

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,

in this issue we deliver news and background stories from Denmark, Russia, South Korea and the United States. But the perspective is not a national, but a global one. First of all, Peter Tarlow from Texas shares his ideas about the relationship between arts and tourism with us. Many cities, Dr. Tarlow considers, have not taken advantage of either the cultural side of the arts or the commercial side. But nearly each city have a local art scene, which could be an additional value for the community, if you include them in your tourism marketing concept. Tarlows main idea is about creating a co-operative atmosphere between the arts and tourism communities.

We won, at second, Jim Volz, the author of several theater management publications, to publish an excerpt from his latest book: *How to run a theatre*. Volz introduces practical tools and know-how about Strategic Time, Life and Office Management - not only useful for professionals in theaters, but in all cultural organisations.

We report about a conference in South Korea, where creating and producing methods have been discussed - methods who are applying space, sound, media and technologies in a creative way.

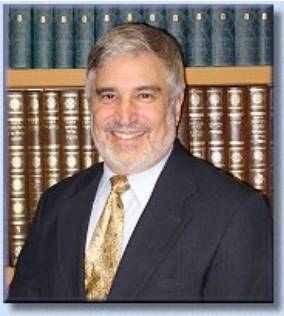
Creativity was also an issue at the *Russian-British Creative Economy Forum* some days ago. Leading UK and Russian experts in the development of creative economy policy joined together in Moscow to build relationships between the two nations in this emerging area for business and cultural exchange. And exchange is an important driving force for those, who come to WOMEX, the most important international professional market for world music, will be taking place at the end of October in Copenhagen, Denmark.

The next newsletter will be published on December 1st and will take a special focus on the relationship between Arts & Sports. Nevertheless this newsletter is just one of our channels to deliver the latest trends in arts management and cultural administration. Please feel invited to visit our website www.artsmanagement.net, to follow us on <http://twitter.com/amnweimar> or to keep updated on [Facebook](#). Do you like us?

Yours

Dirk Heinze, editor-in-chief

DR. PETER E.
TARLOW



is a world-renowned speaker and expert specializing in such areas as: the impact of crime and terrorism on the tourism industry, event and tourism risk management, and economic development. Since 1990, Tarlow has been teaching courses on tourism, crime & terrorism to police forces and security and tourism professionals throughout the world.

Tarlow earned his Ph.D. in sociology from Texas A&M University. He also holds degrees in history, in Spanish and Hebrew literatures, and in psychotherapy.

tourismandmore.com

The Arts and Tourism

An article by Dr. Peter Tarlow, Tourism & More, College Station TX, USA

An area of tourism that is often overlooked is the question of the arts and tourism. One of the reasons for this consistent overlooking may be the fact that it is hard to define the term "the arts". In popular parlance the term usually means what is technically called the "plastic arts". That is those forms of the arts that are restricted to paintings, sculpture and other visual concepts. Of course, the term can mean much more, from musical and dance performances to theater, from architecture to poetry readings all are art forms. In fact, anywhere that we find that the embodiment of the soul in a communication with other souls we find art. As such we may also think of both athletics and religious expression as a form of art.

To simplify matters, this month's essay will restrict itself to an expanded version of what the public generally calls art. Even with this restricted definition there are still at least two forms of art in tourism: (1) the cultural side, such as the placing of statues, monuments, and/or murals or art exhibits for reasons of community beautification and (2) the commercial side in which the public views/hears some form of artistic expression in exchange for payment. Many cities have not taken advantage of either the cultural side of the arts or the commercial side. Other cities, such as New York (the world's artistic capital) have turned the arts into a major part of their tourism offering. To help you decide how you can take advantage of your local art scene Tourism Tidbits offers the following suggestions and ideas.

Know what you have. Most communities have more artistic talent and offerings than they know. Even small communities have all sorts of interesting artists and many of these people are more than happy to show the world what they have accomplished. Take the time to get to know these people and let them know that you would like to promote their work.

Artistic tourism attracts people who are willing to spend money. Numerous studies from around the world have shown that people who include the arts in their travel plans often have higher income levels than other tourists to that locale, have a greater likelihood of staying in local hotel, take longer trips and shop more.

Create a tourism/arts partnership to promote both tourism and the arts. This partnership's goals should be to seek international grants and to create a cooperative atmosphere between, the arts and tourism communities. The partnership should also seek ways in which each industry can help to solve the other's problems.

Encourage lodging establishments to promote the arts as a way to promote their business. Perhaps the number one complaint among frequent travelers

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is that all that franchised hotels all have a cookie-cutter feel and that they lack individuality. The plastic arts are a great way to give a hotel or motel lobby a special local flavor. By allowing local artists to exhibit visitors get a sense of the community, the local artist may make a profit and the hotel has turned itself into a unique attraction.

Do not underestimate the value of literary readings. These literary get-togethers are great ways to add nightlife and an artistic flavor to any community, no matter what its size. Ask local restaurants, coffee houses or even hotels to sponsor local poetry readings. If you have a community college or four-year college nearby involve the school's literary professors and/or students. Ask them to share some of the material that has been developed in the classroom.

If you have art galleries promote them, if you don't have them, then create new artistic venues. One of the main problems with using the arts as a tourism promotional tool is that people do not when exhibits are taking place, where they are taking place, how to purchase tickets and what to expect. Create local guides to the arts. These can be written, digital or web-based. Each format has its advantages and drawbacks. The written brochure provides the least expensive way to promote the arts and the visitor can take one with him/herself. However they need constant updating and use a great deal of paper. Websites have the advantage that they are easy to update, but many travelers do not travel with a laptop or electronic tablet and it is essential to market the website so that people know where to go. Two or three well located electronic billboards (often called silent radio) are the most efficient way to provide up to the minute information and can do so in multiple languages, but they are not cheap to purchase and must be maintained. Other methodologies to consider are: broadcast faxes where a cultural calendar is sent to anyone in the tourism industry on a monthly basis.

Seek grants! Do not be afraid to seek grants to help in developing artistic tourism. In the USA and many other nations there are any number of funding sources that can improve not only your locale's economic viability but also its quality of life. Among places in the US to which you may want to turn to for help are the American Association of Museums, the Institute of Museum Services, the International Association of Convention and Visitor Bureaus, the National Assembly of Local Acts of Agencies, the National Endowment for the Arts, the National Endowment for the Humanities, and the National Trust for Historic Preservation.

Do not try to do everything on your own. For example, contact such people as the *Global Mural Arts & Cultural Tourism Association*. This association promotes economic Development through the Arts and Culture within our Communities by supporting the creation of partnerships between cities, artists, local business and commerce, economic development authorities and tourism organizations. ¶


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www.globalartsandtourism.net/global/index.html

www.americansforthearts.org

www.nasaa-arts.org



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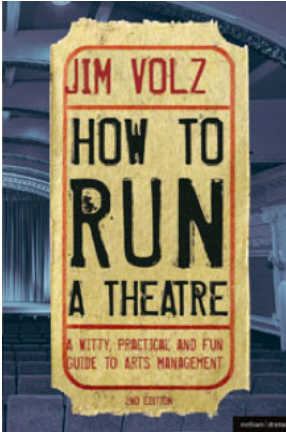


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How to run a theatre

Methuen Drama rescues the book after initial sell-out run from back stage books

London's *Methuen Drama* recently published a revised 2nd edition of Jim Volz's *How To Run a Theatre*, the 5-Star rated Amazon.com book on theatre management. Practical guides to financial management, personnel management, fundraising development, arts marketing and Board of Trustees communications are at the heart of the book that is used as a textbook in many American university theatre management programs. The author, Jim Volz, is one of America's best known theatre consultants, the former managing director of the *Alabama Shakespeare Festival*, a *University of Colorado* PhD, and the author of seven books. Jim Volz' *Working in American Theatre*, also published by *Methuen Drama*, is available beginning in October, 2011.

How to Run a Theatre received high praise from arts practitioners and management consultants. Suzanne Carmack Celentano, a correspondent for *Arts Management Network* writes:

"Volz' How to Run a Theatre should be required reading for anyone working in the field of arts management -- be they artists or managers or artist/managers -- and anyone training to work in this challenging field. Written in the "witty" style that the subtitle suggests, this text offers an extensive overview of the many challenges that theatre managers face today, and more importantly, sound advice on how to succeed in spite of them. Volz offers us in-depth insights into such real managerial dilemmas as: season planning, budgeting, and audience development and such life management issues as: goal setting, networking and surviving in the competitive field of arts management. Using knowledge gained through over three decades of work as a nationally-recognized arts consultant and university professor, Volz not only inspires his readers to make their artistic dreams into reality, but, like any good consultant, teaches them how to do so. Perhaps best of all, this advice is offered with an appropriate blend of humor and perspective, encouraging readers to pursue their artistic goals, and to enjoy the process of reaching them along the way."

Former *Theatre Communications Group* Executive Director, Ben Cameron writes that:

"All of us in the arts field are hungry to improve our skills in arts management. The grim tenor of the times makes this witty and fun guide even more valuable to us all!"

M. Maullar's Amazon.com review states:

"This book is amazing. I have been teaching graduate level theatre management courses for 18 years. I have also managed several professional theatres...I have used much of the information and insights in this book for class lectures. Next year, it will be required rea-

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ding for my students. Volz covers every major area of theatre management in a fun, succinct and educational manner. I love it!"

Here is an excerpt from How to Run a Theatre:

Strategic Time and Life Management for Savvy Arts Executives

Time management is really life management, people management, office management, money management, and, for most arts administrators, stress management. This chapter provides many tools that will help you organize your staff, your meetings, your board, your arts institution, and your personal life. Still, you have to decide to use them. There are some tough life-management questions that only you can answer, and these questions are crucial to your use of time management as a strategic tool. At the very least, time management calls for deciding who you are, where you want to be, and how you want to get there, and then for tackling your agenda with ferocity. For example, ask yourself: "Where do I want to be at the end of this year (in terms of personal relationships . . . financial planning . . . work projects)? In five years? At retirement?" If you choose to plunge into time management as a strategic-planning tool, these questions are your homework for the next two weeks!

Next, work to set goals and plot out how to achieve your goals. My suggestion is that you organize your strategy on your calendar. Goal setting is freeing: it can improve your personal relationships, enhance your business relationships, and wildly increase your productivity. Time management may indeed change your life! Aldous Huxley said, "Ye shall know the truth and the truth shall make you mad!" Mad that you didn't get organized sooner. Time and life management sometimes require a different way of looking at yourself and the world. What time of day are you at peak performance? What tasks do you absolutely dread doing? Are you comfortable with delegating? Do you have a quick temper? I'm not going to get into the "Zen of Time Management"; suffice it to say, it is important that you know yourself and, as Shakespeare would say, "to thine own self be true."

Time management is often values clarification – knowing what is most important to you and why. Do you value your career over family? Are you a team player? How important are money and fame vs. job satisfaction and competency? For the harried arts executive, time management involves assertiveness training, interpersonal skills, and organizational savvy. Passive executives tend to get run over, aggressive executives often alienate key partners in the nonprofit world, and assertive executives usually manage to achieve institutional goals without stepping on people or violating the rights of others. When clear values, a strategic mind, and an assertive character merge in business, executives are generally successful at finding a graceful approach to the ruthless pursuit of their goals.

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Tools for Time Management

There are many different approaches to time, life, and office management. I'm going to share just one: the system I use. It's a combination of many systems, and starts with setting aside part of one day. You could pick any day (perhaps your next long plane trip, or next Saturday). The important point is that you hide away, do some soul searching, and spell out your short – and long-range goals and how you plan to achieve them. The results don't have to be profound – but they should be specific, should be in priority order, and should be attainable. Mine are listed on my "To Do List" as a constant reminder:

- Nurture family
- Exercise
- Publish
- Generate income
- Position for retirement
- Excel as a teacher/administrator/consultant

These items represent the most important things in my life, remind me that my career is not my entire life, and inspire me to do my best at work and at home. Let's review this tool: At the top of any good to-do list are "priority" projects. At the bottom of my list are "to do today" tasks. Including these acknowledges the need to accomplish smaller, timely tasks, but doesn't allow me to stray too far from my first priority. In the middle of this to-do list are the telephone, email, account numbers, or other numbers I use most frequently, and those I may need for an emergency. This saves tons of time spent searching through phone books, calling a secretary for purchase order numbers, etc. It also means that I have crucial numbers with me when I travel. Make sure you "code" confidential numbers! Most importantly, this to-do list (comprising priority projects, priority phone numbers, and to-do-today list) is all on one sheet, corresponds to my working calendar and file system, is in priority order regarding major tasks/minor tasks, and can be updated on a daily basis in two minutes. This one-page to-do list and my organizational planning calm me down, keep me from worrying, and propel me into each day. Ironically, they also allow me to be more spontaneous, as surprise pockets of "found time" inevitably surface as a result of a carefully organized schedule. For my "Working Calendar," I prefer a Week At-A-Glance Professional Appointments book for three major reasons:

- It allows you to break up the day into fifteen-minute segments;
- It is large enough to accommodate 8-½" × 11" papers (the going size for most arts and business correspondence);

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- It is large enough to be easily found, yet small enough to carry around discreetly.

Finally, to complete the “Time Management Ensemble,” I heartily suggest a zippered binder that can hold a half-dozen CDs/DVDs, a cell phone, iPad, pens, pencils, a wallet, a calendar, a checkbook, and, most importantly, key files related to your priority to-do list, and a “Distribution Folder.” (This is a separate file folder for all of the tasks that are done and need to be mailed, filed, or handed to the appropriate person. Separating these documents from the morass of other papers in your possession keeps vital papers from being lost or misplaced – i.e. bills, contracts, personnel files.) The zippered binder is available in office supply and department stores everywhere. It protects computer disks, photos, etc.; and small items such as wallets, loose change, cell phones, and gift cards won’t fall out of it as they would from a non-zippered binder, bag, or purse. Okay, enough about the tools that you can hold in your hand to make you feel better. Let’s talk about the strategies that use your brain power!

Three of the Book’s Ten Timely Tips for Savvy Arts Administrators

TIMELY TIP #1: Schedule the time it takes to prepare for an appointment, as well as the appointment, as well as time to follow up on the appointment. My experience is that this will cut your hurried, crisis-oriented scrambling in half. It will save you from running late for meetings, allow you to show respect for others by keeping your appointments on time, and enable you to complete projects at a time that is best for you – preferably when conversations and meetings are fresh in your mind!

TIMELY TIP #2: Authorize, empower, and delegate partners to facilitate your time management. Don’t complain. Don’t blame, don’t shame – simply explain the importance of your time to your friends, your co-workers, and/or your family. Make it personal and let them know that you will respect the time they give you and their thoughts on how to maximize productivity. Enlist their support, understanding, and help – and use it.

For example, in a conversation with your assistant, you might say: “John, I have an incredibly busy September and I really need your help. I find I’m working eight hours in the office, going home, and working another eight hours. I used to be able to catch up on weekends, but now I find that fundraising receptions, nurturing the board, community networking, and catching up on my ‘must reading’ has me drowning. I really don’t mind the work, and I enjoy the progress we’re all making, but I need to work smarter- not harder. I would really like to spend more time with the company members, board, and staff, but it seems I’m spending too much time each day dealing with nuts-and-bolts questions or problems that should or could be handled by someone else. I look at it this way: Every moment of time I spend on these tasks is time I could be spending more productively with the staff, artists, or

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board, or is precious time taken away from the few moments I have with my family. Can you help?”

TIMELY TIP #3: Be proactive and maintain control over your calendar. Publish your goals, objectives, meetings, and remarkably tight schedule, and put your goals on your calendar. Each week schedule ten to twenty fifteen-minute blocks of time when you are available to visit staff members in their offices or a neutral spot. (Longer blocks of time may be scheduled if absolutely necessary.) Make appointments with yourself! Schedule one and one-half hours of “do not disturb” time each day to tackle priority goals. “Punch a hole” in tough projects by committing to a ten-minute outline that will get you started.

For example, allow your assistant to show a copy of your calendar to others, and consider posting your calendar when you are out of the office most of the day. This sharing process lets colleagues know you are in pursuit of larger goals (goals that even they may agree take priority over their spur-of-the-moment “last minute” crises). It also alleviates suspicions that you are really out golfing, and may make you feel better about “being away.” Some people are simply oblivious, some won’t care, but most will respect your time if you show leadership. By scheduling a time when you are accessible each week, you allow individuals to save up agenda items, maximize time spent one-on-one, and eliminate many concerns that “magically” work themselves out without your participation. By meeting in their offices or in a neutral spot, you ameliorate “territorial” concerns and can easily exit without having to push someone out of your office. ¶

SIDE STEPS

artsmanagement.net/index.php?module=books&func=display&bkid=817

Jim Volz’s Email: jvolz@fullerton.edu

HYE-SHIN HWANG

Majoring in performance & production technology at the Liverpool Institute for Performing Arts, Hye-Shin HWANG had worked for BeSeTo Theatre Festival, KEPCO Art Center, Frankfurt Book Fair, and Gwacheon Hanmadang Festival. Now, as independent organizer, she serves on the board of the Korea Street Arts Centre.

New Approach to Creation

International Conference held by Asian Arts Theatre of Asia Culture Complex

On June 30, 2011, the Asian Arts Theatre of the Asia Culture Complex held an international conference under the title "New Approaches, New Audiences" at the Artist House in Daehangno, Seoul. This conference was organized as part of the project designed to performing arts pieces to be performed at the Asian Arts Theatre.

The theater is to be open to the public in 2014 within the Gwangju Hub City of Asian Culture. Aiming to establish itself as the hub of creation-oriented Asian contemporary performing arts, the theatre listened, at the symposium, to overseas artists and their creating and producing methods, who are applying space, sound, media and technologies in a creative way. The artists shared their thoughts with Korean counterparts who joined the conference as panel members.

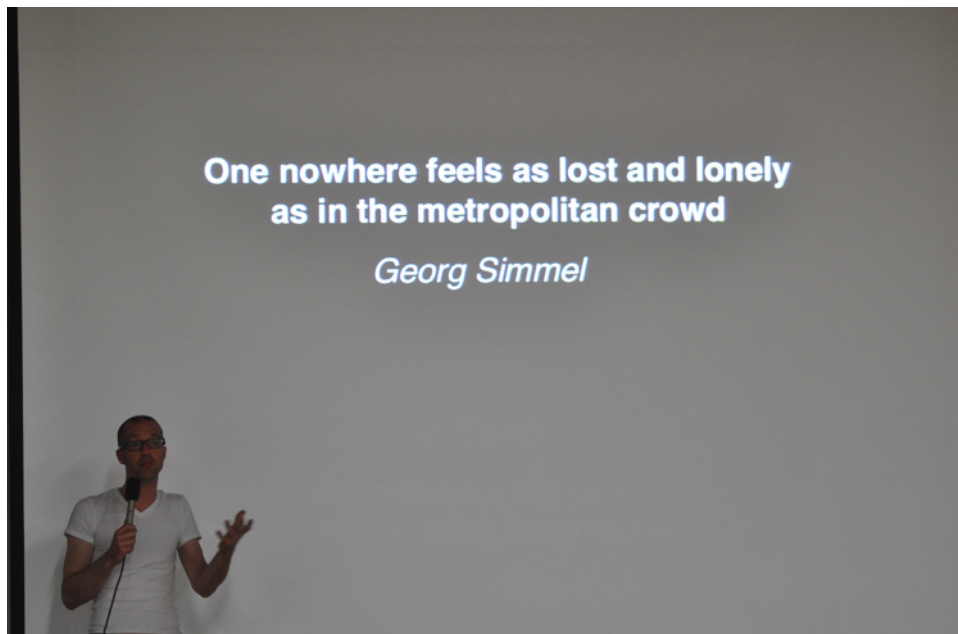


Photo by ASIANOW

Stress on Free Improvisation

Artistic director of the British theatre troupe *Dreamthinkspeak*, Tristan Sharps has put on stage diverse interdisciplinary shows containing components of image, performance and installation art. His directorship took not on traditional prosceniums, but on public places like buildings and department stores. He is also directing *In the Beginning was the End*, a work title of that art

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piece where Korean, Japanese and British artists and producers participate. At the conference, he vividly described to the conference attendees the entire performing process of *Before I Sleep*, a work that had taken the motif from *The Cherry Orchard*, which had been created in memory of the 150th anniversary of Anto Chekov. The attendees felt like watching the show before their eyes.

The work was created upon efficient application of the space, structure and environment offered by a department store, along with that of fine design and high-tech imagery technology. In real performance, audiences encounter various images, improvements and performances, wandering through the inside of the department store. The stage, or the store, offers a contrast between the part and the present, reality and imagination, and fine spatial arrangement and identical miniatures. What was most impressive, above all, was his accommodation of audience as last stage of creation. As a result, his work flexibly undergoes changes in accordance with interaction with audiences. Taking the first week of the show as last stage of creation, Sharps completes finish works impromptu based on the diverse reactions and responses of the audience. A show under his directorship remains fresh and dynamic through acting crew's interaction with audiences and resulting impromptu performance within the frame set up by him.

Accommodation of Contemporary Technologies

Another artist catching our eyes is Duncan Speakman. He is a musician, sound engineer and mobile media artist based in the British area of Bristol. His working method, or subtle mob that is similar to but different from flash mob, helps audience collectively or individually acquire special and sound experiences. A flash mob refers to a group of people who assemble suddenly in a public place, perform a weird, pointless act for a brief time, and then disperse. On the other hand, a subtle mob means the act of those who has shared information and exchange sympathy subtly among the crowd, without attracting attention.

In *As if it were the last time*, audiences acquire a movie-like experience by getting together at a certain place, downloading an audio clip via cell phone or MP3, and acting upon the instructions recorded on the clip (e.g. walking aimlessly). In other cases, they break themselves into different smaller groups, and each group alternates the roles of audience and performer upon the instruction. That way, they experience various social issues or look into them from different viewpoint.

New Producing Platform

Heine Avdal stresses the role of audience in connection with performing space and performance. He is now the artistic director of *deepblue*, which is a company and production structure for performance, dance, music, video and installation work, based in Brussels, Belgium. For him, the space for performance is the medium collecting the world of audience to the world of acting

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crew. Under his methodology, space should function as interface enabling the mutual communication. In the early phase of his work You are here, audiences represent a fixed group watching a show from an identical viewpoint. As the performance progresses, however, different boxes are given to viewers, a point where the core of performance is being shifted to audiences. Thereafter, image technology switches the stage with the audience seats. In the end, audiences realize that each of the boxes represents the miniature of the Black Box Theater where they have watched the show. The realization enables them to watch their positions from a viewpoint impossible to be realized in reality.

Founded in 2004, as multi-art performance platform, the Playground NZ, Ltd. Leaves its artistic directorship to Sam Trubridge who has attempted, in planning and creating performances, to harmoniously build up links among script, objet, light, space, media technology, actor's body and audience. During the process, his focus remains on performance design. To get closer to audiences, he introduced a project titled Performance Arcade at the symposium. Refusing the Black Box Theater and the White Cube galleries as venue, he ushered in a brand-new producing platform by setting up containers in a public place and having installation and performance carried out within them. His approach is designed to create a dynamic environment in which audiences appreciate performances the way they wish.

New Dynamic Relation Between Space and Audience

The discussions between the panel and the floor mostly focused on the relational structure of participants in creation, and relational characteristics between performers and audiences. Performances accommodating new technologies or space-responsive performance often involve collaboration among artists of diverse genres. Consequently, unlike traditional shows wherein a certain hierarchy is observed among writer, director, performers and staff members, all participants should take the leading role, argued Sharps. Sharps further argued that they constitute part of an art piece as producer as well as consumer, mentioning the attributes of space-responsive performance where two-way communication occurs with audiences.

Stressing the equal relations during production, Heine Avdal took the role of sound artists for example. He emphasized that a sound artist should actively participate in creation, rather than stay outside by coating a piece in music. What really matters, he asserted, was the reevaluation of all basic components from equal viewpoint instead of approaching them based on a hierarchy.

On the question of how to attract more participation of audiences and, thereby, overcome the one-way communication approach under conventional art production, Sam Trubridge took his work, The Restaurant of Many Orders, for example. Entering a place decorated as a restaurant, audiences easily rea-

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lize that they should act like the restaurant's customers by looking at the performers dressed like waiter/waitress filling the water glasses on their tables. An organic combination of space, appropriate application of technology, object and performers naturally induce active participation of the audience.

This conference ushered in new ideas that were hard to be presented as method. The ideas touched on many topics such as unconventional production, role of space, concomitant role of audience as performer and viewer, for example.

At the end, questions followed, like "Will the audience actively participate at all?," "Will new producing methods complete works?," and "What would be the response from the audience."

Most of the conference participants agree that this event was meaningful in that it has introduced new producing approaches.

SIDE STEPS

Hub City of Asian Culture: www.cct.go.kr

TheApro - Korea Arts Management Service: <http://eng.theapro.kr>

Arts Management Network - More News at the Portal

- New Book highlights the Acoustics of 130 Drama Theatres from around the World
- Creative Cooperation - Conception to Circulation. Connecting to ASIA, PEOPLE, NOW
- Successful Fundraising for Arts and Cultural Organizations
- Competence Centre for Cultural Managers in Eastern Europe/Central Asia
- Summer International Fellowship at the Kennedy Center
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Russian-British Creative Economy Forum

Moscow, 30 sept-1 Oct 2011



The Russian-British Creative Economy forum brought together leading UK and Russian experts in the development of creative economy policy to build relationships between the two nations in this emerging area for business and cultural exchange. Over a fascinating couple of days in Moscow (30 Sept-1 Oct 2011) participants including policymakers, NGOs and academics discussed the experience of both countries, identifying similarities, differences and areas of common interest.

Hosted by the *British Embassy* in Russia, the first day focused on the perspectives of the UK and Russia on four key themes. John Newbiggin, Chair of *Creative England* and Elena Zelentsova, Director of the *Creative Industries Agency* kicked off with insightful overview of the development of national creative economy policy in both countries. On the importance of mapping and research to shape evidence-based and industry-endorsed regional policy to support the creative industries, Jonnie Turpie, Director of *Maverick TV*, shared his experience in the West Midlands of the UK and Maksim Rummyantsev, Director of the *Institute for the Humanities at Siberian Federal University*, talked about his mapping in the Russian region of Krasnoyarsk. Recognising the role that creative economy policy can play as a resource for urban regeneration Andrea Stark, Exec Director of *Arts Council England* illustrated an impressive legacy of cultural deve-

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Development projects over 10 years in the East of England and German Vetrov, Director of the *Urban economic development department Institute for Urban Economics* described how this agenda is being taken up in policies to support social and economic development of territories and cities across Russia. Rounding off the day we examined policies supporting creative entrepreneurship. Sian Prime, Course Director at the *Institute for Creative and Cultural Entrepreneurship at Goldsmiths* talked about UK initiatives supporting creative business on a city, national and higher education level and Elena Melville, Deputy Director of *Creative Industries Agency* explained Russian research into creative trade and how to best support it.

Day 2 took a more practical approach, with dynamic workshops discussing how these approaches are being applied to best support the creative businesses and the cultural infrastructure in four Russian cities/regions: Kaliningrad, Krasnoyarsk, Novosibirsk and Petrozavodsk.

In Russia there has been considerable recent activity around the creative industries and the role of culture as a driver of regeneration, tourism and place-making. With increasing Russian focus on ICT and hi-tech industries and the desire to further develop the knowledge economy, now is the time for more concrete action at a city and regional level. With the input of UK experts from government, support bodies, universities and the private sector who have helped make the UK such a global player in the creative industries, we will be exploring the essentials for developing effective creative industries strategy including mapping, business/entrepreneurship support, investment, clusters, and the wider role of creativity and culture for economic and social development and city/regional competitiveness.

The event is part of a ground-breaking programme around growing Russia's creative economy through a series of seminars and workshops until April 2012, working towards stronger collaboration between Russia and the UK as well as a series of concrete long-term collaborative projects. We are developing this with UK agency the *Tom Fleming Creative Consultancy* and Russian partner the *Creative Industries Agency*.

SIDE STEPS

http://creativeeconomy.britishcouncil.org/Policy_Development/news/russian-british-creative-economy-forum

WOMEX 11

The 17th edition of WOMEX, the most important international professional market for world music, will be taking place in Copenhagen, Denmark, from Wednesday, 26, to Sunday, 30 October 2011.



It will be the third and final edition in Copenhagen. The event will feature a bustling Trade Fair, Conference, Film Market, WOMEX Award Ceremony and Showcase Festival over five days. The 2010 edition saw 2440 delegates from 94 countries and 650 exhibiting companies. WOMEX 11 Trade Fair stands had already sold out before the Smart Rate deadline in June, confirming the Trade Fair as the nerve centre of the annual event. In order to satisfy this huge demand, the floor plan at Forum Copenhagen was changed to accommodate the maximum possible number of stands. The Trade Fair will see new umbrella stands, including India, Cape Verde and the Caribbean, as well as others making a comeback, including Argentina and South Africa.

WOMEX received a record number of **Showcase** proposals this year – over 750 – more than ever before in WOMEX history. 60 acts from over 50 countries will perform at the WOMEX Showcase Festival, featuring five nighttime stages at the striking *Koncerthuset* offering maximum sound quality, plus a sixth stage at the daytime venue *Forum Copenhagen* for the more intimate WOMEX Daycases. The ever popular *Nordic Club* is back, offering delegates a final opportunity to discover the music of the current home region in broad variety before WOMEX moves on to the next location. The *offWOMEX* programme will take place over three nights, with music from Spain, Québec & Mexico, and the Netherlands. For the first time, a special night presented by the *ACP Music Festivals Network* will be held at WOMEX, featuring artists from Africa, the Caribbean and the Pacific regions.

An exciting Hungarian Opening concert programme on Wednesday evening, 26 October, at *Koncerthuset* will mark the start of WOMEX 11 in Copenhagen, setting the pace and standard for the days and nights to come. As well as featuring three Hungarian bands exploring varied traditions, the show will

Conferences

... WOMEX 11 World Music Expo in Copenhagen

highlight a number of versatile soloists brought together for this special performance. The Opening is organised by *Hangvető*, in cooperation with the *Palace of Arts*, Budapest.

The **WOMEX Conference** will feature 20 Conference Sessions with over 40 speakers from 20 countries. Peers and special guests from all sectors of the music industry will be sharing their expertise to help WOMEX delegates remain ahead of the game – from 'how-to' to 'why', from live to recorded, and from roots to visions. There will be a particular Conference focus this year: with shrinking budgets everywhere, we will be taking a close look at funding, debating how different approaches and effective reasoning can boost fundraising results. Jazz and world will be a prominent feature of this year's WOMEX, with a special programme dedicated to the many jazz professionals who attend WOMEX. This year's edition will offer them new opportunities, including performances by top jazz artists, such as Ibrahim Maalouf and Hugh Masekela, as well as a Conference Session and a Networking event, both organised by *Europe Jazz Network*. Also on offer at the WOMEX Conference: following its remarkably successful debut last year, Matchmaking for music publishers is back by popular demand, accompanied by an introductory Conference Session about competing collecting societies in Europe. The Speed-Dating service is also making a welcome comeback with more participants than ever before, providing additional networking opportunities for those looking for new business partners in South America, Eastern Europe or Canada. Finally, the popular Mentoring Sessions will offer private 15 minute consultations free of charge with any of the special mentors.

Numerous world music networks will be meeting at WOMEX, including: Eastern Europe; North America; Women of the World; and the *European Forum of Worldwide Music Festivals*. For the first time, the *International Music Managers' Forum* will have a special presence this year, while the *European Broadcasting Union* return with their popular World Music Workshop for radio broadcasters, taking place at *Koncerthuset* on Wednesday, 26 October. This year's very promising IMZ Film Screenings programme includes 12 documentaries produced in 8 different countries. Officially part of WOMEX for the 10th year in 2011, the films and videos are presented in cooperation with *IMZ International Music + Media Centre*, Vienna.

WOMEX 11 is a production of *WOMEX – the World Music Expo*, in cooperation with World Music Fair Copenhagen, an organisation created by several key cultural players from Denmark – including Roskilde Festival and Copenhagen Jazz Festival among others – to host WOMEX in Copenhagen. WOMEX 11 will be the third and final edition in Copenhagen.

SIDE STEPS

www.womex.com

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