

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,

It is hard for us to believe that this is the 100th issue of the Arts Management Newsletter! Back in August 2001 we began our monthly information service to report on important developments in cultural management, and since then many experts in this exciting field have offered their insight into the subject, broadening its perspective in terms of praxis, research, and education. We would like to take this moment to thank all of our guest authors and correspondents, as without them it would have been impossible to have created and maintained such an international network.

We have decided to focus this jubilee issue on one continent that unfortunately receives too little attention: Africa. There are not many people from Africa who read our newsletter, and of course there are many reasons for this. First of all, it is difficult to find authors and editorial contributions from this region and therefore we have been unable to offer much to the major role players in the African cultural sector. Add to this the language barrier. In many African countries, French, alongside the regional language, is spoken, and as our web resources are provided in English and German, we have been unable to cater directly to this. Another reason lies in the fact that there is simply a lack of infrastructure, both culturally and technically. There are few festivals, as well as theatrical and musical groups, which have access to the Internet. This will have to be a goal for the years to come, and in our opinion aid organizations must focus their efforts on access to education and information.

The article by our EU correspondent Ulla-Alexandra Mattl takes a closer look at cultural partnerships and initiatives that have been established between Europe and Africa, looking into the work that has been done up until now and asking how such partnerships can be best managed in the future. Can the bolstering of cultural activities, as for example in the development of cultural tourism, help African economies to improve?

Another central theme deals with the education and training of qualified people. Because of this, the *Observatory of Cultural Policies in Africa (OCPA)* was formed in 2002. In his article, Mate Kovacs, the Research Coordinator of OCPA, explains why it is so important to find and train qualified professionals in this field on the continent.



A positive example of how this goal is being implemented is seen in an arts project, devised by the *Goethe Institute* and *InWent* and realized with the help of the *Institut für Kulturkonzepte Hamburg*. The aim of the project is to promote the build-up of an intra-African network of arts institutions and their employees, to encourage co-operation between German and African arts institutions, and to develop the skills and expertise of African arts managers by offering seminars specially tailored to the arts sector, thereby enabling arts institutions to achieve greater professionalism. You can find a portrait of this education project on page 10.

We wish you an enjoyable reading session for this special jubilee issue, as well as a happy holiday season.

Yours truly,

Dirk Heinze

Translation: Erik Dorset (www.artofrhetoric.net)

2nd Kufstein Summer School 2011



More information: summerschool@fh-kufstein.ac.at



ULLA-ALEXANDRA
MATTL

born in Finland, holds a Diploma in Photography and an MA in Finno-Ugric Languages from the Universities of Vienna, Helsinki and the Sorbonne Nouvelle in Paris. After several years "European experience" in Brussels she completed an MA in Arts Management at City University in London. She is the co-ordinator for the European Union National Institutes for Culture (EUNIC) in Brussels and also works as a Freelance Arts Manager. Her main interests lie in international cultural co-operation and cultural policy as well as project management.

European Cultural Cooperation with Africa

Initiatives are multiplying, but where are we heading?

Although Euro-ACP (African, Caribbean and Pacific) cooperation programmes and agreements with a cultural component (such as the Lomé II Convention (1984) or the Cotonou agreement (2000)) have been in place for many years, it is only during the past few years that we have seen an increased number of activities in relation to Euro-ACP cooperation in the cultural sector.

An article by Ulla-Alexandra Mattl, EU-correspondent, Brussels; Email: um@artsmanagement.net

Two major conferences with European and African leaders, artists, development specialists and civil society were organised in Brussels in 2009 and in Girona in 2010 in order to discuss the role of culture and creativity in development and decide on actions to further cultural cooperation between the two continents. The Brussels conference also involved a declaration by European and ACP artists and cultural professionals that constitutes an expression of partnership between EU institutions and civil society. Euro-African cultural cooperation is inevitably linked to development and cultural rights.

The social benefit of the arts and culture has long been known while both in Europe and especially in Africa the economic benefit has been less recognised. In developing countries the need for economic growth has of course always been in the spot light and culture has not been seen as any means to bring much relief to a bad economic climate, hence its low ranking on the priority list of national governments. However, since African nations have started to be aware of the creative industries' contribution to economic growth and governments see the importance and benefits in developing cultural tourism, the interest in culture has substantially increased and the number of initiatives to strengthen cultural activity and exchange across the African continent has multiplied.

At the same time, I have been told by many Africans that the artist is still not recognised as a serious contributor to the economy and is often regarded as a second class citizen in many African countries. One of the challenges is clearly to change this perception and to create opportunities on the ground. Another very central challenge is the African definition of culture since culture is perceived as integral to life and not necessarily as a separate sector that needs to be promoted.

An important change to cooperation programmes is the fairly recent commitment of the European Commission to the mainstreaming of culture

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which includes the systematic integration of a cultural dimension in all external and development policies and programmes. Up until recently, cultural cooperation programmes have really remained in the cultural sector, with no influence on development policies on a national or regional level. Despite the growing amount of initiatives, also following the conferences which took place in Brussels and Girona, some ACP countries still do not agree with culture being included in their national development policies and only a few countries have gone on to ask for cultural cooperation programmes and the integration of a cultural component in their cooperation agreements.

The coming into force of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2007 has also contributed to the EU addressing cultural aspects in its development policies and it can be said that EU initiatives are now increasingly in line with the provisions of the Convention. The Convention promotes international cooperation that protects cultural expressions at risk or under threat. European programmes with ACP countries include the *Cultural Industries Support Programme*, which has also established the *Observatory of Cultural Policies in Africa (OCPA)* and a pilot project with the aim to strengthen the creative industries in a number of ACP countries. In addition, there is also an *ACP Film Programme* in place as well as an *Intra ACP Programme* for the period 2010-2014, which aims at promoting knowledge transfer and the cultural industries through South-South, North-South and South-North exchanges.

The *European Commission* plays an important role for the cooperation between the two continents but the picture would be far from complete without mentioning other actors and cultural operators. An example would be the first edition of the *Euro-African Campus for Cultural Cooperation* which was held in Maputo, Mozambique, in 2009 and was organised by the *Interarts Foundation* and *OCPA*, in the framework of a cultural cooperation programme initiated in 2003. According to *Interarts*, the general aim of the Campus was to “provide a meeting, training and exchange point for cultural agents in Africa and Europe to reflect, transfer knowledge, exchange experiences and discuss possible joint activities in the field of cultural cooperation, in the broader context of the contribution of culture and cultural dialogue to sustainable development, human rights, democracy and poverty reduction.”

Another actor, the *Arterial Network*, is active across the African continent and was launched at the *4th World Summit on Arts and Culture* which took place in South Africa in 2009. It engages in a dialogue with Europe and will also be present at the *European Development Days* to take place in Brussels on 6 and 7 December 2010.

The network of *European Union National Institutes for Culture (EUNIC)* has recently taken a growing interest in the role of culture in development and also has two clusters in Africa - South Africa and Ethiopia - which are actively involved in cultural initiatives while *EUNIC* members such as the *British Council* and the

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Goethe Institute have been heading a series of cultural projects on the African continent as well as been partners in many others.

In addition to these few examples there are many more initiatives and projects in place which can unfortunately not be discussed in this instance. While this article is only a brief summary of the number of initiatives taking place between the EU and Africa (or ACP countries), the substantial and positive development with regard to the role of culture in Euro-African cooperation and relations has been illustrated, including both *European Commission* engagement and NGOs, cultural organisations as well as networks working internationally; still, many challenges remain to be tackled. The introduction of culture as an additional pillar of the *Millennium Development Goals (MDG)* would give culture the attention and official status it really deserves and would underline its role in development while cultural development should also be mentioned in its own right.

The establishment of the *European External Action Service (EEAS)*, which will be composed by both *European Commission* and staff from the EU member states, will most likely also include a cultural component which will extend the Commission's competencies on the ground in ACP countries and around the world. The nature of this cultural component as well as the likely impact of the *EEAS* on cooperation initiatives and programmes is of course still to be seen.

However, despite all the positive development in recent years which to our delight is set to continue and hopefully flourish during the coming years, many problems and challenges in Euro-African cooperation still remain to be addressed. There is for instance the strong need to strengthen and formalise networks and platforms as well as addressing practical issues such as visa legislation for artists, further encouraging mobility, providing more training and education, encouraging research in the context of Euro-African cultural cooperation as well as capacity building within the cultural sector. Despite the work of the *Arterial Network* for example, which has established an African-wide network of journalists who report on the cultural sector, there is still a very obvious lack of information available to Africans about opportunities and cultural policies but also information that helps Europeans to better understand African culture and life. There is a need for visibility of examples of successful projects and sharing of best practices across the arts as well as cultural and creative industries in ACP countries.

SIDE STEPS

www.acpcultures.eu

www.interarts.net/en/encurso.php

www.arterialnetwork.org

MÁTÉ KOVÁCS

was in charge of programmes relating to cultural policies and cultural development in UNESCO between 1980 and 2001. Since his retirement from UNESCO (April 2001), he has been working as a consultant in cultural policies and as the research co-ordinator of the Observatory of Cultural Policies in Africa (OCPA, Maputo).

Training in Cultural Policies and Management in Africa

Cultures in Africa are undergoing rapid transformation in the context of serious persisting development problems, globalization and the rapidly spreading ICT. These major processes very strongly affect the cultural life and creativity in African societies. Heavy threats also weigh on the rich diversity of local cultures, oral traditions and languages as well as on the African heritage.

An overview by Máté Kovács, Research Co-ordinator, *Observatory of Cultural Policies in Africa* (OCPA), Maputo

If African cultures are to meet these challenges and play a dynamic role in regional development, cultural life and creativity should be preserved and developed through coherent and efficient cultural policies harmonized with national and regional development strategies as proposed by the *Charter for the African Cultural Renaissance* (African Union, 2006) or the *Plan of Action on the Cultural and Creative Industries in Africa* (Algiers, 2008).

However, most of the African countries are not presently in a position to face efficiently this challenging task. One of the main reasons of this situation is the lack of specialized personnel. This situation is prevailing in the continent countries in spite of the encouraging recent development of the African training opportunities, training and infrastructures limit considerably the effectiveness of the public policies.

In fact as it was reported in a study carried by the *Regional Centre for Cultural Action* (CRAC, Lome) for UNESCO in 2002 in most countries of the African continent the training of specialists in cultural policy, cultural development and cultural management is still insufficiently developed or non-existent.

The findings of this study were further on discussed by an expert meeting organized in December 2002 in Nairobi and complemented in a report *Training of Cultural Development Personnel in Africa* produced by the *Observatory of Cultural Policies in Africa* (OCPA, Maputo) in 2005.

A more comprehensive and up-dated picture of the situation was established in 2007 in the framework of an inquiry carried out in view of a *Directory of African Cultural Administration Training Centres* by OCPA for the UNESCO and ENCATC.

The inquiry permitted to collect information on 66 institutions and programmes (in comparison only 22 were identified in 2002) providing training in the field of cultural administration and management. It is evident that

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the data collected is not exhaustive. Unhappily several institutions concerned have not provided any data about their activities.

Among the institutions identified there are some, such as the *Regional Centre for Cultural Action* (CRAC, Lomé, Togo), wholly specialized in this field, several of them have a section or department dedicated to this type of training (for example university faculties), finally others that periodically or occasionally organize training programmes among other activities.

The majority of the training programmes are organized by public institutions or universities. Many training opportunities are offered in the framework of regional and international programmes supported by international partners.

The training programmes are ranging a lot as to their duration or their regularity. (from 2 to 5-year regular higher education diploma courses to occasional one-week courses).

The geographical distribution is also very unbalanced. In some 30 African countries apparently there is no training in cultural administration and management. Among the 66 institutions identified 16 are based in South Africa, the other 50 are run in some 20 countries or in the framework of international programmes supported by international partners such as the *Organisation internationale de la Francophonie*, UNESCO or foreign cultural centres.

As to the focus areas, cultural (or arts) administration and management (including heritage management) is mentioned by 52 organizations, cultural development (including cultural animation) by 34 of them, cultural policy by 13 centres and other special subjects are mentioned in 33 cases. A great part of the training programmes are focussing on arts management or on heritage management. Among training programmes identified since 2007 mention should be made of the *Institute for the Arts and Culture* (ISARC, Maputo, Mozambique), the *Arterial Network* (Cape Town) and the *Centre of Interdisciplinary Studies on Cultural Rights* (University of Nouakchott, Mauritania) developing specialized training modules respectively on cultural policy, cultural journalism and on cultural rights.

In a short overview it is not possible to give more details about the profile of the existing institutions, it seems however useful to make a brief presentation of two representative regional structures and give some quantitative indications that can illustrate the impact that their training can have in African countries.

The *School of African Heritage* (Ecole du Patrimoine Africain, EPA - PREMA), established in 1998 in Porto-Novo, Benin is an international non-governmental organisation which functions as a postgraduate university institution, specialised in the preservation and promotion of both tangible and intangible cultural heritage. It trains heritage professionals from 26 sub-Saharan African countries. It also provides services in the area of the safeguarding and en-

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hancement of African cultural heritage. Since its creation, EPA has trained more than 600 African heritage professionals, mounted 3 exhibitions, organised an international conference, published 25 reports, produces a newsletter, realized among others a tourism guide and 8 Web sites, and carried out 4 surveys.

The *Regional Center of Cultural Action (Centre Régional d'Action Culturelle, CRAC, Lome, Togo)*, established in 1976 in Lome, Togo, is an intergovernmental institution. This institution of higher education training and research provides training for senior managers and officers in the field of cultural policies and cultural development for twenty African states. The training activities are conducted in the form of lectures, practical work, tutorials, workshops, action research, study tours and research in Togo and abroad, namely in the neighboring countries, internship opportunities; situational professional field, participation in conferences, seminars, organization and animation cultural events, publications, etc. The two-year program includes core courses in 1st year and two courses of specialization in second year in A) Administration, political and cultural cooperation, and B) Entrepreneurship and Cultural Management. Since its creation, the CRAC has trained over 500 specialists.

In summary we think that the trends show that, in spite of the existing problems, training in cultural policy and management is progressing and gaining a greater recognition at the level of the public authorities that realize more and more the importance of the cultural and creative sector for Africa's social and economic development.

As it appeared in the conclusions of the Workshop on Training of Cultural Development personnel organized in the framework the *1st Euro African Campus of Cultural Co-operation (Interarts Foundation/OCPA/Spanish Agency of International Co-operation for Development, Maputo, 2009)* attended by some 200 delegates, further effort should be undertaken with a view to improve the present situation, namely through

- the strengthening of existing structures and creating new training centres at the national and regional levels;
- the organization of regional meetings for the African cultural policy and management training centres for discussing common concerns and possible joint projects;
- the launching of a regional information and co-operation network in Africa with a focal point for its co-ordination;
- the development of a regional programme and manual for training and capacity building in cultural policy and management;
- the organization of training of trainers courses (in French, English, Portuguese and Arabic);

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- the development of a South-North twinning system for sharing experience and pooling expertise and promoting exchanges between student and lecturers. ¶

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Creative stimuli were flowing

Advanced Training Programme for Cultural Managers in Africa

In 2009 and 2010, the Goethe-Institut, in collaboration with InWent, conducted the first advanced training programme for cultural managers from 13 African countries. The project aims to advance the professional skills of people working in the cultural sector, to establish a sustainable inner-African network of cultural institutions and to promote cooperation between African and German cultural institutions.

“The course is just what I’ve needed for a while. Not knowing how to approach partners made it difficult for me to organize events professionally. Now, I have established contacts with both African and German institutions with whom I can work.” The words of Alemayehu Seife-Selassie from Creative Power Printing and Manufacturing in Addis Ababa, Ethiopia following the course reveal the significance the Goethe-Institut project had and continues to have for participants.



After an initial workshop in autumn 2008 in Munich, the second phase of the project was begun in March of 2009. The participants – producers, curators and employees of cultural institutions with several years of experience – took

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part in a four-week advanced training course on topics such as project management, marketing, fundraising and public relations in Berlin. In order to be able to communicate in Germany, the cultural managers previously took part in language courses offered by *Goethe-Institut* in their home countries.

Following the course, the participants worked as guests at cultural institutions such as the *House of World Cultures*, the theatre *Hebbel am Ufer*, the *Pasinger Fabrik* in Munich and the *Centre for Art and Media (ZKM)* in Karlsruhe. After returning home, the cultural managers began planning their own projects, often in cooperation with the local *Goethe Instituts* – the starting point for potential co-productions and long-term connections between the cultural institutions in Africa and Germany. The first follow-up projects that developed out of the internships have already been launched, for instance *Renaissance Fashion*, a fashion show held in an old coffee warehouse in Addis Ababa, an alliance with the *Muffatwerk* in Munich and a joint children's circus project between *ufa-Fabrik* Berlin and the *Parapanda Theatre* in Dar es Salaam, Tanzania.

Creative stimuli were flowing in multiple directions: between the African and German cultural scenes, but also within Africa. Thus the project is a role model for the work of the *Goethe-Institut* on the neighbouring continent: "To promote cultural processes, to develop cooperative art productions that are not only shown in African countries but also in Europe, whether as joint European-African or purely African co-productions, that is what our commitment in Africa aims at," stresses Hans-Georg Knopp, General Secretary of *Goethe-Institut*. The advanced training programme will continue in 2011-2012.

The programme was organized in cooperation with InWEnt - Capacity Building International. The specialized partner for the course held in Berlin: *Institut für Kulturkonzepte Hamburg e.V.*

For additional information on the advanced training programme contact:

Imke Grimmer, *Goethe-Institut Zentrale*
Project Manager "Culture and Development"

Tel.: +49 89 15921 415, Email: grimmer@goethe.de

Henrike Grohs

Goethe-Institut Johannesburg

Project Manager "Culture and Development" Sub-Sahara Africa

Tel.: + 27 11 4423232, Email: ke@johannesburg.goethe.org

Kinshasa Symphony

A three-way perspective

"Kinshasa Symphony" shows how people living in one of the most chaotic cities in the world have managed to forge one of the most complex systems of human cooperation ever invented: a symphony orchestra. It is a film about the Congo, about the people of Kinshasa and about music.

The City: Kinshasa

One of the youngest, biggest, most chaotic cities in the world. One of the fastest growing megacities, a veritable Moloch. Poet Thierry Mayamba Nlandu describes the city as "beyond chaos". He should know. He is a genuine "Kinois", an inhabitant of Kinshasa.



The People: Various "Kinois"

Among the people guiding us through the city are bread salesgirl Chantal Ikina, electrician and hairdresser Joseph, artisan Albert Matubenza and preacher Armand Diangienda. What they all have in common is their love of music. Chantal and Joseph are violinists, Albert can play all string instruments as well as the guitar and Armand is the conductor

The Music: "L'Orchestere Symphonique Kimbanguiste"

The tortuous paths of these "Kinois" through the different worlds of the city converge at the rehearsal venue of the only symphony orchestra not only in Kinshasa or the Congo, but in all sub-Saharan Africa.

Chantal, Joseph, Albert, Armand and the orchestra have allowed us to accompany them with the camera wherever they go. The time we allow our-

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selves to get to know one another, the intensity of these encounters and the love of classical music we all share enable us to paint a fascinating picture of the lives of people in the present-day Congo. It is a film about a city in Africa, its citizens – and the music they perform: Handel, Verdi, Beethoven.

Kinshasa Symphony shows Kinshasa in all its diversity, speed, colour, vitality and energy. The sound of this city and its orchestra is conveyed by a sonic design that blends the music with the atmosphere of Kinshasa.

For many years this was not only a very difficult undertaking, it was officially prohibited. Dictator Mobutu did all he could to prevent the world from witnessing the decay of his country. This is why the only pictures we have of the Congo, to the extent that they exist at all, come from news reports. “Kinshasa Symphony” paints a very different picture of the Congo.



The orchestra’s collective music-making, the rehearsals and the concerts they lead up to show our protagonists in the company of over two hundred other “Kinois”. The results are magnificent and inspiring images of the courage and determination with which Congolese civic society sets out to free itself from a vicious circle of colonial oppression, tyranny, poverty and war that has had them in its grip for decades.

The *Orchestre Symphonique Kimbanguiste* has been in existence for fifteen years. Initially a few dozen music-loving amateurs shared the few instruments they had at their disposal. Rehearsals were organised in shifts so that everyone could have a turn. Today there are over two hundred musicians on the platform when the “OSK” gives a concert.

Most of them are still self-taught amateurs. Even for those fortunate enough to have trained for a profession and found a halfway regular job, everyday life in the metropolis of Kinshasa with its eight million citizens is a constant struggle for survival. For many the working day begins at six in the morning,

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frequently a great deal earlier for the ones who cannot afford to share a taxi and have to walk miles to get to their workplaces. Despite this they attend the rehearsals that go on until well into the night, practically every day. A staggering example of discipline and enthusiasm.

In the meantime some of the orchestra's repair artists have a whole collection of self-devised and self-built tools that they need to mend instruments. Their methods are as unorthodox as they are effective. Other members of the orchestra make their concert attire themselves, procure the sheet music required and make sure that the children are fed and looked after during the long evening rehearsals.

Armand Diangienda is the founder and conductor of the OSK. He is the grandson of Simon Kimbangu, a martyr greatly revered in the Congo for opposing the Belgian colonists and establishing his own church: the Kimbanguists. Armand plays the cello and is also a composer: "Music often helps me to think straight and plan my life," he says. "And even though the rehearsals are often uphill work with little immediately appreciable progress, making music together is a compensation for lots of problems."

"Kinshasa Symphony" received the Audience Award at "Festival des Deutschen Films"

SIDE STEPS

www.kinshasa-symphony.com

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... Kinshasa Symphony

**SUBJECT: YOU'RE INVITED TO:
TO CULTURE WITH LOVE. MANAGEMENT**

2ND INTERNATIONAL WORKSHOP
FOR EUROPEAN YOUNG PROFESSIONALS
AND STUDENTS WORKING IN THE FIELD
OF ARTS AND CULTURE.

AT: UNIVERSITY OF APPLIED SCIENCES, POTSDAM, DE

DATE: DECEMBER 13TH — 16TH, 2011

To Culture With Love. Management is an event created by young European enthusiasts, working in the field of arts and culture. Key words of the 2nd workshop are "future" and "new". We are going **TO DISCUSS FUTURE WORKING CONDITIONS IN THE FIELD:** new working environments, new modes of payment, new copyrights forms etc.

We are approaching the subject through informal learning methods, small management and artistic workshops. During the whole event we will provide rooms for the participants to currently create their own forums, a Bar Camp. As an open connection point between all those different programme elements we will offer a temporary Co-working Space, which works as a meeting-point, a project lab and the creative heart of the event.

The project is produced by an international group of young professionals and students from Finland, Czech Republic, Germany and England.

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BEGINNING OF DECEMBER! GET IN TOUCH.**

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Project lead: Facetten der Kulturarbeit e. V.

[fa'setp]

In close cooperation with the degree programme "Cultural Work and Arts Management" of the University of Applied Sciences Potsdam and the student board ASTA at the University of Applied Sciences Potsdam.



Imprint

ARTS MANAGEMENT NETWORK

Kulturmanagement Network Dirk Schütz & Dirk Heinze GbR

PF 1198 · D-99409 Weimar

Amalienstr. 15 · D-99423 Weimar

Phone +49 (0) 3643.494.869

Fax +49 (0) 3643.801.765

office@artsmanagement.net

www.artsmanagement.net

Skype: kulturmanagement

Twitter: www.twitter.com/amnweimar

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