. But in artists of less force, the thing becomes a pressure, and produces a definite pain, which is called the artistic temperament. Thus, very great artists are able to be ordinary men – men like Shakespeare or Browning. There are many real tragedies of the artistic temperament, tragedies of vanity or violence or fear. But the great tragedy of the artistic temperament is that it cannot produce any art. (Hercules: Chapter XVII. On the Wit of Whistler)^{xii}

According to arts mythology, at the heart of every great creative enterprise lies one or more stereotypical artistic genius personalities, who work outside the ordinary milieu, in a flourish of uncontrolled creativity which can cause havoc with normal procedures but which eventually yields great art. It is also understood that the creative periods of the artistic genius are frequently accompanied by interludes of depression, alcoholism or drug abuse, which may lead to suicide, and researchers such as Jamison (2001)^{xiii} have reported on strong links between the creative personality and manic depression or other mental illness. There are examples in historical biographies of the phenomenon: many of our well-known artists have lived lives of emotional turmoil, notwithstanding, or because of, their exquisite artistic genius – for example, Wolfgang Amadeus Mozart, Byron, Vincent Van Gogh, Virginia Woolf, Ludwig van Beethoven, Emily Dickinson. By virtue of office, people working in the arts tend to subscribe to the value of great art per se. As the art is revered, so, too, is the creator: art for art's sake. A work of art is the unique result of a unique temperament. Its beauty comes from the fact that the author is what he is. It has nothing to do with the fact that other people want what they want. Indeed, the moment that an artist takes notice of what other people want, and tries to supply the demand, he ceases to be an artist, and becomes a dull or an amusing craftsman, an honest or dishonest tradesman. He has no further claim to be considered as an artist. (Oscar Wilde's 1891 essay *The Soul of Man Under Socialism*)^{xiv}

Diva, Prima Donna, Maestro, Virtuoso: the terminology is testimony to the esteem in which is held the creative genius – a superior being in terms of the ability to deliver artistic excellence. The difficulty with art for art's sake is that the acceptance and acknowledgement of this superiority can become generalised to other areas – generalised in the sense used in psychology, that a response learned to one stimulus is carried over to another stimulus, for example, Pavlovian conditioning – especially in areas of emotional influence, for example in human relationships. This serves to tilt the balance of power in relationships and to substantiate the notion of artistic temperament: the Master is always right; the Diva must have her way; the artistic genius may be hell to work with, but the end result (the art) is exceptional so behaviour deemed unacceptable in normal circumstances must be tolerated. Here, then, is a new slant on the issue of permissibility (Rayner, 1999)^{ix}: if the corporate culture in the arts is still in thrall to the concept of the artistic genius, then across the various disciplines within the creative sector, the prevailing mentality may be subscribing to a set of values that allows, even directly encourages, behaviour, terms and conditions that are abusive, in the name of the pursuit of creative excellence. This mindset has the capacity for a profoundly negative effect in performing arts organisations: allowing employees to be subjected to exploitative terms and conditions, or permitting managers and other staff to ignore bullying behaviour, as long as the show goes on, as it surely must. This way of thinking is likely, therefore, to be a significant contributory factor to the high incidence of bullying behaviour in the performing arts. For arts managers to subscribe implicitly to the argument that the arts are different as a way of excusing

bullying, both personal and corporate, is to undermine the integrity of the arts workplace and to perpetrate an injustice against its workers. In effect, this equates to sanctioning any sort of abusive behaviour on the grounds of artistic temperament: the end (great art) justifying the means.

So, do we in the arts cultivate bullies? Given the creative role models available to us, perhaps we have come to expect bullying behaviour from creative people, although we may deem it unforgivable in ordinary people. This may explain the perception by UK arts workers who are technicians, box office staff, cleaners, dressers, etc., that management responds to their complaints about terms or conditions with indifference. The relationships between creative artists and those who work with them, both one-to-one and within a team, can be complex and are often emotionally stirring, as the evidence gathered from practitioners and via arts case studies indicates. However, there is no valid reason why arts workers have to put up with insulting, belittling and demeaning behaviour from colleagues and/or unfair workplace terms and conditions. It is unacceptable to assume that they must do so in order to serve the core purpose of their arts organisation and to assure its success. It is possible to subscribe to a shared artistic vision, without giving up fundamental human rights to live and work in a safe, healthy environment: one that respects the dignity and well-being of the individual. There is no justification for creative to become coercive. Indeed, the capacity for coercion may be the converse of the capacity for true creativity, Here is a report from one participant in the research [my parentheses].

In my previous job [in the arts] I had a manager who was guilty of all the sorts of [bullying] behaviour listed ... and as his PA I had to suffer most of it. Although I liked him – in his better moods – and believed in what he and his company were doing, I was forced to leave the job after two years mainly due to being treated like this. I now work as an arts officer within a large NHS Trust which has a written policy to prevent its employees from harassment by other staff, visitors and patients – it covers all the above [types of bullying behaviour] as far as I know – and am confident that any bullying behaviour would be dealt with – but I haven't had any problems like that here. The attitude at the small company where I used to work was "if you can't stand the heat, get out of the kitchen". So I did! My boss always claimed that there were many much more difficult people than him out in the "real world". If this is true I have yet to meet any of them and I work for the NHS! I think there is a big problem in the small and medium sized arts companies as regards treating staff properly. (Quigg, 2007)^{xv} In this case, the big problem of bullying behaviour in the arts has caused an employee to leave her job. This is not likely to be a lone incident, given the levels of stress and illness, absenteeism and high staff turnover recorded by targets of bullying behaviour elsewhere (for example, Turney, 2003 p 2)^{xvi}, by the website respondents in the arts research and demonstrated in the arts case studies.

In the wake of this research, there is a need for arts organisations and arts managers to set aside the notion of the arts as different in this respect, and to acknowledge the existence of workplace harassment or mobbing and its personal, organisational, legal and economic consequences for the arts. Further research is required to better understand the psychological profile of the arts bully, and those aspects particular to the variety of arts environments, which contribute to the climate in which bullying happens. The case studies and the quantitative research are a beginning – a signpost rather than a destination. People working in the arts need to have an input into the development of collaborative processes and methods for tackling bullying behaviour, including policy development and appropriate training for managers. They need to campaign and lobby alongside colleagues in other disciplines for appropriate legislation at national and European level. In this respect, the performing arts could lead the way in

identifying routes to prevent and eradicate workplace bullying, rather than topping the league tables for its high prevalence.

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8. News: Celebrating The Best of Europe's Heritage **Durham Cathedral, 12 June 2008**

Laureates of the annual *European Union Prize for Cultural Heritage / Europa Nostra Awards* were honoured at the annual European Heritage Awards Ceremony, which took place on 12 June 2008 in the magnificent setting of Durham Cathedral in the United Kingdom.

Award winning projects, studies, individuals and groups originate from 15 European countries. The awards were presented by S.A.R. la Infanta Doña Pilar de Borbón, President of *Europa Nostra*, and Mr Vladimir Sucha, Director for Culture, Multilingualism and Communication at the European Commission's DG Education and Culture. Dame Liz Forgan, Chair of the UK's Heritage Lottery Fund, gave the closing address: 'One Hundred Thousand Brush Strokes'.

While congratulating the laureates, the 3 speakers talked of the need to engage the wider public in the protection of Europe's cultural heritage in order to effectively maintain and enhance our built and natural environment. Europe's cultural heritage is one of its most valuable assets with regards to sustainable economic development and cultural tourism, social cohesion and our quality of life.

Liz Forgan said: "In times of yore, it was the case that a fairly small group of people - the owners of Britain's great houses, works of art and landscapes - together with scholarly specialists, could be relied upon to look after its heritage. They would provide the finance, the expertise and the political support that was required to maintain the country's heritage. They did a magnificent job and many still do. But it is no longer enough... There is another reason why broad public support is so vital. All of us know here that money is only a small part of the equation, that it is people that stand - for so much of our heritage - between destruction and a bright future. It is too often one special person, who campaigns tirelessly, fights beyond all reason, grabs hold and never lets go. It is to reward them and their successes that we are here tonight... By having a starting point for heritage that says it belongs to each and every member of society, and it is only they who can save it, brick by brick, tree by tree, brushstroke by brushstroke - whether by doing the physical work, by visiting it to make it a sustainable project or by campaigning for political support from local or national government."

S.A.R. la Infanta Doña Pilar de Borbón said: "Today, Europa Nostra must give priority to reaching the wider public, opening their eyes, inspiring their hearts and engaging them in the important task of defending one of Europe's most valuable assets... At the moment when we celebrate "The Best of Europe's Heritage" we should however not forget that our historic environment - both built and natural - continues to be "an endangered species". The threats to our historic environment are diverse and numerous: uncontrolled development, bad practices of urban or rural planning, environmental change, neglect and even conflict. Our heritage therefore needs us to join forces and act together as its advocates!"

The European Union Prize for Cultural Heritage / Europa Nostra Awards were jointly launched in 2002 by the European Commission and Europa Nostra, in the framework of the Commission's Culture Programme, to celebrate outstanding initiatives among the many facets of Europe's cultural heritage. They are granted annually, to recognise and promote through the "Power of Example" best practices in the conservation of tangible cultural heritage throughout Europe and to stimulate the trans-frontier exchanges in the field.

The first of the awards scheme's four main categories includes projects for the restoration of buildings and their adaptation to new uses, urban and rural landscape rehabilitation, archaeological site interpretations, and care for art collections. There are also categories for research and for dedicated service to heritage conservation by individuals or organisations. For the first time in 2008, there is a category for education and awareness raising projects related to cultural heritage.

The six top Prizes recognise outstanding achievements in the CZECH REPUBLIC, GREECE, THE NETHERLANDS, SPAIN and ROMANIA, and include a monetary reward of €10,000. A further 18 Medals were given, as well as 3 Europa Nostra Medals for laureates from countries which have not signed the Culture Programme of the European Commission.

Details: <http://www.europanostra.org/awards2008.html>

9. Research: Creative Industries. Business and Employment in the Arts

Source: Americans for the Arts

Creative Industries: Business & Employment in the Arts reports offer a new, research-based approach to understanding the scope and importance of the arts to the nation's economy. While most economic impact studies of the arts have focused on the non-profit sector (such as our own Arts and Economic Prosperity study), Creative Industries is the first national study that encompasses both the nonprofit and for-profit arts industry.

Putting the Data to Work

As of January 2008, the Creative Industries are a formidable industry in the United States—2.98 million people working for 612,095 arts-centric businesses (2.2 percent and 4.3 percent, respectively, of U.S. employment and businesses). By documenting Dun & Bradstreet business and employment data for both the nonprofit and for-profit arts sectors, you can paint a picture of a powerful engine in your community's information economy. What makes this data especially potent is that it can be localized to any city, county, state, region, or political jurisdiction in the country, and it can be updated annually so that you can track trend data. View a list of key points on how this data provides a valuable visibility and advocacy tool for advancing the arts.

Want to know how many creative industries are located in your community?

- Select your state to view the 2008 Creative Industries reports for your U.S. Congressional District.
- Select your state to view the 2006 Creative Industries reports for your State Legislative District.
- Visit our Creative Industries FAQ page to place an order for 2008 Creative Industries reports.

Want to know how your community compares to other regions in the country? View the 2008 Creative Industries comparative data (in PDF format) for the following geographical areas:

- State (contains comparative data for the 50 states) Updated May 20, 2008
- Errata document (explanation of changes to State report)
- Congressional (contains comparative data for 435 U.S. Congressional Districts)
- City (contains comparative data for the 50 largest cities in the United States)

Defining the Creative Industries

We have taken a conservative approach to defining the Creative Industries by focusing solely on businesses involved in the production or distribution of the arts. For the purposes of this study, the Creative Industries comprise arts-centric businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. We have guarded against overstatement of the sector by excluding industries such as computer programming and scientific research—both creative, but not focused on the arts. View a summary of the Creative Industries Classifications.

Our Data

The source of our data is Dun & Bradstreet—widely acknowledged as the most comprehensive and trusted source for business information in the United States—which provides very specific and reliable data about employment and the number of arts-centric businesses in both the nonprofit and for-profit arts. Our analyses demonstrate an under-representation of nonprofit arts organizations in the Dun & Bradstreet database, and consequently, in our data. Additionally, many individual artists are not included, as not all are employed by a business. Learn how to participate in our Creative Industries Study— Sign Up and Be Counted!

Still have questions? Contact or call us at +1 202 371 2830

http://www.artsusa.org/information_services/research/services/creative_industries

10. Book: The impact of public policies on the performing arts in Europe

State on Stage tunes in on the relationship between governments and performing arts in European countries over the past fifteen years. In order to survive, performing arts organizations in Europe must adapt to ongoing changes in the artistic, commercial and political climate. Although maximizing market revenues has become business as usual for companies and venues, most still require substantial involvement from the government.

Governments, at their turn, expect more economic, educational or social tasks next to the artistic occupations before funding. This book shows how performing arts professionals manage to combine commercial entrepreneurship with the political skills needed to operate in a government environment.

State on stage offers both a pan-European overview and national portraits of fifteen EU member states, depicting a lively, dynamic performing arts scene, prospering in the new millennium. It also reveals what's happening behind the scenes: oversupply, with thousands of performing artists unable to find proper jobs, seeking additional income elsewhere. Despite the generosity of governments at all levels, public money comes either in insufficient quantities, or is spent inefficiently.

This book describes the hopes and dreams that keep performing artists motivated under these difficult conditions. It contains inspiring literature, essential recommendations and new perspectives for everyone involved in this field: artists, managers, scholars, policy makers and politicians active in Europe and across its borders.

Authors: Hans Onno van den Berg, Lluís Bonet, Vesna Čopič, Costis Dallas, Christian Esch, Rod Fisher, Rui Telmo Gomes, Ineke van Hamersveld, Sofia Karagianni, Hans van Maanen, Emmanuel Négrier, Georgia Papadopoulou, Lyudmila Petrova, Annick

Schramme, Riitta Seppälä, Katia Segers, Cas Smithuijsen, Barbara Stüwe-Eßl, Corina Şuteu, Szabó János Zoltán, Margaret Tali, Ana Villarroya and Joris Vermeulen.

Author: Corina Suteu

Publisher: Boekmanstudies/VSCD in connection with PEARLE*

Amsterdam/Brussels, 2008

240 pages, ISBN/EAN 978-90-6650-091-4

Details: <http://www.artsmanagement.net/Books-id-790.html>

Skate's Art Investment Handbook

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.



Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>

11. News: Sherrie Johnson and Santee Smith win first John Hobday Awards in Arts Management

Independent theatre producer Sherrie Johnson and Santee Smith, artistic director of the *Kaha:wi Dance Theatre*, are the first two recipients of the *John Hobday Awards*, which celebrate outstanding achievement in the field of arts management.

The \$10,000 awards allow recipients to enhance their own professional development by taking part in a recognized program, seminar, workshop or a mentor-ship with another experienced arts manager; or to pass their knowledge on to the next generation by acting as a mentor for a young arts administrator. The competition was open to both senior and mid-career arts managers.

The Canada Council for the Arts, which administers these awards, announced the creation of the John Hobday Awards in May 2006. The awards were made possible by a \$1 million endowment from The Samuel and Saidye Bronfman Family Foundation. John Hobday was executive director of the Foundation between 1983 and 2002, and director of the Canada Council from 2003 to 2006.

Details: http://www.canadacouncil.ca/prizes/john_hobday/

12. Review: Mega get-together for arts organisations in Denver

An article by Zenaida des Aubris, correspondent, Munich

For the first time, all major performing arts-oriented organizations got together in Denver from June 10 to 14, 2008 at the *National Performing Arts Convention*. Over 3500 delegates attended, gathering under the motto "taking action together", ready to take part in a wide offering of presentations, caucuses, forums, etc. and, as usual at these events, to network.

All major performing arts organizations in the United States participated, from *Opera America* to the *American Symphony Orchestra League*, *Dance America*, *Chorus America*, *Folk Alliance*, *Meet the Composer*, etc. Five action-packed days, giving all groups and participants ample time to attend their own, interest-specific meetings as well as NPAC events.

Opera America, for instance, featured the General Manager-designate of New York City Opera, Gerard Mortier, as its keynote speaker on June 12. Belgian-born Gerard Mortier has guided the destinies of major opera houses and festivals for over 30 years; many see him as an innovator of the arts. Whatever his decisions, they are guided by a deep knowledge of and love for the subject of opera and music. And thus it came as no surprise that, while praising the actions of houses such as the Metropolitan Opera to bring opera to the masses via HD-live transmissions to movie houses (with approx. 920,000 world-wide viewers this past season), he champions the experience of attending a live performance. As he put it: Nowadays we hear less than 5% music live as opposed to 95% electronically reproduced. But it is the experience of the live performance which is able to give us the "goose-bump" sensation, where music is directly related to the mystery of spirituality, that which makes us transcend our daily experience and environment.

One of the general sessions featured "Radical ideas from beyond the border" and within this context, José Antonio Abreu, the founder of "El Sistema" – the music education system in Venezuela – talked about the movement he put in motion over 33 years ago, which became an "overnight" international success after the young conductor Gustavo Dudamel hit the classical music circuit like a tornado a few years ago.



Photo: José Antonio Abreu (© Glenn Ross)

José Antonio Abreu's slight and trim appearance belies the powerhouse of activity, energy and perseverance he has brought to Venezuelan music education over the past decades. Abreu recounted the initial very real and basic difficulties of obtaining enough adequate music instruments for the pupils, of convincing the authorities that music is not an elite pastime for a few rich people, but an effective tool to socialize and educate all children – especially those living in underprivileged environments, engendering a team spirit, a sense of harmony and beauty. Since those difficult beginnings, his theories have been proven correct in countless studies, showing that children who learn to play an instrument and perform within a group are more socially adept, much less prone to succumb to socially undesirable activities, as an effective tool in the fight against crime, drugs and pornography.

Currently, "El Sistema" is actively used in 23 countries, mostly in Latin and South America. In Venezuela there are more youngsters enrolled in "El Sistema" than in sports programs: As Abreu says, "we are just starting" even though there are currently 265,000 (!) children involved: he aims at having at least one million children enrolled.

José Antonio Abreu's message was clear: break the cycle of material poverty by turning to the spiritual richness that can be obtained by playing a musical instrument and all that follows from this action: taking part in an orchestra or band, working in a team, engendering traditional family and social values, making music and therefore most importantly – having more fun in life!

There were many other forums and break-out sessions, ranging in diversity from "Creating a new framework: the future of arts leadership" to "Best practices in developing a diverse and committed audience", as well as many workshops on the "Optimizing fundraising activities" theme. The "Denver SCFD model" was also explained: From the local sales tax, 1/10 of one percent is given to support cultural facilities in a seven-county Denver metropolitan area. This may sound like an insignificant percentage, but it does amount to approx. US\$ 40 million annually. This program has been successfully in use since 1998 and has enabled over 300 organizations, many quite small and community oriented, to survive.

Conclusion: the spirit of the performing arts is alive and kicking in the US, fully aware of the problems it faces in terms of audience development (reaching out to younger generations), funding (using traditional as well as modern technological methods to reach current and future donors) and programming (encouraging the new while keeping the old).

Details: <http://www.performingartsconvention.org> and <http://www.scfid.org>

13. Call for Papers: 2nd Workshop of Arts, Culture & Management in Europe

The chair Arts, Culture & Management in Europe, BEM-Bordeaux Management School
Which Governance for Non-Profit Arts and Cultural Organisations in Europe?
September 26th & 27th 2008, Bordeaux (France)

Since the last decade in Europe, there has been a growing interest and understanding of the importance of governance for non-profit arts and cultural organizations. Some liberal principles claimed by nations as well by European authorities were implemented. Desestatization and privatization were given a strong push to restrict the dependence on scarce public expenses. Cultural institutions are less reluctant to experience public/private partnerships, and to seek support from sponsors. However, the main European trend seems to be the generalization of the multilevel governance with a polarization on territorial political actors, innovative procedures and regulations. Governance can be classically defined as the structures and processes used by a board to fulfill its leadership role by setting direction, policies, priorities, and management performance expectations, and monitoring, and ensuring achievement against these in order to exercise its accountability to key stake-holders. The workshop wants to examine how, in the European context, this definition could be challenged.

Issues raised include:

- Complex structures of governance : European different governance models, risks of confusion due to this complexity, governance understanding, lack of transparency

- Accountabilities and performance of the organization : clarity of duty and powers, governance codes and regulation, organizational learning
- Appropriate boards composition : stake-holders representation, board recruitment, members diversity and competencies, conflicts of interest
- Boards/Executive relationships and behavior : communication styles, leadership topics, managerial autonomy
- Governance and internationalization of cultural organizations
- Governance and the new cultural economy, especially how development and reputation of territories depends on arts and cultural organizations' governance
- Governance of large institutions versus small organizations.

The organizers wish to make this event a privileged opportunity for professionals of cultural organizations and European academics to meet. Special attention will be devoted to innovative governance, sharing new experiences and establishing research networks. It is for these reasons that the organizers extend a special invitation to professionals as well as to emerging researchers to submit a proposal.

Paper Selection Procedure

Paper proposals will be evaluated in a double-blind procedure, based on a 2-3 pages abstract, which must indicate:

- For an academic paper: objectives of the paper, theoretical framework, methodology, and main results
- For a professional paper: operational contributions

Selection criteria are based primarily on the innovative character of the issues and the empirical materials. Researchers and Practitioners from countries having recently joined the European Union are especially encouraged to send a proposal.

Deadlines

Deadline for sending abstract: June 15th 2008

Notification to authors: July 15th 2008

Submission of full paper: September 15th 2008

Publications

Papers selected will be published in the Proceedings of the workshop that will be distributed to participants. Best papers will also be translated and published in a special edition of the French journal *Espaces, Tourisme & Loisirs*.

The chair ACME of BEM-Bordeaux Management School

The ACME Chair (Arts, Culture & Management in Europe) has been created in September 2004 by Bordeaux Management School, with the aim to produce and share knowledge research in the field of arts management in Europe. A network of twelve researchers from different European institutions is actively engaged in research projects. These projects are organized around three audiences: academic community, students, arts and cultural organizations as well as companies which develop relationships with these organizations.

More information:

<http://www.bem.edu/fr/Enseignement-et-Recherche/Chaires/Chaire-Arts,-Culture-et-Management-en-Europe>

14. Preview: Music China. International Trade Fair for Musical Instruments and Services

9 - 12 October 2008, Shanghai New International Expo Centre, China

Music China - the next big international show in the annual MI calendar - will take place from 9 - 12 October 2008 at the Shanghai New International Expo Centre. The event will bring thousands of music product suppliers from all over the world together in what is, without question, one of the most rapidly growing music markets in the world. A renewed focus on education by the Chinese government, and the burgeoning incomes of Chinese consumers spell huge opportunities for MI suppliers. As the market becomes more transparent and the distribution channels easier to navigate, more and more foreign companies are flocking east to do business.

Music China has established itself as the foremost platform in Asia upon which the global music products industry can meet. Every year, the profile of the show is raised as more and more international brand names and music industry celebrities take part. As well as the usual big names - Yamaha, Roland, Warwick, Steinway, AXL amongst many others - exhibitors for 2008 will include Schimmel Piano (Germany), who will show the K 230 traditional piano at the fair, an instrument that has received the highest award "Choc" in the French piano test from "Monde de la Musique".

The Oxford University Press (UK) will join the fair for the first time as part of the British National Pavilion organised by the Music Industries Association. Oxford University Press is one of the largest and most respected music publishers in the world, with an impressive catalogue of 2,500 items covering the education, scholarly, and performance fields. Around 12 other British companies will join the British pavilion, including ABRSM, Faber Music, Denis Wick, Howarth, EMC, Piano Auctions, Kemble and Period Piano.

Other groups joining the show this year include Austrian (supported by *Austrian Federal Economic Chamber*), Czech (supported by *Association of the Musical Instruments Makers of the Czech Republic*), French (supported by *UBI France*), German (supported by *German Federal Ministry of Economics & Technology*), Italian (supported by *ICE*), Spanish (supported by *Spanish Guitar Master Craftsman's Guild and ICEX*) and Taiwan (supported by *Importers & Exporters Association of Taipei* and *Taiwan External Trade Development Council*). A total of 1,100 exhibitors are expected to participate, and six exhibition halls have been reserved for the show.

Prolight + Sound Shanghai, specialising in pro-audio equipment, entertainment lighting and stage technology, will run alongside Music China, creating a comprehensive music & sound event with over 1,500 exhibitors in total.

The fair is organised jointly by the *China Music Instrument Association*, *INTEX* and *Messe Frankfurt*. *Messe Frankfurt* is Germany's largest trade fair organiser, with 423 million euros in sales and more than 1,400 employees worldwide. The *Messe Frankfurt* Group has a global network of 14 subsidiaries, five branch offices and 48 international Sales Partners, giving it a presence for its customers in more than 150 countries. In 2007, *Messe Frankfurt* organised 113 trade fairs in 30 cities in Europe, the Americas, Asia and the Middle East. *Messe Frankfurt* also operates one of the world's largest exhibition grounds in Frankfurt.

Details: <http://www.messefrankfurt.com> and <http://www.prolight-sound.com>

15. Preview: Communication the Museum. Communication Strategies Venice, 25-28 June 2008

Some of the world's leading experts in communication, advertising, new media and audience development are heading to Venice, 25-28 June 2008 to tackle the major communication challenges faced by museums today at the 8th Communicating the Museum conference.

Around the theme: "Communication Strategies: How to make an impact" the Communicating the Museum conference will bring together this year a panel of exceptional leaders in their fields from the world over: Amitava Chattopadhyay, professor at INSEAD coming from Singapore, an expert on Brand Strategy who will present on new methods of marketing management; Robert Jones, from top London agency, Wolff Olins, will unveil the new rules for branding for museums; Juan Cabral, Creative Partner at Fallon, a leading advertising agency, will bring to light the importance of the creative content; Patrick Walker, from YouTube / Google, will share his experiences and expertise in strategic new media on a world stage; George Oates, of Flickr, will talk about the new resources of shared communication coming from communal online communities and Arthur Cohen, of LaPlaca Cohen, will reveal the major new museum audience trends of the future. Communicating the Museum will present a rich mix of sessions in its programme (keynote speeches, workshops, seminars etc) on the island of San Servolo, and the social and networking events will take place in the most prestigious of Venice's locations: Doges' Palace, Peggy Guggenheim Collection, Palazzo Grassi and Ca' Rezzonico - venues that will host lunches, Gala Dinner and private visits. 200 participants are already confirmed for the conference, coming from 25 countries worldwide, including: Australia (National Gallery of Victoria), Canada (Association of Canadian Museums, Vancouver Museum), Spain (Guggenheim Bilbao), France (Réunion des Musées Nationaux, Musée du Louvre), The Netherlands (Van Gogh Museum), UK (National Gallery, British Museum), United States (Walters Art Museum, Museum of Fine Arts, Boston) and the emerging cultural centres of the United Arab Emirates.

Website: <http://www.communicatingthemuseum.com>

IMPRINT

The Newsletter is for free. It has currently 6024 subscribers worldwide.

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