

# 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,

this edition of our *Arts Management Newsletter* want to call your attention at the exciting developments in the Arab region. The political upheavals have a big influence especially for the artistic life. Art expert Doerthe Ramin has visited *Art Dubai 2011* to learn more about the current discussions, the market and the trends. We have decided to organize a special topic for the Arab region, which will be published in August 2011. Please feel invited to give your own proposals and articles.

A lot of arts managers these days deal with new approaches in visitor studies and arts education. This is the case in particular for the museum sector. Read the review on a museologic seminar in Munich, written by Pat Munro, which shows the broad spectrum of the forms and methods of visitor studies and evaluation.

In our city Weimar, at the end of next month, a European conference for contemporary music will taking place. The motto of *artmusfair.Education* is: "New Music for New Audiences". We spoke with the organizers of the conference, Prof. Helmut Erdmann and Frank Stahmer, about concepts and strategies of how to educate future audiences for contemporary music.

At this year's *SHOWTECH* will attract the entire stage and event technology industry in Berlin. The program will be more varied, up-to-date and international than before. The range is from restoration or new construction projects in China, Russia or Oman to themes related to energy efficiency and sustainability in stage technology through to safety on and behind the stage. In this newsletter, you can take a preview on *SHOWTECH 2011*.

We hope you will enjoy this issue and share it among your colleagues.

Yours,

Dirk Heinze & Dirk Schütz, Weimar



DOERTHE RAMIN



Since founding the agency *kunstkommunikation\** 2002 in Berlin, now located in Cologne, she is involved in art sponsoring and marketing. She was one of the partners running the *Kultursponsoring-Gipfel* (2004-2008), which focused on cultural sponsoring in the German speaking countries. Next to this important approach she advises cultural institutions in art sponsoring and marketing, builds up sponsoring departments and finds new ideas to market culture. She worked in and for companies like e.g. Deutsche Bank AG, Sun Microsystems and EXPO2000 as well as for orchestras, choirs and museums.

## Art Dubai 2011

### *Jubilee over Jubilee*

An article by Doerthe Ramin, Cologne, Germany

On the occasion of the fifth edition of *Art Dubai* (15-19 March 2011) at the luxurious home of the Madinat Jumeirah one could get an informative and broad view over the art scene of the MENASA region. With 81 galleries attending it was the largest edition since its premiere and it showed finally in its sales and increased visitor numbers.

The opulent programme set up around the fair including *Global art Forum 5*, the art prizes and all the events in the region like 'Edge of Arabia' turned out to be a well thought support for the fair. For western visitors this seems to be normal but here in the MENASA region with such a young art fair it has a different meaning. The whole process around producing art and collecting it needs to be supported and educated. There are exceptions and brilliant movements, but for the majority there is still left a wonderful way to explore.





## Trends

### ... Art Dubai

The new fair director Antonia Carver is keen on *Art Dubai* being known „as a company which works with galleries in a constructive and personal way“.<sup>1</sup> And that could be felt with the diversity of the origin of the galleries (34 countries from all continents), 31 newcomers at *Art Dubai* and last but not least the content.

Interesting is the fact that most of the galleries offer at least one artist of the region and they all sold well. That is not as usual in the ‚western‘ market. But everyone visiting *Art Dubai* and the regional art offers is well advised to leave its ‚western view‘ at home. Looking back 20 years and comparing what has happened since leads to the comprehension that there is great potential and it is just a question of time and continuous commitment to the arts. The picture of the visitors seems to be dominated by Experts, museums but few locals. The task might be to draw the attention of more locals stronger to the fine arts world. „Art Dubai has been really successful for us,“ said Paola Weiss of BISCHOFF/WEISS (London). „I‘ve noticed that there is now a solid Middle Eastern collector base, which has grown immensely over the past two years and now stands out to me. In general people seem more interested in collecting. Furthermore, arts patronage has really started to show.“

Walking through the aisles one could not miss that there is a shift going on in the Arab world. Many artists were repainting their countries political situation. The confrontation in the single countries was taken into the fair. Visitors were more or less forced to concern themselves with the changes just happened (e.g. Tunisia) or being in process (e.g. Libya, Bahrain). The Tunisian Gallery Marsa displayed a work by Patricia Tiki, who photographed a street scene during the protests. Moroccan born Zakaria Ramhani (*Artspace*, Dubai) put up Hosni Mubarak’s portrait that was being taken off the ground. The ‚I like‘ button of Facebook on the bottom indicated the folks’ agreement.

Not only *Art Dubai* celebrated a jubilee furthermore the 10th *Sharjah Biennial*, the 5th anniversary of *Abu Dhabi Culture & Heritage* with an exhibition of Hassan Sharif curated by Catherine David and Mohammad Kazem took place at the same time. As well the opening of the *Mathaf Arab Museum of Modern Art*.

### Surrounding

Looking at some of the activities around *Art Dubai*:

**Abraaj Capital Prize:** It is the financially best fitted art prize: 1 million USD

The 2011 winner artworks by Hamra Abbas (*Woman in Black*), Jananne Al-Ani (*Shadow Sites II*), Shezad Dawood (*New Dream machine Project*), Nadia Kaabi-Linke (*Flying Carpets*) and Timo Nasseri (*Gon*) were exhibited on the fair ground. Visitors were offered to vote for their favourite piece.

[www.abraajcapitalartprize.com](http://www.abraajcapitalartprize.com)

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<sup>1</sup> daily canvas, 15 March 2011, issue 1, Art Dubai, page 1



### ... Art Dubai

**Art Buses:** Buses organized by a non Art Dubai organization which drives the visitors to galleries, the *Sharjah biennial*, exhibitions and so on during *Art Dubai*. The busses are featured with exclusive artworks by three Emirati artists, who have specially be commissioned by the *Dubai Culture and Arts Authority* in association with *ArtintheCity*.

**Art Park:** It is a space in the car park of the Jumeirah Madinat with direct access from the fair. Driving arrows add their own input to the contrary environment to the art fair. Talks with and by artists and curators are offered as well as videos (*Bidoum Videos*). The special relaxing taste comes in with the bar and the tabletop football.

**EMIRATES Art Prize:** The three winners were presented at the fair grounds with their art works. Next to a 5.000 USD cheque, the exhibition at *Art Dubai* their art works are reproduced on the airlines frequent flyer programme cards for a year. Winners 2011 are Nedim Kufi (Iraq), Amir Vafaei (Iran), Kam-biz Sabri (Iran). [www.ourfutureartists.com](http://www.ourfutureartists.com)

**Global Art Forum\_5:** For the first time the Forum was extended over the whole region and started off at Doha 14 March 2011. ,In 2011, the *Global Art Forum\_5* looks at how a changed world has changed audiences for contemporary art.' Next to talks, discussions and practical workshops on the tow main subjects a) Fascination – How Art met Fashion and b) Disappointment Management there is one more activity which is very much far sighted: FORUM FELLOWS. This fellowship programme was launched in 2011 and is set up with the intend to form a future „think tank“ for the arts in the region. The six chosen participants were invited to engage with all aspects of the fair and what was happening around it.

**MARKER:** By invitation five project stands were placed between the gallery booths. They were curated by Nav Haq and are concepts of artists that have not been exhibiting at an art fair so far. As they were all spread among the art fair the voyage of discovery is like an exciting search. Hopefully to be continued next year!

**The Sheikha Manal Young Artist Award:** In its fifth year the award shows a tremendous success. It aims to enrich the local cultural environment by the broad range of art directions like Photography, Fine Art and Multi Media. Involving the public plays an important role here as well. The public is called to chose their favorite piece. Nevertheless a professional jury picks the winners, which are awarded with a cheque. [www.youngartistaward.ae](http://www.youngartistaward.ae)

### Setting up infrastructure

A fully functioning art scene like any other business needs a well working and extensively networking community to ,guaranty' its own existence and developement. And this is what the MENASA region should extend and set up to enhance a more compact and solid based art scene. This could turn out -



... Art Dubai

looking at the political, economical and sociocultural situation – as a tough job. If one looks closely to the countries it is obvious that the focus needs to be set differently.

Qatar for instance is moving forward in huge steps after founding *Qatar Foundation*, setting up *mathaf Arab Museum of Modern Art* and now as announced during *Art Dubai* building up an art quarter it is setting a benchmark.

In the UAE there are art schools, various supporting 'institutions' like *tashkeel* ([www.tashkeel.org](http://www.tashkeel.org)), where artists are offered to rent a working space for a certain time, *Barjeel Foundation* and *Farjam Collection* -to name just a few- broaden the peoples' horizon and offer education to interested parties. Furthermore the gallery scene is attracting more galleries from the region as well as from abroad.

Also there are countries where the artists have no professional address to go to and either need to develop their Œuvre as autodidacts or travel abroad to follow their studies.

Following the press also guides one to the conclusion that there is more a describing rather than critical view towards the arts. Criticism does not necessarily mean to 'destroy' artists' works. It rather looks at the weak or strong sides of an oeuvre or exhibition so everyone visiting is free to take the one or other look at it or find its own. Criticism is important to drive a movement, direction, scene and should be looked at as a tool of further development.

SIDE STEPS

Get a lively view of the fair under: [www.artdubai.ae/live/](http://www.artdubai.ae/live/)

Art Dubai: [www.artdubai.ae/index.php](http://www.artdubai.ae/index.php)

IkonoMenasa TV: [www.ikono.tv](http://www.ikono.tv)

Sharjah Biennale: [www.sharjahbiennial.org](http://www.sharjahbiennial.org)

P.S. Arts Management Network will bring out an newsletter edition dedicated to the MENASA region August 2011 with interviews, information on artists, galleries and exhibitions.¶





**PATRICIA MUNRO**

*After receiving a BA in Humanities from Swarthmore College (Pennsylvania),*

*Patricia was awarded a Fulbright Scholarship in Latin America. She continued her studies at George Washington University, where she received an MA in Museum Studies with a concentration in Management. Patricia heads the consulting company zephyrus – Bringing people and ideas together. ([www.zephyrus.net](http://www.zephyrus.net)).*

*She is co-author of a German language book on the use of evaluation “Wegweiser Evaluation” and founding member of World Café Europe e.V.).*

## All visitors aboard!

### *Visitor studies as the foundation to create visitor-oriented museums*

The beautifully renovated facilities of the *Palais Pinakothek* in Munich, Germany initiated this year’s series of museological seminars offered by the *Museumsakademie Joanneum*. By choosing the topic of visitor studies and evaluation for this first seminar of 2011, the team of the *Museumsakademie* emphasized the importance of these strategic methods for both museum directors and their senior staff to create a quality visitor experience in their institutions.

The large number of seminar participants (55) reflected the great interest in this subject. Representatives from museums, science centers and universities as well as consultants in the field came from Germany, Switzerland, Austria and Great Britain. This participant mix enabled a discussion about the use of visitor studies and evaluation from a truly European perspective.

The seminar “All visitors on board!” introduced the broad spectrum of the forms and methods of visitor studies and evaluation. A series of presentations and two participatory workshops addressed not only the theoretical approach to the subject but also highlighted case studies of its use in a variety of institutions. This rich mixture of presentations provided much food-for-thought to address the question: How can the most appropriate form of visitor studies and/or evaluation for a specific project be chosen?

As an introduction to his presentation, Prof. Dr. Hans-Joachim Klein (Museum Consultant, Karlsruhe) outlined the evolution of the use of visitor studies/evaluation since the beginning of the 20th century. Through the examples of the early pioneers from USA, Canada and Germany, he illustrated the development of this area of research. In addition, Prof. Dr. Klein described the “new wave” of visitor studies/evaluation which began in the Anglo-Saxon world in the early 1970s which inspired a emerging group of German researchers in the 1980s. The influence of this “wave” can still be recognized in the German speaking world today. After his historical overview of the development of the field of visitor studies/evaluation, Prof. Dr. Klein provided a general introduction to the classical forms of evaluation – front-end evaluation, formative evaluation, summative evaluation as well as other variations.

The next presentations were dedicated to exploring a specific aspect of visitor studies and evaluation. Both the questions and ensuing discussion after these presentations characterized the on-going challenge to effectively communicate a deeper understanding the strategic nature, differences, strengths and use of the various forms and methods of visitor research and evaluation.

Dietmar Kepplinger ([www.kondeor.at](http://www.kondeor.at)) reflected about the factors which define an effective visitor studies effort and provided both a concise and clear overview of the planning process and selection of the appropriate methodolo-

Conferences

... All visitors aboard!

Irene Knava ([www.audiencing.net/audiencing/](http://www.audiencing.net/audiencing/)) spoke about the importance of using qualitative methods for visitor studies. She emphasized the practical use of this feedback for an institution to better understand its audience. In addition, Ms. Knava encouraged the participants to consider the use of less formal instruments which are “small but effective” to inform an institution’s on-going efforts. Recognizing the increasing importance of the role of both learning and the quality of the visitor experience in leisure settings like museums, Anke Schwarzwälder ([www.blackforesters.com](http://www.blackforesters.com)) described the use of a methodological instrument which enables both cognitive and affective factors to be measured through a series of objective criteria.



Both Sofie Davis and Nora Wegner used project case studies to build upon Prof. Dr. Klein’s general introduction to the various forms and methods of evaluation. Ms. Wegner ([www.evaluation-wegner.de](http://www.evaluation-wegner.de)) introduced front-end evaluation through two examples. One described the use of front-end evaluation to up-date a permanent exhibition while the second example illustrated its use to optimize the labelling in an exhibition. Both examples demonstrated the value of including visitor feedback early in the exhibition planning and development process. Through its invitation to Sophie Davis from the *Science Museum London*, the *Museumsakademie* brought the lively visitor studies/evaluation scene from Great Britain into the discussion. For decades, the *Science Museum London* has been an advocate for the use of audience research and evaluation to inform the development of its exhibition and programs. Ms. Davis is a member of the Audience Research and Advocacy Unit of the Science Museum. This institution values the strategic use of audience research and evaluation for the concept development, design and optimization of their exhibitions, programs as well as the overall visitor experience.

## Conferences

### ... All visitors aboard!

([www.sciencemuseum.org.uk](http://www.sciencemuseum.org.uk)) These offerings are designed to combine both engaging learning and a quality visitor experience for a variety of target audiences. Ms. Davis used a case study from the Science Museum to describe the role of the “Audience Research Team” and its process for the development of new exhibitions, programs and projects. In addition, she discussed the importance of this research to foster “Life Enhancing Experiences” for visitors to the Science Museum.

Two examples of the use of visitor studies from in the city of Munich, Germany provided additional opportunity for reflection. One presentation discussed the use of audience research to inform the development of an “Art District” or *Kunstareal* centered around three major museums known as the “Pinakotheken” galleries: *Alte Pinakothek*, *Neue Pinakothek* and *Pinakothek der Moderne* (<http://en.wikipedia.org/wiki/Kunstareal>). The second case study was a student project from the *Ludwigs-Maximilian University (LMU)* which designed and carried out an audience research project with selected cultural institutions in Munich and its environs.

Two participatory workshops were held at the end of the seminar. In their workshop, Sofie Davis and Heather Featherstone addressed the use of qualitative evaluation methods such as visitor observation/tracking, accompanied museum visits and focus groups. Moderated by Irene Knava, the second workshop explored the potential of visitor research for the on-going development of the “Art District” or *Kunstareal* in the city of Munich. At the end of this workshop, Ute Marxreiter, Director of the Visitor Services and Art Interpretation of the *Pinakothek der Moderne* and Susanne Schaubek of the Architectural Faculty of the *Technical University of Munich* reflected upon the thoughts and comments from the workshop discussions.

Last but not least, two networks were introduced which were established to connect institutions, visitor studies practitioners and evaluators to foster professional exchange in the field. Heather Featherstone, Chair of the Visitor Studies Group Committee described the activities of this professional group to foster “Best Practice” ([www.visitors.org.uk](http://www.visitors.org.uk)). An emerging network in Germany was introduced by Björn Neuhaus, coordinator of the Working Group Museum Evaluation of the Association for Evaluation in Germany (*DeGEval*) (<http://museumsevaluation.net>).

After the presentations, a great deal of questions were raised from the participants and lively discussions followed. Topics of interest ranged from explanations of specific aspects of visitor research and evaluation, the on-going challenge to get visitor research and evaluation funded to the acceptance of the importance these strategic processes by the leaders and organizational cultures of museums. The “Reader” with selected articles about visitor research and evaluation which was provided to all the seminar participants provided additional food-for-thought for the participant’s work upon return to their museums.



## Conferences

### ... All visitors aboard!

By offering this seminar, the *Museumsakademie* provided important advocacy for the use and continual development of the use of visitor research and evaluation in museums and related cultural institutions in the German-speaking countries. Most importantly, it provided the platform for a growing network of interested professionals who are interested in visitor research and evaluation as well as those who are already working in this field. A continuation of a seminar dedicated to visitor research and evaluation is already in the planning process for 2012.

### SIDE STEP

More about the *Museumsakademie Joanneum* and its innovative forms of museological education and training programs can be read in English under <http://bit.ly/Museumsakademie>

## Advertiser

### **BNU – HKBU UNITED INTERNATIONAL COLLEGE IN ZHUHAI**

United International College (UIC), located in Zhuhai and founded jointly by Beijing Normal University and Hong Kong Baptist University, is the first full-scale collaboration between academic institutions from both mainland China and Hong Kong. Based on holistic development approach, UIC aims to produce graduates with an international perspective, who are fluent in both English and Chinese, and who have knowledge and experience of China, Hong Kong and the world at large. The College now invites applications for the following positions which are expected to be filled in September 2011.

#### **Professor/Associate Prof./Assistant Prof. in Cultural Industries Management**

Candidates with teaching interest in the following subjects: Introduction to Cultural Industries in Chinese Cities, Cultural Industries Management, Cultural Economy and Cultural Development, Cultural Policy and Decision, International Cultural Trade, Basic Studies in Spatial Design, Principles of Exhibition Design, Present State of Arts, Concepts in Contemporary Arts, Artistic Creativity and Aesthetics, International Advertising.

#### **Appointment Terms**

Appointment to these positions will initially be made on a fixed-term contract of two years. Commencing salaries will be commensurate with qualifications and experience. Benefits include medical insurance and housing allowance. Re-appointment after the first contract is subject to mutual agreement.

#### **Application Procedures**

To submit applications, please register with our online recruitment website at <http://ehr.uic.edu.hk/recruitmentsite/public>. You could also apply online in your area of interests. If you have difficulties in visiting above website, please send your curriculum vitae to [recruit@uic.edu.hk](mailto:recruit@uic.edu.hk). The [Application Form for Teaching Positions at UIC] can be downloaded from <http://uic.edu.hk/jobs>. The College reserves the right not to fill the positions, or to extend the search until suitable candidates are found or to make an appointment by invitation.

**Closing Date of Application:** 30th of April, 2011



## New Music - New Audiences

*An interview with Prof. Helmut Erdmann and Frank Stahmer, organizers of the European Conference for Contemporary Music artmusfair*

**AMN:** Prof. Erdmann, Mr. Stahmer, you are organising ARTMUSFAIR. What are the goals of this project?

**Erdmann:** The artmusfair is a project that was initiated by the *European Composers Forum*, the European network of today 30 composer societies representing art & contemporary classical composers across the continent. The project was premiered in Helsinki in 2008 during the *Nordic Music Days*, then moved to Glasgow in 2009; in 2010 it was held during the *Warsaw Autumn* in the Polish capital. This year, we present the first edition with a special focus on the education of contemporary music here in Weimar/Germany.

**Stahmer:** Every year the *artmusfair* had a particular motto of special interest to the contemporary music scene. It is designed as a get-together and meeting-point for everybody who is professionally involved in contemporary music – whether it is a composer, a musician, a festival manager, a musicologist, or a student – you name it. The main goal is to bring hot topics onto round tables. Secondly, project stages and the exhibition present best practice examples from across Europe that all participants can share with each other in order to receive new input, new contacts, new and international partners for their projects, etc. And this worked out quite well: A considerable number of participants have returned each year and have outlined the benefit that they received on *artmusfair*.

**Erdmann:** And not to forget, the *artmusfair* is always connected to contemporary music activities that run in parallel, a music festival for instance, and our partners are our local or national members, the composer societies. This also guarantees that the music creators, the composers, are a central target group participating at *artmusfair*.

**AMN:** This year the conference will be held from 28th April to May 1st in Weimar, a town which is more famous for the tradition of classical music by Wagner or Liszt, but less for contemporary music. Why you have chosen this town and what are your expectations for the event?

**Erdmann:** Our partner, the *via nova - association for contemporary music* in Weimar, which is also adjoined with the *German Composer Society*, holds the 12th Festival for Contemporary Music in Weimar also at the end of April. And this year, Weimar and the music world celebrate Franz Liszt's 200th anniversary. Liszt was not only an outstanding pianist and composer, he is also well acknow-



... *artmusfair*

ledged for his concepts of renewal in music, performance, music presentation as well as music teaching. This goes very well along with our motto this year: “New Music for New Audiences”. We focus on concepts and strategies of how to educate future audiences for contemporary music, new music that is composed today AND tomorrow. And future audiences begin in Kindergarten and in schools, yet models and methods of contemporary music learning shall not be reduced to school education only, but also students in higher education and adult musicians (i.e. in amateur orchestras) should be getting more and more in touch with what is the latest in contemporary creation.

**Stahmer:** Therefore, the Weimar *artmusfair* is designed to build a network of partners between composers and teachers, trainers and audience developers who are willing to do projects where living (!) composers are interacting with the audiences, where they play an integrative role in teaching concepts and where they can create new music together with the audience as a creative partner. This should be done on regional, national and European levels, with simple principles, given means and with partners and composers from next door.

**AMN:** How do you define contemporary music, and how difficult is it to promote this art form?

**Erdmann:** As the term suggests, contemporary music is the music of our time, the music that is created today by composers who are alive. But contemporary music also is the music of the future, all the pieces of music that are still to be written tomorrow and that will become contemporary in the future. The problem is that we as composers in the genre that one calls contemporary classical or art music (E-Musik in German) are not as visible and acknowledged within and by the society as it was for example Franz Liszt in his time. Audiences and the society today are much more appreciating the achievements in music of the past rather than looking at what is being done during their lifetime. We as living composers are in competition with our dead ancestors. The aim of the *European Composers Forum* and of the *artmusfair* project is to show the creative potential of the composers who are alive. Composers are part of the creative potential of our civil society and driving motors to our contemporary culture.

**Stahmer:** Contemporary music, when it is served like an unknown meal without any explanations, may be harder to swallow. But when you have the chance to interact with the creators, or even better to be part of a creative process, to contribute to the music in the making, you get to see all the details, the traces and ideas behind new music and it appears in an absolutely new light. The more this process of mediation (“Vermittlung” in German) is being done, the more acquainted and accepted the music will become. This is the principle behind the *Composers Factory*, the education project that is being developed by the *European Composers’ Forum* as well and that is presented in Weimar on the *artmusfair.EDUCATION*.



## Interview

### ... artmusfair

**AMN:** New digital distribution channels and illegal downloads put the music industry upside down and also radically influence the future for composers and songwriters. From your point of view, how can these challenges be met? Is it a legal issue, or a question of innovative marketing and distribution ideas?

**Erdmann:** These are complex questions. And there are many discussions, in Germany, on the EU level to find the right answers, which is not an easy process. And you are right, all of these questions particularly effect our work: our working environment and our working conditions. Therefore, we have established a *European Composer & Songwriter Alliance (ESCA)*, in which composers of all genres of music are represented and ESCA speaks with one voice in the name of all music creators in Europe. ESCA maintains an office in Brussels (in the *European House for Culture*), because it is the daily business of ESCA to be involved in all the relevant discussions regarding the issues you named – on the European level. It is important that we as creative community are in dialogue with the political levels, with the policy makers, the EU Commission, and the other players and partners in the arts. There longer we are actively involved in theses matters, the more we are consulted and can raise our voice and make it heard towards decision makers – that has not always been like that.

### About the interviewer

Helmut W. Erdmann is a German composer and Professor for composition & live electronic, Vice President of the *European Composers Forum (ECF)* and Chairman of the *European Conference of Promoters of New Music (ECPNM)*. He is particularly focusing on concepts of contemporary music education and initiator behind the *Composers Factory*, the education project of the *European Composers Forum*: [www.composersforum.eu](http://www.composersforum.eu)

Frank Stahmer is German cultural & music manager and consultant who manages the *artmusfair.EDUCATION* project in Weimar for the ECF of which he was General Secretary from 2006-2010. With his company *missionCulture* he promotes numerous music projects, be it in concept, marketing, or distribution.

### About artmusfair.EDUCATION in Weimar

In the frame of the “Weimar Springs Days of New Music” (*Weimarer Frühjahrstage für Neue Musik*) the *European Composers Forum* launches *artmusfair.EDUCATION* from 28 April – 01 May 2011 in the centre of Germany and invites creators and makers from the contemporary classical & art music scene throughout Europe such as composers, teachers, trainers, audiences developers, journalists, and other professionals that are active in the field of music education and want to share their knowledge, expertise and the latest in contemporary music education with the creative community. [www.artmusfair.eu/education](http://www.artmusfair.eu/education)



## Focus on event safety

### *Live demonstrations on the Safety Action Stage at SHOWTECH 2011*

At this year's SHOWTECH which will attract the entire stage and event technology industry to Berlin from 7th to 9th June, the programme will be more varied, up-to-date and international, ranging from restoration or new construction projects in China, Russia or Oman to themes related to energy efficiency and sustainability in stage technology through to safety on and behind the stage: SHOWTECH 2011 comes with new themes and formats.

For the first time, the accompanying DTHG conference will be replaced by an open forum, and the Technical Tours, the excursions to playhouses and venues in the German capital will be further expanded. And not only the programme, but also a look at the list of exhibitors proves that SHOWTECH as the world forum for the stage is the international market leader in stage technology. With SBS, Waagner Biro, Gerriets or ASM Steuerungstechnik, all the big names of the industry will be present in Berlin. Furthermore, exhibitors such as ETC, ARRI, Lightpower, Riedel, Martin Professional or Sennheiser will showcase the most important new products and developments in the fields of professional lighting, audio and media technology. More than 300 companies from 25 countries will present themselves at SHOWTECH.



### **Safety Action Stage: from lifelines to liquid gas**

One focus of this year's SHOWTECH will be the issue of safety. The "Safety Action Stage" - one of the highlights for visitors at the previous SHOWTECH - will once again feature a large number of live demonstrations relating to the issues of event safety and occupational health and safety. Top themes this year will be lifeline systems, personal safety equipment and fire prevention and protection. Other new themes on the programme are the safe handling of lasers, liquid gas and fog machines.

### **SHOWTECH Product Award is looking for the best innovations**

Efficient, flexible, functional or simply well designed - the outstanding new products in stage, lighting, audio and event technology will once again be





## Trends

### ... Showtech 2011

granted the SHOWTECH Product Award this year. The winners in the four categories will be chosen at SHOWTECH on 7 June - this year at the new DTHG Forum in Hall 4.

During SHOWTECH, the SHOWTECH Product Award will be complemented by a second award, the WIZARD, for the first time. With this prize, the trade show honours the most creative stage technology used in theatre and event productions. The WIZARD will be awarded during the SHOWTECH Night on 8 June at the Palais am Funkturm.

### SHOWTECH Night: Secure your tickets now

The SHOWTECH Night is the industry meeting place at the end of a trade fair day. This is where exhibitors and visitors meet to wind down the day in a relaxed atmosphere. Play it safe and book your ticket for the SHOWTECH NIGHT in advance. Tickets cost 39.00 euro and can be booked via the SHOWTECH website. The SHOWTECH Night starts at 6 p.m.

### Costume-makers' Symposium in Berlin for the third time

Following the great success of the two previous events, the specialist meeting for the group of costume-making professions will be continued in 2011 and expanded to last three days. The Gesellschaft für Theaterkostümschaffende (GTKos) expects 300 participants, among them costume directors, wardrobe masters, tailors, milliners, dyers, costume designers, shoemakers. On the programme for those three days are specialist meetings of the different professional groups as well as seminars, lectures and workshops. The Symposium is above all designed to serve the exchange of experience between the different groups but also to promote cooperation between the stage technology and the costume departments.

### MORE INFORMATION

[www.showtech.de](http://www.showtech.de)

### Arts Management Network - The global Resource

**Latest Articles:** <http://artsmanagement.net/index.php?module=News>

**Book Directory:** <http://artsmanagement.net/index.php?module=Books>

**Conference Calendar:**  
<http://artsmanagement.net/index.php?module=PostCalendar>

**Course Directory:**  
<http://artsmanagement.net/index.php?module=Education>



## International Call for Proposals Partner Exhibition Space in the Arts Centre HALLE 14 - Leipziger Baumwollspinnerei

HALLE 14, the independent art centre located in the Leipziger Baumwollspinnerei (Leipzig Cotton Spinning Mill), is looking for a new longterm partner for an exhibition and project space.



Photo: HALLE 14, Leipziger Baumwollspinnerei, 2004  
© Claus Bach

### HALLE 14 – Centre for Contemporary Art

Founded in 2002, HALLE 14 is a space for the presentation of, reflection on and communication about contemporary art. HALLE 14 is a lively, nationally and internationally recognized art centre with multiple facets. International group exhibitions such as “The Culture of Fear” (2006), “On Indefiniteness” (2008) and “Failed Art – The Art of Failure” (2009) connect relevant social issues with artistic and aesthetic questions. Our unique art library with a collection of more than 36,000 books and other media is open for public use. We also offer *Kreative Spinner*, an art education program, and *Lounge 14*, a series of public talks and discussions. Starting this year, HALLE 14 will also host the international fellowship program *Studio 14*.

### Our Partnership Concept

The nonprofit association behind HALLE 14 cultivates and promotes independent artistic and intellectual exchange. As part of our mission, we provide project and exhibition spaces to longterm partners from the nonprofit art world (associations, foundations, academies). From these partners, we expect an autonomous program for contemporary visual art with ambitious exhibition and mediation concepts. Ideally, the partner will have its own team for exhibition installation, technical assistance, visitor service, public relations, etc. We are interested in longterm cooperations. Three years has proved to be a good period in the past. As HALLE 14's partner from 2008 until 2010, the *Columbus Art Foundation* (Ravensburg) used an exhibition space on the second floor to host group shows like 'Wollust' (2008) and ‚schrägterrain‘ (2010) as well as exhibitions linked to its grant program. Adjacent to the *Columbus Art Foundation*, the "Installation and Space" class of the *Academy of Visual Arts Leipzig* (HGB) has been using the exhibition platform *Universal Cube* since 2006. *Universal Cube* presents curated class exhibitions and student projects, as well as collaborations with other European art academies (Geneva, Linz, Lyon). In 2010, the five exhibitions of our partners had over 15,000 visitors.

### Leipziger Baumwollspinnerei

HALLE 14 is housed in a fivestorey, 20,000 m<sup>2</sup> former industrial building located in the internationally renowned *Leipziger Baumwollspinnerei*. Since the early 1990s, artists and other creative workers have settled in the former textile factory. Today the Spinnerei houses more than 100 artist studios, ten galleries (e.g. *Eigen + Art*, *Dogenhaus* and *ASPN*) and a yearly rotating international guestgallery, which has been run by Kavi Gupta from Chicago, Hilario Galguera from Mexico City and currently Johan Deumens from Haarlem, NL. Other notable tenants include Neo Rauch, Tilo Baumgärtel and Matthias Weischer of the *New Leipzig School*, the artist group *Famed* and the photographer Ricarda Roggan. Workshops, printers, graphic design and

## Call



architecture offices as well as the art supply store Boesner round out this dynamic art cosmos. The Gallery Weekends (*Rundgang*) in May and September and the Gallery Saturday in January are annual highlights of the Spinnerei. These events attract more than 40,000 national and international visitors per year including art experts and collectors as well as pure enthusiasts.

[www.spinnerei.de](http://www.spinnerei.de)

Leipzig (population: 510,000) is one of the oldest university and trade fair cities in Germany. It has a strong musical tradition manifested in the *Gewandhaus Orchestra*, *St. Thomas Choir* and *Bachfest*, to name just a few. However, in recent years Leipzig has also gained in importance as a city for contemporary visual art. Many of today's internationally successful artists received their education at the *Academy of Visual Arts Leipzig (HGB)*. Adding to this context are the *Museum der bildenden Künste* (Museum of Fine Arts), the *Galerie für Zeitgenössische Kunst* (Museum of Contemporary Art) and the *Leipziger Baumwollspinnerei* with its studios, galleries and HALLE 14.

### The Partner Space

The exhibition space offered is 1,000 m<sup>2</sup> and located on the second floor of HALLE 14. The space was developed by the Columbus Art Foundation in cooperation with Leipzig architect Kim Wortelkamp and allows high flexibility regarding exhibition design. There are spaces with and without daylight. Divided and connected areas offer interesting visual axes and room for wall or floor installations, projections and hanging. Since there is no heating in the space, we suggest an exhibition season from May to October. The space is available from July 1, 2011.

The partner space is equipped with:

- fluorescent lighting
- office space (11 m<sup>2</sup>)
- small storage area in the space
- new electricity with three separate circuits

- alarm system
- wireless Internet
- main and side entrances, two stairways
- freight elevator, also accessible by trucks via a hallway in the basement
- water supply and sanitary facilities

Costs: 1,300 Euro per month (1.30 Euro/m<sup>2</sup>), including basic operating costs. Electric and water are invoiced monthly based on usage and cost approximately an additional 160 Euro per month.

### Our Offer and Our Service

- Joint opening hours of all partners: May – October: Tue Sun, 11am 6pm; November – April: Tue Fri, 11am 6pm
- Announcement of the partnership and of all partner exhibitions through the public relations of HALLE 14 ([www.halle14.org](http://www.halle14.org), newsletter, press releases)
- Information about the partners' exhibitions and events in our visitor centre (display, counter, visitor service)
- Assistance in creating a local team (for management, exhibition installation, visitor services) – Our team is also available to oversee your project or portions of it. Those services are charged according to expenses.
- Support with architectural consulting
- Additional storage space in our basement can be leased
- Public art library with online work stations
- Additional opportunities for cooperation (event series, art education program, etc.) ¶

### Contact

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[www.artsmanagement.net/downloads/halle14.pdf](http://www.artsmanagement.net/downloads/halle14.pdf)

# Imprint

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