

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

the current issue contains articles from the latest International Journal of Arts Management. Editor François Colbert and his colleagues - authors from across the world - collect case studies from the international arts management scene on a scientific level - three times a year. Arts Management Network always publish the summaries of each article to bring you an overview - the complete articles are to be found in the printing edition. We are currently busy with establishing similar co-operations to leading magazines.

Dirk Heinze, one of the network founders, will be in Japan between August 1-11. He visits the World EXPO in Aichi as well as Tokyo and Kyoto. Dirk will use the chance to get to learn some impressions of the Japanese arts management scene. If you come from there, he would be happy to meet with you, too. Don't hesitate to get in contact to arrange a meeting. We prepare a Japan special for our September issue. We are also preparing visits to Poland (fall 2005) and Canada (spring 2006).

Yours Dirk Schutz & Dirk Heinze

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NEWS & BACKGROUND

Arts Education: Managing as Creating

an article by L. Lapierre,

in: International Journal of Arts Management (Spring 2005)

This position paper endorsed by a diverse range of people - executives, deans, professors, researchers, artists, students - argues that there is an urgent need for a balance between the "professional approach" and the "academic approach" within management schools, whose mission is to train managers who are capable of acting, as opposed to turning out academics who spend their entire career within the walls of the university interacting solely with other scholarly researchers and evaluating each other's work.

In presenting their argument, the authors are inspired by the training approach used in art schools. They ask: What would one think of a school that purported to train artists by merely dispensing formal lectures and communicating knowledge? Yet this is exactly what often occurs in management schools. When it comes to the training of artists and managers, intellectualism becomes a perversion of genuine intellectual effort.

Source: <http://www.hec.ca/ijam/welcome.htm>

Museum: Accounting for New Technology in Museum Exhibitions

an article by Dirk vom Lehn & Christian Heath,

in: International Journal of Arts Management (Spring 2005)

Museums of fine and decorative art are increasingly introducing computer-based interpretation devices such as Personal Digital Assistants (PDAs) and information kiosks into their exhibitions. Museum managers hope that such new technology will help raise visitor numbers, attract new audiences and enhance visitors' experience of exhibits. Yet we know little about whether museums' investment in digital resources is "paying off". Conventional accounting methods and techniques largely assess whether investment in exhibitions leads to higher visitor numbers and increased revenue, but ignore the museum's agenda and mission. Studies of visitor behaviour and learning focus on whether visitors attend exhibitions but largely lack methods to examine the quality of the museum experience.

This paper is intended to contribute to debates about the adequacy of methods favoured in financial accounting and visitor studies to assess investment in new technology in museum exhibitions. It draws on two cases to explore how PDAs and information kiosks influence the ways in which visitors examine and experience exhibits. The findings are used to assess the deployment of new technology in exhibitions, to provide practical information for managers and designers who plan and develop such technologies for art museums, and to show how ethnographic and video-based methods can contribute to current practice in museum accounting.

Source: <http://www.hec.ca/ijam/732.htm>

Fine Arts: Analysing the Market for Periodic Contemporary Art Exhibitions

an article by Silvia Bagdadli & Livia Arrigoni,

in: International Journal of Arts Management (Spring 2005)

This paper reports the results of an empirical study to identify criteria for the strategic positioning of the Venice Biennial, a prestigious international exhibition of contemporary art. Four criteria emerged from the qualitative analysis, the method most suitable

for exploratory research: the curator, the theme of the exhibition, the personality of the exhibition and the organizational skills of the institution. The Venice Biennial and other prominent periodic exhibitions were then clustered into two categories: flow resources (curator and theme) and stock resources (personality of the exhibition and organizational skills of the institution). The Venice Biennial was found to be well positioned on stock resources but not on flow resources. Recommendations for future actions are offered.

source: <http://www.hec.ca/ijam/welcome.htm>

Arts Industry: A Multi-Country Study

Moviegoers' Consultation of Film Reviews in the Search for Information

an article by Alain d'Astous, Antonella Carù, Oliver Koll & Simon Pierre Sigué in: International Journal of Arts Management (Spring 2005)

A cross-cultural study was conducted with Austrian, Canadian, Colombian and Italian moviegoers. Based on Hofstede's well-known value framework as well as some findings in the consumer information search literature, seven research hypotheses were put forward and tested. These hypotheses were based in part on presumed differences between the four countries on three cultural values: power distance, uncertainty avoidance and individualism. As predicted by Hofstede's framework, Canadian moviegoers appreciated significantly more movie genres than Austrian, Colombian and Italian moviegoers. Along with Austrians, they were more susceptible to value-expressive social influence as regards cinema than Colombian and Italian moviegoers. In addition, the impact of susceptibility to value-expressive social influence was stronger in the Austrian and Canadian samples than in the other samples. Although not all research hypotheses were entirely supported by the results, this study shows the value of using a theoretical framework to predict consumer behaviour differences attributable to varying cultural orientations.

Source: <http://www.hec.ca/ijam/welcome.htm>

-Advert-

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Theatre: Managerial Rhetoric in the Transformation of Italian Opera Houses

*an article by Luigi Maria Sicca & Luca Zan,
in: International Journal of Arts Management (Spring 2005)*

This paper analyses the transformation of Italian opera houses from public institutions to private foundations. This reform was imposed by legislation calling for a more managerial approach, including the introduction of private capital.

The authors, focusing on the rhetorical nature of management, examine the results of this transformation, both at an aggregate level and with reference to one of Italy's 13 national opera houses, the municipal theatre of Bologna. The findings show that the results have been very modest and have not included the introduction of managerial practices; moreover, some of the results can be seen as perverse effects of the reform.

Source: <http://www.hec.ca/ijam/welcome.htm>

Theatre: The Piccolo Teatro di Milan: Theatre of Europe

an article by François Colbert in: International Journal of Arts Management (Spring 2005)

The Piccolo Teatro di Milan, Italy, is one of the most prestigious theatre companies in the world. Founded in 1947, it offers a diversified and multidisciplinary program that includes over 650 performances a year in the Piccolo's three theatres. In addition to running an acting school, the Piccolo tours in over 40 countries.

The company, which has some 70 full-time and 150 part-time employees, is 55% self-financing. The Piccolo's marketing department has a strong customer focus. This is in keeping with management's aim of establishing a stable, long-term relationship with the theatre's audiences. The Piccolo is a good example of successful branding, scoring high on all five characteristics of a strong brand: customer loyalty, name awareness, perceived quality, brand association and identity, and proprietary assets. The Piccolo recently launched an Internet site that it regards as a kind of fourth theatre; because of its Eurolab project, the Piccolo Teatro can now be accessed virtually as well as physically.

source: <http://www.hec.ca/ijam/welcome.htm>

Theatre Facts 2004

A Report on Practices and Performance in the American Nonprofit Theatre

*By Zannie Giraud Voss and Glenn B. Voss, with Christopher Shuff and Ilana B. Rose,
Theatre Communication Group*

2004 marks the 30 th anniversary of TCG's Theatre Facts, an annual report on the field's attendance, performance and fiscal health, based on information provided by theatres that participate in the annual TCG Fiscal Survey. This report contains information for the fiscal year that theatres completed any time between September 1, 2003, and August 31, 2004. Last year's Theatre Facts 2003 reported on the fiscal year following 9/11 and the negative impact of the economic downturn on the nonprofit professional theatre industry. In 2004, the industry rebounded in many areas, showing that belt tightening after the hardships of the prior year and vigorous commitment to income generation left the average theatre in a better position than it was in 2003. Theatres continue to make tremendous contributions to the nation's artistic heritage, to their communities and to the economy despite the severe challenges of recent years.

This report complies with the audit structure recommended by the Federal Accounting Standards Board (FASB). We examine CUNA (Change in Unrestricted Net Assets),

which is the balance that remains after subtracting total unrestricted fund expenses from total unrestricted income, rather than accounting only for changes in operating funds. Unless otherwise noted, income is reported as a percentage of expenses because expenses serve as the basis for determining budget size.

The long form Fiscal Survey was completed by 198 theatres. Their indepth information provides a solid foundation for our examination of finances and operational activity. Because theatres provide different levels of detail in their responses to the annual survey, via a long and short form, we offer three sets of analyses that offer an increasing level of detail.

Download at: <http://www.tcg.org>

Urban Culture: Making Space for Culture(s) in Boomtown

Some Alternative Futures for Development, Ownership and Participation in Leeds City Centre

an article by Paul Chatterton & Rachael Unsworth, in: Variant, issue 23, Summer 2005

In attempting to find its feet in the post-industrial world, over the last ten years Leeds has mobilised an extremely positive and upward image for itself, which we summarise through the idea of 'boomtown'. It now styles itself as 'Leeds: the UK's favourite city'. However, amongst this hubbub of self-congratulation, what we explore here are the less sanguine aspects of attempts to make spaces for cultures in the city's centre (see Hannigan, 1998; Zukin, 1995; Chatterton & Hollands 2003).

In this paper, we outline the cultural strategies and activities that have emerged in the urban core of boomtown Leeds. Rather than simply reciting what happened and why, and highlighting problems and pitfalls, here we ask what the barriers are to doing cultures differently. We conclude by asking how harnessing cultures could make a genuine difference to social equality while fostering creative and dissenting interpretations of the ways we live our urban lives. Here, we offer some practical alternatives that could be rolled out to make more spaces for different ideas and practices of cultures in boomtown Leeds...

Details: <http://www.variant.randomstate.org/23texts/leeds.html>

Links: <http://www.variant.org.uk> , <http://www.leeds.gov.uk>

Theatre network established in South Eastern Europe

Representatives of theatres and festivals from Macedonia, Albania, Bosnia/Herzegovina, Bulgaria, Russia, Slovenia, Serbia/Montenegro, Turkey and Croatia adopted Thursday a declaration of the New European Theatre Action (NETA), which is a professional theatre network. NETA will promote cultural cooperation in European countries, develop theatre and cultural space, and is open to new members. It will develop activities designed to promote cultural cooperation at European level in the following areas: touring of performances, co-productions, professional development, artistic workshops, publishing, etc. NETA will request support from the ministries of culture in its member countries and will also lobby authorities for the opening of borders in order to boost artistic cooperation across the region. Headquarters of this professional theatre network will be located in Slovenia. The statutes will be adopted during the October meeting of the network, which will take place in Sarajevo. For more information please contact:

the Bucharest National Theatre at: contact@tncaragiale.ro

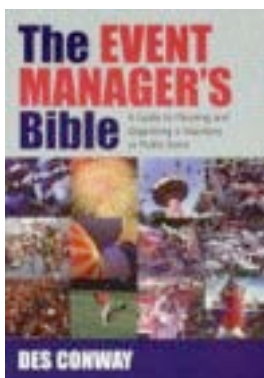
or the Slovenian National Theatre Gorica at: info@sng-ng.si

sources: <http://policiesforculture.org> , <http://www.idividi.com.mk>

BOOKS & RESOURCES

Book: The Event Manager's Bible

Author: Des Conway



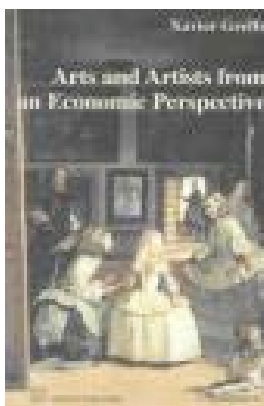
Des Conway has been involved in the organisation, planning and management of events for over 20 years. For 15 of those years he has played a growing part in the police coverage of small, medium and large events. During that time he has seen how many events have not been as successful as they could have been because the organiser failed to plan and overlooked or underestimated important things.

That's why he wrote this book - to help you make sure your event is a success.

more about: <http://www.artsmanagement.net/Books-id-592.html>

Book: Art and Artists from an Economic Perspective

Author: Xavier Greffe



There are three ways to attain an economic perspective of the arts. First, one can take standard economic tools and techniques, e.g., supply and demand analysis, and apply them to the arts. Second, one can draw lessons from the natural history of the arts and cross-examine economic orthodoxy. Third, one can attempt a stereoscopic perspective by placing both the arts and economics within a wider epistemological context. In this view, the arts become, for example, one corner of a contemporary triangle of human knowledge with the natural & engineering sciences and the humanities & social sciences constituting the remaining corners.

more about: <http://www.artsmanagement.net/Books-id-596.html>

Book: LOOKING REALITY IN THE EYE: Museums and Social Responsibility

Editors: Robert R. Janes and Gerald T. Conaty

An exclusive summary for Arts Management Network by Gerald T. Conaty

As we enter the 21st century, museums find themselves facing many challenges, not least of which is the questioning of the very *raison d'être* of these venerable institutions. Many museums are redefining themselves in an effort to ensure their survival in this new environment.

"Looking Reality in the Eye: Museums and Social Responsibility" is a collection of essays that explores institutions which have determined that they have a duty to assume a proactive role in the betterment of society. These institutions have become venues in which people can learn about themselves and about others in an immediate and relevant context. The museums range in size from the very large (Liberty Science Center) to the very small (McMullen Art Gallery at the University of Alberta Hospital) and include art galleries, human and natural history museums, science centres, and a police interpretive centre.

The outstanding feature of each institution is the extraordinary dedication of the staff. They have a vision of how their institutions can contribute to society and they are determined to make their exhibits and programs meaningful.

Details: <http://www.artsmanagement.net/Books-id-581.html>

EDUCATION & TRAINING

Seminar Series: Business & Arts South Africa, July/August 2005

Business & Arts South Africa (BASA) will be hosting a series of fundraising seminars for artists and arts organisations around the country. There will be seminars hosted in centres in all 9 provinces over a two week period, starting in Durban (25th July), East London (26th July), Cape Town (27th July), Kimberley (28th July), Bloemfontein (29th July), Nelspruit (1st August), Polokwane (3rd August), Johannesburg (4th August, a mini seminar) and Mmbatho (5th August).

The seminar will use formal presentations, do's and don'ts, exercises, teamwork, Q&A and practical examples from around the world to explain each step and reinforce the theory. The workshop aims to improve participants' understanding and knowledge of arts fundraising and sponsorship and has been formatted to allow for maximum practical benefit. The seminars will be presented by Lisa Ball Lechgar an independent writer, editor and cultural consultant. She is also the general manager of The Lebanese Association for Plastic Arts - Ashkal Alwan, which builds cultural networks across the Middle East and produces international art events.

Some information about you can get on <http://www.basa.co.za>

CONFERENCES

Review: Second World Culturelink Conference, Zagreb

source: Culturelink Network

The Second World Culturelink Conference, held in Zagreb from 9 to 12 June 2005, was attended by 150 participants from 40 countries, who represented different national and international associations, centers, cultural institutions, foundations, universities and various other organizations, or were individual Culturelink members. The Second Conference worked in three plenary sessions and one special session devoted to the Culturelink Network.

The first plenary session was devoted to globalization and the redefined roles of all actors involved in the processes of globalization in the cultural field. The first part of the session was entitled "The End of Globalization? Redefined Role of States and National Cultures. Regionalization and Decentralization. Trans-border Cooperation". Eleven speakers took the floor to discuss a number of pertinent issues that influence changes introduced and developed by globalization processes in the cultural field. Different concepts of globalization were mentioned, as well as the new tasks and roles of cultural policies in processes of decentralization and regionalization of cultural development and cultural life. As the role of the national state diminishes, local authorities and professional organizations are taking over a number of new tasks in cultural policies and cultural development. However, with the possible decline of economic and social performance of some states, the cultural policies may again become more centralized and state oriented. As globalization prompts interconnectedness among cultures and societies, many physical borders have been abolished. However, new ones are now appearing (digital divide, high individualization of cultural values, etc.), which announces the restructuring of the global cultural space.

The second part of the first plenary session was devoted to "New Actors: Local Communities, Civil Society, Professional organizations and Individuals. New Public Policies/ Cultural Policies: Developing Partnerships with Civil Society and the Private Sector. Mobility". The overview of the new actors involved in cultural life was impressive. Nine speakers presented a number of organizations, centers, or institutions involved in cultural creativity, cultural work and development of links among different spheres of

life, work and cultural creativity. Notions of "network sociality" that stands for crossing different borders all the time was mentioned, as well as the new challenges for cultural policies: recognizing the hybridism of cultural field; thinking culture in relation to new forms of citizenship; understanding the uses of culture in creating lifestyles; engaging in cultural economy; establishing 'places' in the space flows; recognizing all kinds of vernaculars, as possible challenge to creativity, etc. The role of civil societies was widely discussed, as well as their specific development in transitional countries where they may be weak, but still potentially important actor of cultural policies and cultural development. The need to start developing cultural policies as shared policies, implying state and private sectors, but also civil society was particularly stressed, and both positive and negative aspects of this approach mentioned.

More details: <http://www.culturelink.org/conf/clinkconf/clinkconfsummary.html>

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The World Culture Forum 2005

September 4-7, 2005 at Dead Sea, Jordan

The congress joins issues from cultural stakeholders worldwide with a regional agenda from the Arab World.

Digitization and new types of cultural behavior are producing dramatic structural changes to the cultural industries in general. Worldwide modernization brings cultures into confrontation in areas such as the media, tourism or migration. Today the question is: will a regressive form of globalization dominate, with market concentration and unlimited economic power of the biggest players, or can new options for all be opened up?

At the 2nd World Culture Forum in Jordan, today's key questions of culture will be addressed: cultural property rights, the dual character of cultural goods and services, distribution and dissemination channels for cultural production, cultural impact assessment, the cultural role of corporate and independent media, international processes addressing the situation of cultures, artists and cultural workers.

Digitization and new types of cultural behavior are producing dramatic structural changes, not only in the music sector. Worldwide modernization brings cultures into confrontation in areas such as the media, tourism or migration. Today the question is: will a regressive form of globalization dominate, with market concentration and unlimited economic power of the biggest players, or can new options for all be opened up?

Details: <http://www.wcfcorp.org/extendedpage.asp?ItemId=974>

Preview: Conference "CULTURAL LEARNING and CULTURAL ENTITLEMENT"

September 15-17, 2005 in Manchester UK

CATALYST brings together delegates from across Europe and other parts of the world. Its themes are CULTURAL LEARNING and CULTURAL ENTITLEMENT. CULTURAL LEARNING concerns how European citizens live and learn in a world of huge cultural variety and richness. CULTURAL ENTITLEMENT, a term of great interest in the UK, concerns the rights of citizens to have access to rich and diverse cultural activity. Catalyst is an event associated with Britain's Presidency of the European Union. Catalyst is organised by Arts Council England, Culture North West (on behalf of the Regional Cultural Consortiums England) and Euclid UK, with the support of a large number of stakeholders including the Department of Culture, Media and Sport and the North West Regional Development Agency.

Details: <http://www.catalystconference.co.uk>

Preview: American Alliance for Theatre and Education 2005 conference

July 28-31 in Chicago IL, USA

Advocating for theatre and education of the highest standards, the American Alliance for Theatre and Education (AATE) recognizes that theatre is essential in peoples' lives. AATE invites you to Chicago this summer for its national conference: "The Art of Theatre: Finding the Center/Exploring the Boundaries" and for its pre-conference "Big Shoulders/Big Dreams: Celebrating Theater Chicago Style" (July 27 and 28).

Details: <http://www.aate.com/Chicago2005/>

A complete overview to all upcoming conferences you find here:

<http://www.artsmanagement.net/Calendar-month.html>

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Editors:

Arts Management Network

Dirk Schutz & Dirk Heinze

Paul-Schneider-Str. 17, D-99423 Weimar, Germany

Phone: +49 (0) 3643 255328

Telefax: +49 (0) 3643 801765

Email: info@artsmanagement.net

Internet: <http://www.artsmanagement.net>