

Arts Management Newsletter

Bi-monthly Magazine for the global Perspective in Arts and Business



Dirk Heinze,
Editor-in-Chief

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Editorial

Dear Readers,

our December newsletter addresses the connection between arts and sports. What are the commons, what the differences of both spheres? The idea to this special topic appeared at the 2nd Kufstein Summer School in Epidavros/Greece this year. While discovering the ancient sights we wonder why the originally close relationship between arts and sports has been developed into a distance. At least the olympic games are classified also as a cultural event.

Frank Schellenberg and Fabian Heddrich are consultants at *actori* in Munich, a company, which cares both clients from sport business and from the cultural sector. In their article they describe parallels of different worlds. Sebastian Kaiser, one of the lecturers at the mentioned Summer School in Epidavros, took the subject of the human body, which is used in the cultural sciences as well as in the sports science. We are sure, that you will discover new ideas with this articles, useful for audience development or sponsoring. Let's learn from each other!

We wish you a merry christmas and a happy and successful new year!

Yours

Dirk Heinze, editor-in-chief



INNOVATING CULTURE – Approaches towards a New Arts Management
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Sports & Culture

Different Worlds with Parallels

Winter break at the German *Bundesliga*: The FC tables fifteenth and, despite hopes of participation in the *UEFA-Cup* at the start of the season, it is plagued by relegation worries. Five million euros is the cost of the player who is to bring the desired stability to the centre-back and to thus secure the team's ability to stay in the league. Money that is not available and that can only be raised laboriously through sponsors and further indebtedness...

An article by Frank Schellenberg and Dr. Fabian Hedderich, *actori*, Munich

Photo: To watch sports or arts?

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Change of scene: final stage of the production and rehearsal process for the new staging of Wagner's "Ring" at one of the leading theatres of the country – it was possible to engage a renowned director and top singer for the staging, and the first artistic concept promised great things. Unfortunately, it turns out in the course of the events that the scenic realisation cannot be achieved as originally planned. Follow-up costs amounting to six-digit level accrue to avoid jeopardising the staging and above all to enable the artistic event...



Different financial dimensions, yet very similar cases from the fields of sports and culture. Closer inspection reveals that the "business models" of professional sports and culture organisations feature more parallels than one may at first have thought. Despite all trends towards professionalisation, cost effectiveness of business operations - especially in the form of positive business results - is merely an auxiliary condition of management action. The overriding goal is greatest artistic and athletic success. Cup or league victory reigns superior over many other things, just as an exceptional theatrical production pursues primarily artistic goals. We are thus speaking of goals with regards to content, which are of much greater importance than any focus on corporate profits.

This does not mean that economic action (for instance in the sense of budgetary balance or of an increase in revenue) is insignificant. A museum or the-

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atre must of course also submit a balanced budget, and a football or hockey club can, if it loses its financial stability on a permanent basis, be punished with a withdrawal of its licence and thus also with a loss of affiliation to a particular league (almost in Germany). It is in fact one of the major challenges of a culture or sports manager to balance out economic and content objectives and to resolve conflicts resulting from this target structure.

Additional challenges arise from the “limited” controllability of target achievement or rather from a multitude of factors that endanger the attainment of one’s own artistic or athletic goals. A theatre director can influence the artistic team and bring together different people in a project; he can also provide the financial conditions through public funds and sponsors; but ultimately the success will depend on aspects such as artistic performance on the day, artistic effect of distinct persons or subsequent critics’ reviews – all of which the artistic director can influence only to a limited degree. This is similar for sports. Here too, economic conditions can be right at the start of the season – trainer and suitable team have been found, so that seemingly all has been “done right”. Whether the team will then however reach the championship depends – next to performance – on non-controllable effects such as referees’ decisions or simple good or bad luck. At the end of a season it is always the case that, even though objectively all has been “done right”, there can be sporting or artistic failure, which then also has real effects on economic performance. This interplay in turn creates a very dynamic management environment, which is formed and influenced by mostly emotionally involved and influential stakeholder groups (e.g. fans, visitors, media, politics, sponsors). A key task in culture and sports management is stakeholder management.

Based on the similarities of the business model, we shall in the following also analyse the revenue and expenditure areas of both sectors with regards to parallels and differences. The comparison will mainly focus on specific areas of the respective branches, since the numerical data available does not allow for a more detailed overview of the entire sports and culture sector. This would require more comprehensive analyses than what is feasible in this context.

In professional sports, we seek for as big a triad as possible of the revenue sources TV and media, match day or visitor income and sponsorship. Thus the revenues of a German *Bundesliga* club are essentially made up of match day and merchandising revenue (25% - all data season 2009/2010), of advertising and sponsorship (29%) and of the area TV and media (29%). Around 17% of the revenues are obtained through transfer revenue and further sources. The situation is similar for other sports such as handball, ice hockey or basketball, even if the profits achievable through TV and media are significantly lower.

This is, at first, a clear contrast to public theatres or museums. These are financed primarily by public funds. According to the statistics of the *German*

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Theatre Association, the revenues of a German theatre consist of, on average, 81% from public funding. Visitors (18%) and sponsorship (1%) as well as further areas of income account for far less. The case is similar for museums, even if the great German museum institutions can partly achieve a higher percentage through sponsorship and other marketing initiatives. Nonetheless, certain similarities become apparent in relation to security and achievement of revenues. In both areas, there is a high dependency with regards to an essential income area. In the case of central marketing of TV rights for instance, which is very common in the *Bundesliga*, individual clubs have, apart from sporting performance, no influence over a good third of their income. For theatres, this dependency is equally known, even if - due to political context - to a greater extent. Structurally comparable challenges arise in the areas of visitor revenue, where similar issues need to be resolved in the context of ticketing and CRM. In the area of sponsorship on the other hand, there are pretty clear dissimilarities. Whereas in both cases emotionality is of high importance, there are differences at least in relation to advertising coverage and with regards to the pronounced regionalism in culture sponsorship.

Both in sports and in the culture field, the “high performers” have however for a while been faced with the question of where further economic growth is to be found. The stadiums, theatres or also the museum are being used to almost full capacity. The *FC Bayern Munich* has a yearly capacity utilisation of approximately 99% and thus acts in a similar range as the *Bavarian State Opera* (about 98%). The recently terminated exhibition “Renaissance Faces” in Berlin was almost completely sold out in its final stages, because capacity limits had been reached. In addition to this comes the fact that conventional communication platforms (e.g. number of productions) are very much fully used. The leading institutions and clubs of both sectors are reaching their limits of growth in these revenue areas and there is a need to find new business areas. Current trends point towards “new media” as well as to new projects outside of the actual core business. It is no longer a big step between internet marketing of the *fc.bayern.tv* and the extensive digitalisation efforts of the *New York Metropolitan Opera* or the *Berlin Philharmonic* (Digital Concert Hall). In the culture area, it is well worth taking a look overseas, where the institutions are dependent to a much greater extent on achieving their own revenues. The *Museum of Modern Art* in New York has for instance for some time been working on the development of e-learning material for arts education and is thus opening up new areas of revenue.

Interesting parallels can also be made out on the expenditure side. In sports and culture, personnel expenses prevail. Athletes and artists are a decisive productive factor and the fees for “employees with star qualities” have in the course of internationalisation grown steadily in the past few years. In the season of 2009/2010, just under 60% of all expenditures of a *Bundesliga* club went into the personnel area. In the theatre area, this proportion is even higher with about 75%. When looking at similarities regarding the absolute

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allocation of expenses, it should however not be forgotten that personnel expenditures in the cultural sector flow to a much greater extent into “supportive” areas such as administration, engineering and repairs (about 45%), whereas only about 30% are allocated to the artistic fields. If one were to equate the artistic fields with the athletes of a football club, it becomes apparent that there the bulk of spending is concentrated on a much smaller group. The funds that are invested in a player and particularly in the top stars of the football industry are significantly higher than the fees that are paid in the artistic field. Particularly the theatre is moreover characterised by the fact that the creation of the “artistic product of a musical theatre production” requires more permanent forces, such as stage technicians, workshop employees and administrators. In sports on the other hand, tasks are mainly focused on the day of the match itself. The strong integration with public authorities in the human resources field in culture has, moreover, resulted in completely different framework conditions (e.g. collective wage agreements). Furthermore, there is of course no such system as that of transfers in sports.

In both industries, “specialised properties” take centre stage. Without these, operation would be impossible. A football stadium is, just like the building of a theatre or a museum, an essential prerequisite for the provision of a good (at least in the form familiar to us). All require a particular type of management, which diverges essentially from the requirements and challenges prevailing in other sectors. The solutions offered by the different branches however differ fundamentally. In football, one often creates own stadium management companies, which are also responsible for the marketing of the property outside of the sports games (e.g. meeting and conference business, concerts). The management of a theatre building is however usually located within the institution itself. Due to the significantly higher usage of cultural properties (performances and rehearsals account for near-continuous occupation of a theatre; exhibitions essentially require the usage of the premises), other marketing possibilities are possible only on a very selective basis.

For the sake of further study, it would also be enlightening to look at future management challenges in the two sectors in question. There are some further parallels to be found, which we shall now only look at briefly in the context of specific examples.

- In the area of professional sports, we can observe a progressive widening of the gap between “rich and poor”. In recent years, larger clubs have been able to significantly increase their revenues, whereas the survival of smaller clubs (e.g. 3rd Bundesliga) has been increasingly imperilled. In the culture scene, no similarly significant increases in sales are apparent, more so however the phenomenon of a widening gap. There is no denying that (so far) the survival of a large number of smaller theatre companies has been

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threatened to a far larger extent by the shortening of public resources than this can, at least publicly, be seen with the larger institutions.

- In culture and sports, we can retain an increasing internationalisation of activities – especially at the leading institutions in their fields. The major European football clubs are putting much effort into developing new markets, for instance in Asia or Arabia. This phenomenon is equally apparent in the culture scene: the Bavarian State opera has only recently been on an extensive tour through Japan; the great museums have now for years been working on the building of branches abroad, for example in the Arab region.
- Both areas must continue to absorb a growing heterogeneity of their audiences – as has been the case for years. Megatrends, such as digitalisation and demographic changes, will in the coming years challenge all parties involved.
- Sports and culture are characterised by an increasing eventisation. Sport events are moved to urban centres (e.g. Ice Hockey World Championship at Schalke, Slalom World Cup in the Olympic Park in Munich) in order to bring a different type of experience to the customers. The broadcasting of MET opera performances in cinemas, the growing commercialisation of exhibitions (e.g. MoMA in Berlin) or the large open-air events in the concert area are all signs of a similar trend.

Finally, it can be said that sports and culture – at least in the professional field – do in fact feature numerous parallels. It would be wrong to transfer the conditions and possibilities from the sports onto the culture industry, or vice versa, but it appears that in many instances a glance out of the box will pay off and that both sectors can indeed learn from each other in a number of their respective areas of operation. ¶

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Note: Sources and literature
on request by the author

Perspektives on the Usage of the Human Body

The Example of modern Sport

An article by Sebastian Kaiser, Kufstein, Austria



Photo: © Dieter Schütz by Pixelio.de

Questions raised by body image and its deconstruction or extension ability have become a subject too vast to overlook in Cultural Sciences, ranging from the works of Kamper & Wulf (“The Return of the Body”) to the sombre visions of Jean Baudrillard or the examinations into the Cyborg existence of modern humankind (cf. Kaiser & Wolfram, in 2010). Si-

milarly in Sport Sociology the body is an important subject of study, regarding it as a medium of change. Neither the handling of the body nor our attitude towards it are natural, universal, and constant (Heinemann, in 1990). Perceptions of the body, attitudes to the body and the ownership over the body as a medium of expression are not “traits” of the person, but only examples of the high social variability of the relationship to the body“, according to the sociologist Klaus Heinemann (ibid.) the handling of the body has a social and with it also a historical dimension. Our body is always also a „social thing“ (Douglas, in 1974). With that, interpretation of access to the body cannot take place independently, on the one hand from cultural and historical frame conditions, and, on the other hand, from the characteristics concerning social frames of reference with their specific norms and values as well as functional and target systems. Only in this way an understanding of changes in body concepts and value appreciation is possible, and through this a value-free access, free of moral ties, presents itself.

In the following the demands of the body are highlighted using the example of modern sport (cf. Kaiser & Wolfram, in 2010). Firstly, because sport represents a social area in which this claim becomes particularly obvious: Sport is a „specific form of both using the body and of changing the body“ (Rittner, in 1974). Secondly, sport, on account of its specific action, offers a logical opportunity for a staging of otherness over the body. Some particularly remarkable forms of changed access to the body, as well as new body concepts and strategies of aesthetisation are described in top-class sport and afterwards these are explained before the background of a media-sociological as well as economic perspective. The possibilities and conditions of body staging and new

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accesses to the body are attached to the structures of today's media reality. In particular, the increasing Mediatisation of sport offers a stage for the staging of otherness. What however makes sport so interesting for the media? There is first the aesthetics of sports movement and secondly its specific competition logic, being important elements of sport. Both these aspects combine and are connected by the special drama associated with sport. Elias expresses it as follows: „The exquisiteness of sport consists of the fact that the aesthetics of body and body movement [...] is a part of a drama. The beauty belongs to a competition with which a tension curve is generated as well as is closed again – it is closed with the victory of one and the defeat of the other“ (Elias, in 2003, zit. in Neidhardt in 2007). This “drama” in particular creates the special charm of sport. Added to this is the results of sports competitions are transient in special measure: Because sport continually produces new events and with that, continually gives new food to the media.

Before the background of these both aspects it becomes clear, why, particularly in sport, new access strategies to the body are to be found. Sport „produces, in principle problematic, from the observer's perspective especially, therefore however, also attractive, circumstances of conflict, it allows personalisation in the contexts of victory and defeat and allows the production of celebrities who can be exploited by the media who are beyond their sport entertaining“, stated so by former President of the Berlin science centre for social research, Friedhelm Neidhardt (Neidhardt, in 2007). „Besides, all this has the tension signs of detective stories – with the advantage that throughout, and at the end nobody is murdered“, according to Neidhardt further (ibid.). sport is for that reason, one of the few social areas in which winners can be celebrated with a clear conscience and can be elevated to heroes and idols.

Economic perspectives on strategies of staging and aesthetisation

Now for the particularly interesting question within the perspective of body staging is how such idolisation takes place. Not only repeated victories, but strategies of staging and aesthetisation create attention and offer prospects for the marketing of an individual's body. With distinct aesthetic shaping, sportswomen and sportsmen can build up a difference to their competing environment and increase with it their market value (Schierl, in 2004). Opportunities for such a distinction arise in aesthetically produced proceedings, in the aesthetics of erotic staging, in external-sports actions (cf. Schierl, in 2004), however, in addition, and above all, in the aesthetics of body staging. This staging of otherness in sport creates attention which goes further than the attention which sportswoman or sportsman get merely on the grounds of their sporting achievement. Such access to the body permits the construction of identification capital and with it a partial disconnection of the sporting achievement from the prospects of his marketing. The five-year contract of the English football star David Beckham with Los Angeles Galaxy is believed to be worth a quarter of a billion dollars. Only 5.5 million dollars per year is

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paid by the club and major league Soccer, the rest comes from advertising, sponsors and TV contracts.

Besides the prospects of commercial usability, a second look at the special rules and legitimacies of sport, or the specific market condition is worthwhile. Here lies among other things the second important explanation of a new access to the body: In sport there can be only one winner. Only one sportsman or one team can win the championship. Thus in (professional) sport it is impossible to increase the branch output: If a sportsman or a team win more often, other sportsmen or teams must lose necessarily more often. In contrast to that the whole branch output can be increased in any other branch (if Toyota more cars produces BMW must not produce necessarily less (Dietl & Franck, in 2008)). The markets in top-class sport show the special character of so-called „Winner takes to all markets“. George Akerlof (1976) describes this fact with the so-called „Race of rats“ metaphor. This metaphor describes a situation, where several rats have a race to get a piece of cheese. The special idea of the rat race is that it leads to an increase of the input of the racing participants, while the price remains the same. This is the second specific central feature of market terms in professional sport. In contrast to other markets where the remuneration of a worker is dependent on his productivity, regardless of the achievement of the remaining workers the remuneration in winner takes all markets depends on the relative and not the absolute achievement. Thus even marginally better achievements can thus lead to disproportionately better remuneration. Under these market terms described, an actor gets for a 1% higher achievement not 1%, but 1,000% more wage. This explains the immense sums that are invested in sport to win (eg in times of the economic crisis the transfer of Cristiano Ronaldo to *Real Madrid* for approximately 100 million euros). In the light of this current doping debates are to be seen: doping is probably one of the most significant interventions in the body; having to win, if necessary also by unfair means.

Conclusion

The staging of the otherness as well as strategies for aesthetisation, which happen not only, but, above all in sport, over the body can be explained media-sociologically and economically with the aim of the construction of identification-capital and special market terms. Sportswomen and sportsmen can tone down the immanent risk of failure in sport by signing attractive advertising contracts and sponsor's contracts. From the marketing of their own body arise new revenue streams which are decoupled from having to win and sporting success. This, admittedly only small circle, of top sportsman have a „post-modern identity“ (Whannel, in 2001) as they offer the public a variety of consumption possibilities in different social contexts. The body is a medium of change. Individuals due their biological specifics can take control of their bodies. However, this possession is always embedded within social development and is also an expression of the respective social system (cf. Hei-

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nemann, in 1990). This additionally means that an interpretation, a judgement and conclusion, without an exact look at the ever specific conditions of the appropriate social system cannot be carried out. We have seen this exemplarily in sport, a social area in which the change of body concepts and access becomes obvious in special measure. Sport offers on account of its specific logics opportunities for staging otherness most especially via the body. ¶

Arts Management Network - More News at the Portal

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- 17th International Conference for Cultural Economics will be held in Kyoto, Japan
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- Tate and BMW announce major new international partnership: BMW Tate Live
- Development and Preservation of Digital Cultural and Scientific Heritage
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ZENAIDA DES
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is Consultant for International Cultural Events, living in Berlin. Born in Argentina, she has over 25 years experience in management and production of classical music in the United States, Europe and Asia. After her Masters in Sociology, she joined the San Francisco Opera in 1977. Then she went on to become the personal manager of Jean-Pierre Ponnelle (1980-1988) and Lorin Maazel (1993-1997). In 1997/98 Zenaïda des Aubris was General Project Manager of Puccini's "Turandot in the Forbidden City", Beijing, China. 2002-2004 she was general and artistic director of the new Hangzhou Grand Theater in China, as well as being involved in the inauguration of the new Palau de les Arts in Valencia, Spain during 2005-2006.

Culture as an Investment

KulturInvest Congress 2011, Berlin, Germany, October 27 & 28, 2011

Held for the third time in Berlin, this congress drew over 400 participants to listen to 60 presentations in two days. A marathon program for anyone trying to squeeze as much as possible from the various forums. Specific topics, new trends and best practice examples from German speaking countries were covered. These included, for example, international quality management standards as set by the Baden-Baden Festival, new German tax implications in corporate hospitality, branding of cultural events, how to use the business community XING effectively for cultural marketing, examples of successful partnerships between cultural institutions and sponsors, etc. As it is impossible to cover all the topics here, so I will concentrate on those I attended.

A report by Zenaïda des Aubris, correspondent, Berlin

Best cultural manager of the year 2011



Jürgen Bachmann receives the award by Dirk Schütz, CEO of Kulturmanagement Network

This publication, Kulturmanagement Network, sponsored the award for "best cultural manager of the year 2011". The winner, presented at the Culture Brands Gala Evening on October 28, was Jürgen Bachmann. Mr. Bachmann is head of the Culture Department at the carmaker AUDI since 2005 and is therefore responsible for all the cultural activities of this prestigious automotive brand. He has conceived and implemented an integrated and market oriented cultural strategy for AUDI. This includes supporting important festivals (such as the Salzburg Festival) and institutions, as well as starting up the Audi Jazz Fes-

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tival Cologne and the Audi Youth Chorus Academy. As an active jazz musician himself, Jürgen Bachmann has appeared as solobass, saxophonist and jazz singer since 1995, and he has supported the cultural development of young talent. www.audi.de

Presentations

Oliver Kaiser, director of LEDAVI GmbH, drew some interesting conclusions. Recent neuro-scientific research and sponsoring trends show that targeted marketing and emotions can influence our brain in the decision making process for choosing/buying a certain brand: It is how we emotionally perceive a brand that is more important than the actual object or event. Nothing really new here.

However, according to Kaiser, it is therefore important that cultural institutions speak the language of the consumer as he/she is the one who, in the end, decides what culture is, what he/she wants to see, spends money on. It is therefore essential that the cultural manager knows how to tailor each emotional message to each customer group. Or, turning that concept around – what emotion is created with the type of culture that is produced.

Oliver Kaiser cites studies from the retail world, which corroborate his thesis: Most supermarkets nowadays have the fruit and vegetable sections right at the entrance. That is because it has been shown that the emotions associated with the colorful freshness of these items will induce the customer to buy more not only in that department but in other sections, too. Italian music being played in the wine section will lead to higher sales of Italian wines (conversely, Spanish music will lead to more sales of Spanish wines). Kaiser's summary: even if we think we are being rational, we are actually being led by our emotions.

Kaiser says "art beats turf" meaning that, in terms of actual numbers, there are more visitors to museums (44 million in Germany) than to football stadiums (31 million in Germany). Comparable numbers apply to Europe and the United States.

Prof. Dr. Alfons Madeja spoke on the intertwining of sporting and cultural events – how it is important to know your customer's interests in both areas and to thus target these (i. e. a golf player is more likely to listen to classical music). Developing emotional experience platforms for cultural events, which draw upon the fact that culture, as opposed to sports, don't have set rules. Thus the core elements of a cultural event can be more easily emotionally formed; in sports the enjoyment factor is heightened through knowledge of rules.

Not so in culture, where an attractive emotional experience platform can lead to an active engagement of the media and sponsors. Prof. Madeja quotes Antoine de St. Exupéry's famous saying "If you want to build a ship, don't drum

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up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea”.

Frank Tentler introduced his presentation on “Transmedial culture marketing” by citing Tim King, creator of “Heroes”: “Transmedia is a fancy word for a simple concept: telling stories across multiple platforms”. As an example, he used the current mega-exhibit of the artist Yadegar Asisi's project at the *Pergamon museum* in Berlin.

According to a long-term study carried through by the ARD/ZDF German state TV channels, the use of the internet has increased from 25 to 144 minutes per day in the last decade 2000 to 2010 in the age group 14 to 29 year olds. And further, according to SocialMediaCounts of August 2011, in the last 4 (four!) seconds worldwide there have been 55,555 items shared on Facebook, 4 hours uploaded onto YouTube, 7,937 tweets on Twitter.

Keeping these statistics in mind and exploiting them to best use has been his job in creating the transmedia-storytelling strategy for this exhibit of a monumental 360-degree panorama of the ancient Greek city of Pergamon, as depicted by the artist Yadegar Asisi in Berlin. By using the leverage of each tweet and re-tweet, Frank Tentler contends that the true reach of three contact groups with an average of 70 original tweets results in approx. 49,500 times the tweets and retweets are potentially read each day. These three groups he defines as a. direct contacts - influencer relationship management, b. influencers with a high sharing/interaction rate and, c. groups with perception but little sharing/interaction rate.

Sabine Bornemann, Director of the *German Cultural Contact Point*, a cultural-political institution in Bonn, made a most interesting presentation of funding sources available to a variety of cultural institutions via the European Union. Each EU member country has a cultural contact point office which provides information on available programs free of charge to the applicant.

Currently, the end of a six-year program (2007-2013) is approaching. This cycle had 400 million Euro to allocate to approx. 300 cultural projects and institutions per year in the member countries of the EU. This might sound like a large sum, but it is small when compared to the 7 billion Euro available for life-long-learning programs, 308 billion for infrastructure development (roads, etc.) or even 755 million Euro for media (film, etc.) programs in the same period. The overall criteria for allocating funds is three-fold:

1. To support cross-country mobility of cultural institutions.
2. To support the transnational dissemination of cultural works and projects.
3. To encourage the intercultural dialog in Europe.

The actual grant application process can be daunting: For a music festival, for example, the application itself is 32 pages long, with 22 pages of instructi-

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ons, plus at least another dozen attachments detailing past, present and future budgets, all of which have to be adjusted to the EU prescribed format. In addition to these items, past programs, brochures and other supporting materials are necessary. The maximum amount granted is 100,000 Euro or 60% of the budget, whichever is lower. The chances of being selected is 4% (there were 700 applications in 2010, 28 were accepted).

For further information:

www.ccp-deutschland.de this website in German is most helpful in giving a lot of information and links to other countries.

http://eacea.ec.europa.eu/culture/index_en.php is the website of the executive agency of the EU for education, audiovisual and culture. It gives information about programmes, opportunities, beneficiaries, results, selection process and is available in French, English or German.

Conclusion

This congress covered many topics and facets of investing in culture, sponsorship trends and best practices. The organisers tried hard to showcase the broad spectrum of fundraising and sponsorship tendencies in German speaking countries today. It was sometimes difficult to avoid sounding like an infomercial, but some of the presentations had that touch – how to use XING for optimising marketing campaigns, for example (a very hands-on and practical presentation, by the way).

Germany has been spoiled with state subsidies for the arts – especially for classical music, opera and straight theater - for decades. Support for these arts is even written into the law, just not the actual level. But even so, budget cuts – always first to hit the arts – have been acutely felt over the last 20 years by most institutions. Slowly, there has been an ever increasing awareness of the necessity to secure funds from other, private and corporate, sources.

By and large, however, philanthropic giving for arts and culture is not part of mainstream thinking yet. For individuals it remains the exception rather than the rule. Nowadays, the same fundraising buzz words are heard as in the English speaking countries: corporate sponsorships, donations, CSR, branding, emotional marketing, social media presence and multi-media platforms, etc. All of these tools are, no doubt, necessary in the total mix of approaches in order to reach the individual or corporate client and get him to act, i. e. open his/her wallet.

But none of the above beats the good, old fashioned, eye-to-eye, personal and individual request, made with a smile, to “please help”. ☺

SIDE STEPS

www.kulturinvest.de and www.kulturmarken.de

New Experiences, New Inspirations, New Destinations

Summary of the Auditoriumsmeet 2011 in Dublin, Ireland

From 1-3 November 2011, over 140 high level executives from the global live entertainment venues sector gathered in Dublin for *Auditoriumsmeet 2011*. Held at the chic and stylish *Gibson Hotel*, representatives of the world's leading concert halls, arenas, theatres, festivals and performance spaces convened for two days of discussions, open debate, 'behind the scenes' expert tours and peer-to-peer networking.



With delegates travelling to Ireland from venues and venue businesses in Austria, Belgium, Canada, Denmark, Finland, Germany, Italy, Mexico, Norway, Portugal, Russia, Singapore, South Africa, Sweden, Switzerland, The Netherlands and the United States, as well as from the UK and Ireland, AuditoriumsMeet was truly an international meeting, and featured ideas, innovations, insights and case studies from leading venues around the globe, built around this year's theme of 'New Experiences, New Inspirations, New Destinations'. This report offers a brief synopsis of the key issues that were discussed at AuditoriumsMeet 2011.

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... Auditoriumsmeet 2011

GOING MOBILE!

After kicking off with a special pre-conference workshop "Creating a Mobile App for your Venue", with Ron Evans, Principal at GroupOfMinds.com Arts consultancy, our official opening reception was held at The O2 Dublin, hosted by Live Nation Ireland CEO Mike Adamson. Mike treated delegates to a unique behind-the-scenes tour of the 14,000 capacity concert venue, which opened to acclaim in December 2008. Guests were treated to an exclusive access-all-areas insight (during the sound check for the George Michael concert the venue was hosting that evening!) before drinks/nibbles in private area of Audi Club as the inaugural AuditoriumsMeet was officially declared 'open'!

POSERS, PAPARAZZI... AND THE BIGGER PICTURE!

And so to the main conference programme. After a welcome address from AuditoriumsMeet founder Ian Nuttall - who challenged delegates to consider whether their venue business appeals to 'posers and paparazzi!' - it was on with Session One, and a look at 'The Big Picture'.

Dan Brambilla, CEO of *Sony Centre For The Performing Arts*, Canada opened the session. In an insightful speech, Dan detailed how he saved the Centre from demolition by re-branding it as a next-generation entertainment venue. Housed in the multicultural city of Toronto, today the Centre "doesn't just run shows; we promote social cohesion," says Dan, commenting on the venue's commitment to showcasing programming that appeals to each of the city's diverse ethnic communities.

Next, DR-Byen's Head of Music; Leif Lønsmann discussed the lessons learnt in operating the world's most expensive concert hall: Copenhagen's *Konserthuset*. "The whole of Denmark hated the hall before it opened!" said Leif, explaining how budget and time overruns left the Danish public with a negative impression of the 1,800 seat music hall. Yet the *Konserthuset* is now regarded as a "musical Mecca", and Leif explained how the management's focus on the 'six dimensions of success' has established the venue as a high-quality musical destination.

NEW REALITIES

Dr. Dominik Isler opened Session Two, with an insight into how the management team of the KKL Luzerne are optimising the business performance of the beautiful Jean Nouvel-designed venue, located in the picturesque city of Lucerne, Switzerland. Dominik explained how the team have established and maintained a premium positioning for the venue, by carefully controlling programming, and detailed how they are re-engineering their business model to improve operational efficiency... including implementing their own Enterprise Resource Planning (ERP) system!

Next, Mhora Samuel, Director of *The Theatres Trust* in the UK commented on the 'new business reality' for local authority run venues in England. Accor-

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ding to Mhora, the current climate of austerity, reduced public funding and diminishing resources, and the increasing onus on 'localism', necessitates that venues re-establish their 'cultural value' and "ensure they remain relevant to people's lives in order to survive".

Wexford Festival Opera's Chief Executive David McLoughlin continued the theme. After showcasing the *Wexford Opera House* - opened "at the worst possible time" in the height of the credit crisis in September 2008 - David underlined the financial challenges facing theatres in Ireland. Venues can no longer rely on public subsidies and box office revenues in order to survive, David said, and must instead focus on 'The Third Way'; by increasing sponsorship and commercial revenues, and philanthropic donations.

TECHNOLOGY, INNOVATIONS AND DIGITAL MEDIA

Guest speaker David Jones, Vice President of IT (Europe) at AEG was next to stage. AEG own, operate and consult with over 100 venues worldwide, and David outlined how technology is being used to enhance the experience for guests, tenants and commercial partners at AEG venues across the globe, as well as discussing the three most important technological trends that will affect venues everywhere.

After lunch, Session Three saw delegates treated to a wealth of ideas, innovations and inspirations in our popular "Innovations Showcase". Presenting 'against the clock' in our pecha-kucha style session were:

- Dirk Noy, WSDG ("Acoustic Enhancement & Entertainment Design")
- Niels-Henrik Sodemann, *Queue-IT* ("Managing Online Demand with Happy Customers")
- Alain Pauchet, *Sony Venues* ("Engage your audiences with compelling content")
- Alfred Gratzner, *Waagner-Biro* ("Moving the Audience: Interactive stages")
- Peter Fearnside, *Marshall Day* ("Acoustics-plus: "Venue consulting services)
- Ivan del Rio, *Daktronics Inc* ("Automated Rigging Solutions")

Our final session of day one, Marketing 2.0, explored how venues can capitalise on the opportunities presented by new media and social technologies to engage audiences. Ron Evans, Principal, Group of Minds, USA opened the debate, detailing how venues and arts organisations can best establish their "voice" to add value to digital conversations, and thus increase connections and forge deeper relationships with your audience. "If you want more fish, go fishing!" was the message from Steve Machin, founder of UK-based Stormcrowd. Steve outlined five stages of the 'audience acquisition process', and discussed how digital platforms can be used to enhance our understanding of consumers, and develop our audiences. Our final speaker of the day was Ti-

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ticketmaster's UK Marketing Director Carolyn Sims who discussed how Ticketmaster is using intergration with social platforms (most notably Facebook), both to enhance the ticket-buying experience, and also to communicate with and respond to customers.

Day one concluded with a tour and networking reception at the Grand Canal Theatre, expertly hosted by Stephen Faloon and his team.



Ian Nuttall, founder & chair of AuditoriumsMeet, during his welcome address

ENTERTAINING THE WORLD!

Opening the show on Day Two was keynote speaker Jasper Hope, COO, Royal Albert Hall. In an inspirational address, Jasper discussed how management had successfully challenged past perceptions of the 140-year old venue, and established the hall as a world class and innovative - but most of all “accessible and exceptional” – venue.

Session five, ‘Opening Nights’ showcased the experiences of three recently-opened venues, and asked to what extent their economic realities matched the planned business model? Insights came from: Stephen Faloon, General Manager, *Grand Canal Theatre*; Fiona Allan, Chief Executive, *The Curve/Leicester*; and Anthony Mundy, Facilities Director, *Ricoh Arena*. Stephen began by outlining the history of the new theatre before outlining the challenges of trying to establish a ‘brand new’ as a world class theatre brand... the midst of a major recession in Ireland. Through clever use of PR & Marketing campaigns to promote the shows, the *Grand Canal* was able to generate an estimated €10m return in PR value, from just a €1m spend in paid advertising.

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Next, Fiona focussed on the challenges faced by *The Curve* after their 2008 opening. In particular, Fiona discussed the need to nurture an audience that had been neglected in the two years between the Curve's predecessor closing, and the new venue opening. Fiona also discussed the issue of staffing, and why the Curve's initial plan to combine front-of-house functions didn't work.

Finally, Anthony discussed the *Ricoh Arena's* drive for continuous improvement has helped to increase profitability multi-use Coventry venue. In particular, Andrew detailed how targeted post-opening investment has helped to transform 'inherited space', and helped to increase the *Ricoh's* flexibility; and thus ensure that they maximise their ability to host a wide range of events across business, entertainment and sport.

THE NEW VISITOR EXPERIENCE

Copenhagen Living Lab's Thomas Hammer-Jakobsen opened session 6, which explored the new visitor experience required in today's 'entertainment destinations'. Thomas discussed the Lab's research work, and their conceptual 15 stage map of the total visitor experience for a concert-goer; before, during and after the event. According to Thomas, concert experiences encompass the artistic, audio, visual, and virtual aspects, but the key ingredient is the 'social collective' experience.

But what of the experience demanded by our VIP guests? Sarah Woodhead, Vice President, Live Nation Experience offered an insight. A new business unit within Live Nation's UK office, Live Nation Experience is responsible for the acquisition of rights and the creation, sale and fulfillment of VIP packages at live music events within the UK and Europe. "Are we delivering extra services," questioned Sarah "or just covering up for bad facilities by offering upgrades?"

ROCKONOMICS

After lunch, it was time for our Rockonomics session, which explored the directions in live music. Dana Al Salem, Founder / CEO, FanFactory was handed moderating duties as Will Page, Chief Economist, PRS for Music and Andrew Walsh, Head of Broadcast and Online Licensing, IMRO, explored the economics of the live music business. Citing figures released in PRS's "Adding up the UK music industry 2010" report, as well as many exclusive-to-AuditoriumsMeet insights, Will and Andrew discussed the value of the music businesses in the UK and Ireland, and detailed the performance of each sector of venues market between 2006 and 2010. But, a word of warning from Will: with breakthrough artists (i.e. those selling >100,000 albums) numbering only 30 in 2010, who is investing in talent that will fill our venues in the future?

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NEW KIDS ON THE BLOCK

Our penultimate session, 'Session 7: New Kids on the Block', explored a number of new entertainment venue projects from around Europe. Populous' John Rhodes and Damon Lavelle were first to the stage. The duo discussed the new 13,500 seat Leeds Arena project, set to open in 2013, as well as outlining more general trends emerging in entertainment arena design. Increasingly, the trend is for newer arenas to be designed in a 'theatre-style' layout, as opposed to the ice hockey/ basketball-style arena that had been the 'norm'.

Next up, Alvin Hargreaves showcased the new 1,700 seat G-Live in Guildford. The £25m venue, built to replace the city's old Civic Hall, opened in Surrey in September 2011. Alvin discussed some of the marketing and programming challenges faced by new venues; as well as warning of the dangers of appointing an operator late at a late stage in the project build! G Live is operated by HQ Theatres... who were appointing just 26 weeks prior to opening, and thus were unable to influence the design of the venue.

Finally, Trond Backer took to the stage to unveil the new Kilden Performing Arts Centre, in Kristiansand, Norway. This new landmark venue for arts in Norway will open in January 2012, and will house the Regional Theatre, Kristiansand Symphony Orchestra and Opera Sør. Trond outlined how the institutes will combine to form a single management team operating the venue, and explained how the management team plan to drive attendance at the venue by marketing across MISC platforms - Media, Internet, Social media and CRM.

THE HYBRID VENUE

Our conference programme concluded with session eight, which explored how venues can establish themselves as visitor attractions in today's leisure market by becoming 'hybrids'. Alexandra Palace's Rebecca Kane was first to the stage. Rebecca documented the illustrious history of the 140 year old "Ally Pally", before outlining her plans to reestablish the "People's Palace" as an iconic hybrid venue. In particular, Rebecca discussed the five core brand values that the business is being built around, and discussed how the venue plans to grow its live music business, with the aim to become North London's top music destination.

Anna Mikaelsson, Head of Marketing at Sweden's House of Arts (Lulea), continued the hybrid theme. The five year old venue shares the goals of a multi-use hybrid business, and includes a concert hall, art gallery, congress rooms, library and even the local tourist office. As a result of incorporating these functions together in the single site, the House welcomes over 1.2m per year. But, as Anna discussed, the challenge for the venue now is to identify how best to monetize this footfall.

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Moderator Prof. Terry Stevens expertly wrapped up the session, laying down the challenge: Are we guilty of serial crimes of repetition? “We don’t just need hybrid venues,” says Terry, “we need hybrid thinkers”.

And so the inaugural AuditoriumsMeet drew to a close, with a closing tour and reception at the magnificent National Concert Hall.

WITH THANKS TO...

Of course, sincere thanks go to all those who helped to make Auditoriums-Meet possible:

- to all the speakers, panellists and moderators that featured throughout the two days;
- to our host venues and event sponsors, for their support of the Meet;
- and finally to all of our delegates for taking time out of ever-busy schedules to join us in Dublin. 🍷

SIDE STEPS

www.auditoriumsmeet.com

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Arts Management Network provides the only news service for arts managers with the global perspective. Among our 7.800 subscribers, companies will find professionals from all cultural disciplines, including management, marketing, and communication staff. The global distribution of our newsletter offers new opportunities for you and your organisation. Strengthen your arts organization and place now your job vacancy for just 182 EURO (263 \$).

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Creative Intersections

Another successful World Summit on Arts and Culture, this time in Melbourne

On 3-6 October the 5th World Summit on Arts and Culture took place in Melbourne, Australia, coinciding with the opening of the Melbourne International Festival but also with the development of a National Cultural Policy of Australia.

A report by Ulla-Alexandra Mattl, correspondent, Brussels

By now the World Summit is an established triennial event in the cultural sector and an opportunity for real international exchange and inspiration by offering a wealth of expertise from across the world. This year the event was jointly organised by IFACCA under the lead of its Executive Director Sarah Gardner, the *Australia Council for the Arts* and in partnership with *Arts Victoria* and attracted more than 500 delegates from 72 countries.



The Summit's theme creative intersections explored how artists can give a voice to diverse communities and concerns through collaborations with experts in health and well-being, the environment, education, business, new technologies, cultural identity and more. Wan Smolbag (Vanuatu), a theatre that operates all over the South Pacific and works with communities at all levels point to the difficulty of making "creative intersections" happen, while there are enough ideas around, they say.

Though the theme was relevant to everyone attending the Summit, global differences became very quickly apparent. Quite noticeably issues are handled in different ways and challenges, possibilities as well as priorities

differ for the cultural and creative sector and for the artist but also for individual governments, arts funding agencies and stakeholders.

At the same time, however, the three days at the Summit also showed that all of us have just as much in common. On the first day, Eduard Miralles (Cultural Relations Advisor, *Barcelona Provincial Council*) pointed out that "it used to be the way that places are different and people are the same whereas now it is the other way round – places are the same and people are different". In

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... 5th World Summit for the Arts in Melbourne

his statement there is of course and obvious link to the debate around globalisation and its effects on culture.

Lucina Jiménez (Mexico), an anthropologist, gave an insight into arts education and social development in Mexico where she is working on creating an arts network for a culture of peace which is “based locally but thinking globally”. She believes that arts education is a human right and also that art connected to science and technology will produce real innovation.

Another speaker was Kiwon Hong (Assistant professor of cultural policy, *Sookmyung Women's University*, Korea) who explained how Korea is trying to profile itself as the hub for diversity and co-operation within Asia as well as a best practice area, stressing that Europe is not at all that visible. She sees co-operation in Asia still very much bilateral, not like in Europe where two or three countries come together to cooperate on a project. “While the mobility of Asian artists seems to be increasing there is currently a lack of inbound activity”, she says.

Pooja Sood (Director, *KOJ International Artists' in Association*, India) underlined that for her organisation it was really important to connect with Africa and Latin America for instance, with areas that felt equally marginalised. Sood who set up the *South Asian Network for the Arts (SANA)* stressed the importance of exchange, and the difference good international artists can make. “It’s important to put Indian and international artists together – that’s how we have grown.” She talks about how the spin off effect has led to suggested strategies for local artists and has been a huge learning experience for them. “Talking about art is as relevant as doing it”, she says.

Throughout the summit examples were given as to how, particularly in Asia, the arts and culture are seen as the intermediary for social change due to growing economic development. Increasingly the arts and culture are seen as important factors for the development of society and job creation. While the importance of culture for other sectors was stressed in many places, Kathy Keele (CEO, *Australia Council for the Arts* and *IFACCA* board member) pointed out at the end of the Summit that “we should never lose the value of the arts for its own sake”.

The world economic crisis and questions around climate change and sustainability were high on speakers’ agendas. Malou Jacob (Former Executive Director, *National Commission for Culture and the Arts*, Philippines) encouraged the audience to turn the world economic crisis into a new economic order, an opportunity. She added that maybe we could come up with a new breed of cultural entrepreneurs.

The topic of climate change and sustainability was tackled in a round table supported by the *Asia-Europe Foundation (ASEF)* as part of its *Connect2Culture* Programme. Alison Tickell (Director, *Julie's Bicycle*, UK) works on connecting the arts and the industry and on raising awareness on how operations in the cul-

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... 5th World Summit for the Arts in Melbourne

tural sector impact on climate change. Tickell also gave a final key note speech stressing that “there is nothing of more relevance to us now than climate change.” While Europe is increasingly looking at green policies, Asia, however, is still lagging behind and is wondering why it should get involved, the questioning leading to a continuous redefinition of issues around arts and sustainability.

Ways of funding the arts was naturally a recurring topic at the conference in view of IFACCA being the global network of national arts funding agencies.

On the occasion of the Summit World CP was launched, a compendium of cultural policies which has existed for Europe and is now being developed on a global scale and aims to document the arts and cultural policies. It will certainly help to stimulate dialogue between stakeholders on arts and cultural policy.

Delegates were also introduced to the Europe-China Cultural Compass by Shen Qilan (Editor, Art World Magazine, China). The Compass, an initiative by partners EUNIC in China, the Goethe-Institut, the British Council, the Danish Cultural Institute and supported by ASEF is part of an ongoing dialogue between Europe and China and contains a broad range of knowledge relevant for co-operation.

Overall, the 5th World Summit on Arts and Culture offered a perfect opportunity for the exchange of best practices. The realisation how much there is to be shared and needs to be shared between countries made it such a worthwhile and uplifting event with delegates already anticipating the the next World Summit which will take place in Santiago de Chile, on 13-16 January 2014.

Another version of this article has also been published on the culture360.org website - culture360.org is a unique online platform that connects the people of Asia and Europe through Arts and Culture. ¶

SIDE STEPS

www.culture360.org

www.conarte.com.mx

www.worldsummit.org

www.melbournefestival.com.au

www.southasiannetwork.org

Ticketing Technologies

New Opportunities for Engagement

The 8th Annual NARPACA Ticketing Professionals Conference & Tradeshow will be held in Melbourne at the Sebel Albert Park Hotel. The conference theme in 2012 is **TECHNOLOGY: New Opportunities for Engagement** and will feature speakers from Google, Posse.com, Rugby World Cup, Live Performance Australia and more.

Over three busy days in excess of 150 Ticketing Professionals from around Australia and New Zealand will hear from national and international experts and network with peers from around Australasia. As part of the conference, the trade show offers system vendors and delegates the opportunity to share, discuss and demonstrate recent advances in ticketing systems and services. Sponsors include: Tickets.com, Tessitura, Foxtix, Enta, TicketServ, House of Tickets, PatronBase and Arts Victoria.

TECHNOLOGY
New Opportunities for Engagement

20-22 Feb 2012
Sebel Albert Park, Melbourne



Technological innovation is increasing in pace. As a result, the traditional box office managers' role has changed and will continue to do so. The box office is increasingly falling under, or near, marketing. It is now less about processing anonymous transactions and dispatching receipts, and more about facilitating ongoing relationships. Ticketing is evolving rapidly to a variety of platforms for online transactions and self service. Other new technological initiatives are also increasingly reaching into the role of ticketing: web, email, social media and mobile devices.

Save 15% with **Earlybird** registration before **16 December 2011**.

SIDE STEPS

www.ticketingprofessionals.com.au

Valuable Insights on Ticket Supply Chain

Ticket Summit® Conference & Trade Show in New York, January 2012

Arts Management Network spoke with Molly Merez, Executive Director of Ticket Summit®, about current global ticketing trends.



AM: How do you cover the latest trends in ticketing on a national stage, but in a nearly global market? Do you have foreign visitors or exhibitors, too?

MM: The *Ticket Summit®* conference and trade show is a unique networking event that combines industry-focused panel sessions, product demonstrations throughout the trade show, and a variety of networking evening events. In the industry panel sessions, topics discussed have included dynamic pricing, sports and entertainment, season ticketing, fan club organizations, travel bundles, the state of the primary and secondary ticket market, among others. While much of the discussion focuses on the U.S. ticket

market, the forum has progressively grown to include an overview of the global ticket market, looking specifically at the western European market as well as the Latin American market. Attendance has also become more global in nature, attracting attendees from countries, including: Australia, Austria, Brazil, Canada, Denmark, Germany, Israel, Mexico, The Netherlands, Singapore, Slovenia, Spain, Sweden, and United Kingdom.

AM: Is there a connection between ticket management trends and audience development issues at your summit? For example strategies to target the hispanic speaking audience?

MM: The range of panel sessions at *Ticket Summit®* is designed precisely so that attendees can gain valuable insight on all sides of the ticket supply chain. This includes hearing from promoters, producers, venue managers, entertainments, ticket distributors, pro-sport team executives, fan-based organizations, and many others. Therefore, issues related to ticket sales trends as well as customer-focused issues are all covered at the show.

Interview

... Ticket Summit®

AM: How is the current economic situation in the market - following the feedbacks by the exhibitors?

MM: In spite of certain economic setbacks experience by the U.S. as a whole, overall, the entertainment industry has managed to successfully grow steadily. As for *Ticket Summit*®, attendance has continued to grow now boasting an average of 600-700 attendees at each of its bi-annual events.

AM: What are the leading topics discussed by the experts?

MM: Panel topics for the upcoming conference include: The Hispanic Ticket Market (focused on an overview of Hispanic consumer trends and market strategies), Legislative Preview (a discussion focused on recent legislative changes in the U.S. and abroad that affect ticket sale and distribution), Search Engine Marketing (during which marketing strategies will be shared as to how to effectively target audiences on the various search engines), and many others.

AM: Which commons and differences exist between the ticketing in the live entertainment and the sports business?

MM: Each entertainment segment is its own unique “creature”. Decisions regarding operations, distributions, ticket pricing, and others, are determined each in their own unique way. There is no basic formula followed by entertainers, sports leagues, nor sports teams. That is why conferences such as *Ticket Summit*® provide a valuable learning and networking opportunity for all these difference segments of the ticketing world, so each may be able to come together and share insight on what they do, and everyone can learn from the other.

SIDE STEPS

The full schedule of events can be found here:

www.ticketsummit.org/nyc/schedule.aspx

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