

# Arts Management Newsletter

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



Dirk Heinze,  
Editor-in-Chief

## Innovation

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## Editorial

Dear Readers,

the aspect of innovation seems to be less common in the arts sector than creativity. But without innovation an arts organization can dry out. It is necessary to look regularly for new strategies, products, and technologies. Often arts organizations are influenced by other sectors. During the last 3-4 years a lot of innovation came by social communities like *Facebook*, *Twitter* or *Google+*. These innovations were mainly understood as communication tools, used by the marketing and PR staff. But in the meantime media technologies help us to creating, funding, or distributing arts. We thought: why not introduce you some examples for the latest developments on the intersection between arts and technology? At first, we found that the LED technology becomes increasingly interesting for cultural organizations. Some recent engagements like the illumination concept of the *Louvre* in Paris by Toshiba, or the lighting concept for the Egyptian Museum in Turin have proven the potential of an technology: for design and visualization, but also for energy efficiency. The promise to reduce costs, help toward sustainability, and creating exciting stories for my organization is alluring.

Secondly, we want to tell you a story about a revolutionary technique that is changing the way people browse the web. Two German entrepreneurs recently developed a tool which allows people to creatively mix various web-sources into a single stream of animated content, which can then be shared with others to sit back and enjoy or actively browse.

At third, our correspondent Martin Lücke visited the *3rd Vienna Music Business Research Days* in June, which gathered dozens of international experts to share their research results, but also their opinions and proposals about copyright or consumption behavior.

We also provide an experience report from a new summer school in Ulm, Germany, which was mainly visited by young arts managers from Eastern Europe. Last but not least we have collected 6 new publications for arts professionals, which might be interesting for your library.

Yours

Dirk Heinze, editor-in-chief, *Arts Management Network*

# Let there be light!

*LED-technology becomes increasingly interesting for cultural organizations*

A historic museum using today's high tech- do the two go together? Of course. The new LED exterior lighting installed at the world famous *Louvre* in Paris proves that this is possible.

An article by Dirk Heinze, editor-in-chief (Translation: Erik Dorset)



*Toshiba LED illumination at the Louvre in Paris, France*

Since December 2011, LED lighting that has been specially developed for the Louvre by Toshiba has been illuminating the glass pyramid at the entrance of the museum. It is also a premiere for the museum itself, whose entire façade is being illuminated through the help of this long-lasting, energy efficient technology. Due to the low number of lamps needed, as well as the durability of the LEDs, both the electricity costs and the maintenance costs have been considerably reduced. The LED lighting for the Louvre has been conceptualized so that the architectural beauty and uniqueness of this historical building is highlighted. In this way, aspects of sustainability together with the aesthetic artistic goals have been successfully brought together. In May 2012 the remaining façade of the Napoleon Courtyard will be illuminated using Toshiba's LEDs before installations in the Square Courtyard are completed in 2013.

Thanks to LEDs, one can speak about a breakthrough in lighting technology. Ever since it has been able to use LEDs as a way to offer artificial daylight (rather than as mere light emitting diodes) their application has increased

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dramatically. Hotels, schools, and other public buildings can be installed with this kind of lighting in order to reduce their energy costs, which, in this context, makes the technology interesting for the mostly underfinanced cultural industry. According to manufacturers they are able to reduce energy costs by up to 80% (at the Louvre the savings is 73%). Add to that the fact that one is no longer limited to lighting concepts of exhibitions but is also able to effectively and efficiently illuminate facades as well. Light allows art and architecture to be visible and impressive, and optimal indoor and outdoor lighting enhances both the art and cultural experience.



*Philips LED technology at the Adelaide Entertainment Center, Australia*

*Philips* has also been considerably widening its customer base by expanding into LED technology. Headquartered in Enschede, the Netherlands, *Philips* Entertainment EMEA is developing special lighting systems for concert halls, theaters, theme parks, clubs and museums. An example of this is the *Egyptian museum* in Turin. *Ilti Luce*, an Italian subsidiary of *Philips*, was commissioned to design lighting appropriate for the majestic 3,000-year old tomb of Kha at the Museo Egizio. “An exhibition can be truly brought to life through lighting,” explained Nicola Polzella, the sales and marketing director of *Ilti Luce*. “The lighting has to be absolutely perfect. Lighting a museum is not an easy task.” Dr. Eleni Vassilika, the museum’s director, was rather skeptical about the LED technology, however the result convinced her: “We tried different approaches and came to the conclusion to use *Philips*’ new LED cable for lighting the sarcophagus.” Polzella explained that “when the director saw the tomb, she could only say, ‘Incredible. That is exactly the light that I envision for my objects.’” Impressive, too, was the enormous efficiency of the LEDs, as well as their ease of use. Unlike the 500 watts normally needed for

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### ... Let there be Light!

fluorescent lamps and an additional 2,400 watts needed for the now obsolete spotlights, a mere 250 watts were needed to light all of the artifacts as well as the richly ornamented coffins, nested into each other. This lower use of electricity was naturally reflected through the lower energy costs.



*ERCO LED lights inside the National Portrait Gallery, London*

The German company ERCO, headquartered in Lüdenscheid, North Rhein Westphalia, is also regarded as a specialist in this field. Their motto Tune the Light indicates that the company sells light rather than mere lighting. Extending themselves beyond indoor lighting, ERCO has also become increasingly involved in creating integrated and complete lighting solutions for architecture. Among their reference projects is the Brandenburg Gate, the ‘symbol’ of Berlin. After the reunification, the gate was restored and lit using lighting from ERCO’s exterior lighting program. The images went around the world: on October 3, 2002, the Day of German Unity, hundreds of thousands of people celebrated the unveiling of the restored Brandenburg Gate. Manager Lay Pawlik emphasized that the LEDs come from a punctual light source and thereby create a brilliant light. “Above all, the small size of the LEDs enable new possibilities for lighting.” By recognizing these possibilities in design and energy efficiency, ERCO has been doing research in this area for the past several years.

Of course, investing in LED technology is not cheap. However, considering financing such an idea is definitely worth it for both public and private cultural institutions as the long-term savings one can expect through the in-

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### ... Let there be Light!

vestment more than makes up for the costs. Additionally, one can publicize that the building's ecological standard has improved.

The increased use of LED technology outdoors is proving to be extremely interesting for cultural organizations. This is particularly true with museums when they work together with such above mentioned companies in designing exhibitions. By investing in such technical innovations they are able to achieve several goals at once: the chance to save money, the possibility to help the environment, an opportunity to collaborate with interesting partners, and the possibility to help further stimulate the economy.¶

### Arts Management Network - More News at the Portal

- The impact of cuts on UK museums
- Access to the Unvisible - Sydney's *Powerhouse Museum* and its off-site collection storage facility
- Strengthening of Research in the Fields of Cultural Policies and Cultural Diplomacy
- New Program Approaches Arts Management from a Global Perspective
- *Made in Scotland* and celebrated worldwide – a new model for exporting theatre and dance is thriving
- Art as Cultural Diplomacy. A Forum for Young Leaders
- Hundreds of Live Entertainment Executives Gather at *Ticketing Conference* in Las Vegas, NV
- *The Star Performing Arts Centre* in Singapore opens in November
- Call for Papers - *AIMAC 2013* will be held in South America for the first time

### Regular arts management news & trends at our various platforms

[www.artsmanagement.net](http://www.artsmanagement.net)



<http://twitter.com/amnweimar>



<http://facebook.com/ArtsManagement.Network>



# Creative Browsing

*Berlin Startup Looks To The Crowd To Help Them  
"Build A New Web Experience"*

Manuel Scheidegger and Janosch Asen are Berlin-based entrepreneurs who have developed a revolutionary technique that is changing the way people browse the web. Their recently developed tool allows people to creatively mix various web-sources into a single stream of animated content, which can then be shared with others to sit back and enjoy or actively browse. Viewers, for the first time, have the choice of leaning back and watching web-content mixed together like a movie, or they can dive inside and browse whatever catches their eye with a simple mouse-click. The two call this process "Creative Browsing". Their idea stems from a bold vision: a web rebuilt by people, where you don't surf with tabs or boring blue links, but through creative projects catered to your interests.



Manuel and Janosch, however, ran into a wall when looking for early-stage capital in Germany for their startup "FarFromHomePage". Although many have deemed their prototype "disruptive", the risk-averse German investors have explained they only want to fund a final product and unfortunately, today, FarFromHomePage only has an early prototype. But with the recent addition of an American to the team, the Berliners have come up with a creative solution: They are now heading to crowdfunding platform Indiegogo to not only raise money, but also to find creative users for their tool. The founders explain, "Our tool was built for creative people, and Indiegogo is one of the only crowdfunding platforms where entrepreneurs and creatives meet to

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### ... Creative Browsing

share their passions.” Naturally, the team decided the people on Indiegogo were perfect to help them turn their prototype into a finished product.

We all build our own worlds in the web, but unlike the real world, online you can't grab anything and work with it. With the FarFromHomePage tool the world's Internet users will, for the first time, be able to easily cut and edit any form of web-content. “It's a tool that lets you remix your web, your way. We think of it as an iMovie meets a web-browser”, explains Scheidegger. Today there are few tools that let creatives easily work with the immense material of the web. FarFromHomePage is not only trying to change this, but is also developing a more multidimensional web-experience with their tool's browsing capabilities.



*FarFromHomePage* is the first site for Creative Browsing. Build projects out of anything on the web! Then share them with others to lean back and enjoy or dive inside.

### FURTHER INFORMATION

[www.farfromhomepage.net](http://www.farfromhomepage.net)

[www.indiegogo.com/farfromhomepage](http://www.indiegogo.com/farfromhomepage)



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# New Music Consumption Behaviour

*The 3rd Vienna Music Business Research Days*

An article by Martin Lücke, Munich (Translation: Erik Dorset)

For the third consecutive year, the Vienna Music Business Research Days (VMBRD) were held at the end of June 2012. The theme of this informative and innovative congress this year was “New Music Consumption Behavior,” a subject that has resulted through the digital revolution in the music industry.

The 3rd VMBRD opened on June 29th alongside a comprehensive and high quality Young Scholars’ Workshop. Nineteen young scholars from seven countries presented a wide array of lectures that reflected the entire spectrum of research in the music industry. At the end of the conference the first “Best Paper Award“ was presented by an international jury. As a prize, Maike Engelmann, Lorenz Grünwald and Julia Heinrich from Hannover, Germany will see their paper *The ‘artepreneur’: A model for future success and personal fulfillment for artists* appear in the *International Journal of Music Business Research*.

The first conference day opened with a podium discussion between Joel Tenenbaum and Robert Levine. Tenenbaum, an American student, is currently facing prosecution for exchanging 30 music data files in a file-sharing network and has been sentenced to pay a compensation of US\$ 675,000. Tenenbaum’s ‘opponent’ was Robert Levine, the former executive editor of *Billboard Magazine* and the author of the book *Free Ride. How Digital Parasites Are Destroying the Culture Business and How the Culture Business Can Fight Back*. The journalist Sabine Nikolay, and the conference’s co-organizer Peter Tschmuck led the discussion. During the course of the evening the debate developed into an exciting dialogue on the podium as partially known arguments about copyright laws versus the freedom on the Internet were exchanged. The discussion ended with a call for a solution to the dispute over copyright and basic functioning of the Internet on a societal level to be found in a way so that the interests of all parties- private individuals, commercial users, copy-righters, and enforcers, could be respected. Whether a solution to this problem will be found is something that will have to be seen in the future.

The second conference day was opened by Michael Huber of the *University of Music and Performing Arts* in Vienna, basing his presentation on a study commissioned in 2009 examining how listening to music was one of the most favorite pastimes of Austrians. Almost half of the people interviewed for this study claimed that they listen to more than two hours of music each day, whereby the consumption of those under 30 and those over 60 was extremely

## Conference Review

### ... 3rd Vienna Music Business Research Days

higher. What is especially interesting is how different age groups listen to music. Whereas standard media (Radio, TV, recordings) are widely used by all age groups, those under 30 are more likely to turn to computers, MP3 players and mobile telephones rather than other age groups. Michael Huber's results show that age and education play a significant role in how people consume music whereas demographic aspects such as ethnical heritage, gender, or income play a lesser role in explaining the behavioral differences in how people consume music.

Afterwards, David Bahanovich and Dennis Collopy of the *University of Hertfordshire* presented their most recent findings about music consumption among British youth. Bahanovich and Collopy had already offered their findings from back in 2008 and 2009, but the recent findings from 2011 showed the following results:

- A wide majority of file sharers would be ready to forego peer-to-peer exchange services if there were an unlimited "All you can eat" service plan that one could purchase.
- The use of free streaming services is widely popular among youths. However only 12 percent were willing to pay for a premium service that was ad free.

It was maintained however that, among youths, the digital consumption of music is very complex and that there is no single way to establish one specific trend.

Using the Berlin club scene for a research project by the *Department of Journalism and Communications Research* at the *University of Music, Drama and Media Hanover*, Carsten Winter offered a model of the prosumer and how the spheres of 'active' musical composition and 'passive' consumption of music would no longer be able to remain separate entities. Each private music user is also a distributor of music and vice versa.

Joel Waldfogel of the *University of Minnesota* presented a broad overview about the problem of file sharing and music sales. As there are variously differing studies about this subject, Waldfogel, in his clear and amusing lecture, went beyond the unanswered questions and mused over the ways file sharing is helping to shape the release of new music products.

Finally, Rose-Marie Hunault presented how the French authorities are working to fight the infringement of copyright laws through the HADOPI- *The High Authority for Transmission of Creative Works and Copyright Protection on the Internet* ('Haute Autorité pour la diffusion des oeuvres et la protection des droits sur internet'), which exists as a multileveled warning system. Between the founding of this authority in October 2010 and the beginning of June 2012, a total of 1.09 million warning citations were sent. A majority of Internet users reacted accordingly to the warnings. However, 99,000 warning mails of the

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second level had to be sent out again. Finally, 314 owners of IP addresses were sent registered letters that threatened fines and sanctions. According to Hunault, France's three-tiered warning system not only effectively fights file sharers, who are caught in engaging in illegal acts, but also by all other Internet users. According to various studies the volume of file sharing has diminished in France.

The conclusion of the meeting featured panel discussion with Martin Kretschmer of the University Bournemouth, the British music manager and consul of the World Intellectual Property Rights Organization (WIPO) Peter Jenner, Rose-Marie Hunault and Harald Hanisch. The conclusion of this discussion realized that the debate over copyright was far from coming to a conclusion and a public debate about the subject was necessary.

We are already looking forward to the *4th Vienna Music Business Research Days*, which will be held on the **21st and 22nd of June 2013**.

**FURTHER INFORMATION**

Book „Free Ride“ by Robert Levine:

[artsmanagement.net/index.php?module=books&func=display&bkid=825](http://artsmanagement.net/index.php?module=books&func=display&bkid=825)

<http://musikwirtschaftsforschung.wordpress.com>

Facebook Fanpage:

<https://www.facebook.com/ViennaMusicBusinessResearchDays>

International Journal of Music Business Research:

<http://musicbusinessresearch.wordpress.com/international-journal-of-music-business-research-ijmbr>

# Danube River connects Arts Managers

## *Ulm Danube School for Arts Management*

An experience report from Milena Wartecka, Budapest

Ulm Danube School for Arts Management was a 2-week, intense training course dedicated to young arts managers from Danube countries, who, during that time, with support of experienced lecturers and tutors, had a unique opportunity to develop their ideas for their future individual cultural projects.

The first *Ulm Danube School for Arts Management* was organized by the Cultural Department of the *City of Ulm*, supported by the Danube-Office Ulm/Neu-Ulm and the *Robert Bosch Foundation*, and was held between 24th of June and 8th of July 2012. The school program included lectures, workshops and study visits to cultural institutions in Ulm and the surrounding area, which provided the participants with a great opportunity to learn best practices and network with arts managers from Germany. (Examples of cultural institutions visited by participants: *Theater Ulm*, *The Walther Collection Gallery*, *Kultur Fahrschule*, *Ulmer Zelt Festival*, *Donauschwäbisches Zentralmuseum*)



Picture: Group picture of participants, tutors, organizers and directors of *Ulm Danube School for Arts Management* (© Ana Veronica Lung/Stadtarchiv Ulm)

## Education

### ... Ulm Danube School for Arts Management

Every attendee of the Summer School (all together there were 17 participants) was required to contribute their own ideas and a rough plan (including marketing, financial plan and preliminary schedule) of a cultural project that the participant would like to accomplish and implement in their home country. The variety of projects was very wide, from exhibitions to theatre plays and open space performances to festivals and initiatives that would improve performance of cultural institutions in their countries. Some projects were dealing especially with Danube themes others were more connected to specific themes of the cities or countries the participants come from.

During the first week young arts managers delved through several lectures provided by professionals and experts into the subjects such as marketing of culture and the arts, social media, project management, fundraising and arts financing, and European cultural work. All participants had some experience in the field of arts management, therefore the lectures were structured in a way so that they could gain additional knowledge and take their skills to the next level.

The second week of the school was fully dedicated to practical exercises and workshops during which the participants were assigned to work on their projects in order to improve them, prepare a complete financial, marketing and operational plan while enhancing organizational structure as well as analyzing the risk and finding the opportunities for funding the project.



Picture from the comics by M.Skotarski and W.Birek

Picture: Selected PowerPoint-Slide of the project presented by Milena Wartecka

### ... Ulm Danube School for Arts Management

The project that I had presented in Ulm and which after 2 weeks of intensive work was ready to be put into life in Hungary was called “Polish and Hungarian History through Comic Books”. This is an art exhibition accompanied with lectures and workshops related to the topic. Its main goal is providing an insight into important but often forgotten historical issues to the public. The task was to be accomplished with the help of Hungarian and Polish comic books. I believe that as a narrative and visual medium, comic books popularize history in unconventional but interesting way, and encourage discussion about the role of history and its perception in a contemporary society. The project is planned to be realized in May 2013.

The seminars and great mentoring had inspired me to rethink my initial project and go beyond its original objectives. As a result that lead to enriching the project with educational events and taking more cognitive approach. The project that was originally supposed to be an art exhibition developed into a 2-month event that, except for the exhibition, contains a variety of cultural events related to comic books, such as hands-ons, lectures, panel discussions, meetings with artists. As I have already mentioned, it will change the profile of the project which that preliminarily focused mainly on the artistic and esthetic side of comic books and strips and now gains a didactic character as well.



Picture: Milena Wartecka presenting her project at the House of the Danube in Ulm (© Ana Veronica Lung/Stadtarchiv Ulm)

Ulm Danube School for Arts Management provided me with an incredible opportunity to network with other arts managers from the Danube region, share experiences, exchange ideas and get inspired by great people and won-

## Education

### ... Ulm Danube School for Arts Management

derful initiatives. What is more, all of us want to continue initiated cooperation and take advantage of established networks. We plan to visit each other and see how the projects of other participants of Ulm Danube School for Arts Management go as well as provide further support for each others' projects (promoting and finding partners in our countries, planning future projects together, etc.).

### ABOUT THE AUTHOR

*Milena Wartecka (1984) is an arts manager based in Budapest/Hungary. Originally from Poznań (Poland) where she completed International Relations and HR Management studies. Since 2006, as a co-founder and member of Cultural Association PoloniaNova, have been realizing several cultural and educational projects. Is involved in coordinating Hungarian-Polish Theatre Group "Zebra" and organizing 2 editions of Workshop for Young Journalists in 2010 and 2011 in Budapest and many other projects in Hungary and Poland that main objectives are art promotion and education among Poles and Hungarian living in Budapest as well as integrating and strengthening relations between these two nations. Currently work on establishing an art gallery in Budapest.*

### FACTS

Ulm Danube School for Arts Management, 24th June to 8th July 2012

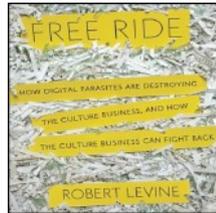
*The first Ulm Danube School for Arts Management offered young arts managers from Danube countries the chance to develop their ideas for individual cultural projects. Supported by experienced lecturers and tutors the 17 participants, largely at the beginning of their working life, structured and professionalized their projects with the objective of realizing them in the near future. Besides that the participants got well familiar with the multifaceted arts scene of Ulm and had several opportunities to build up interesting networks.*

Directors: Prof. Dr. Armin Klein, Ludwigsburg/Germany and Dr. Patrick S. Föhl, Berlin/Germany

Organization: Cultural Department of the City of Ulm, supported by the Danube-Office Ulm/Neu-Ulm and the Robert Bosch Foundation.

Further informations: [www.donaubueero.de/arts-management](http://www.donaubueero.de/arts-management)

## Latest Books

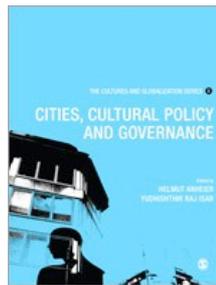


**Free Ride: How Digital Parasites are Destroying the Culture Business, and How the Culture Business Can Fight Back**, by Robert Levine, published in October 2011

Robert Levine narrates an epic tale of value destruction that moves from the corridors of Congress, where the law was passed that legalized YouTube, to the dorm room of Shawn Fanning, the founder of Napster; from the bargain-pricing dramas involving iTunes and Kindle to Google's fateful decision to digitize first and ask questions later.

Levine charts how the media industry lost control of its destiny and suggests innovative ways it can resist the pull of zero. Fearless in its reporting and analysis, *Free Ride* is the business history of the decade and a much-needed call to action.

[artsmanagement.net/index.php?module=books&func=display&bkid=825](http://artsmanagement.net/index.php?module=books&func=display&bkid=825)



**Cities, Cultural Policy and Governance**, by Helmut Anheier & Yudhishtir Raj Isar, published in May 2011

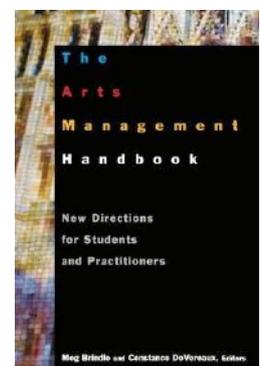
The cultural presence in struggles around political, economic, technical, and legal issues centered in the realities of cities can become catalysts for changes in a whole range of institutional domains - markets, participatory governance, judicial recourse, cultures of engagement and deliberation, and rights for members of the urban community regardless of lineage and origin. The resurgence of the city as a site for research on these major contemporary dynamics is evident in many

different disciplines - sociology, anthropology, economic geography, cultural studies, and literary criticism... This volume is a significant contribution to this larger body of research and interpretation... It opens new ground for research, interpretation and policy making in our emergent global urban era

[artsmanagement.net/index.php?module=books&func=display&bkid=824](http://artsmanagement.net/index.php?module=books&func=display&bkid=824)

**The Arts Management Handbook**, by Meg Brindle & Constance Devereaux, published in May 2011

Whether the art form is theater, dance, music, festival, or the visual arts and galleries, the arts manager is the liaison between the artists and their audience. Bringing together the insights of educators and practitioners, this groundbreaker links the fields of management and organizational management with the ongoing evolution in arts management education. It especially focuses on the new directions in arts management as education and practice merge. It uses case studies as both a pedagogical tool and an integrating device.



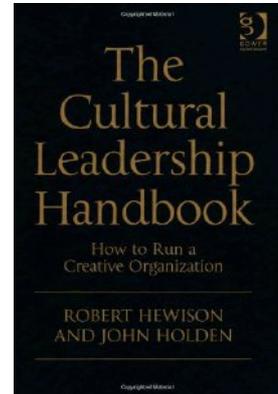
[artsmanagement.net/index.php?module=books&func=display&bkid=821](http://artsmanagement.net/index.php?module=books&func=display&bkid=821)

Books

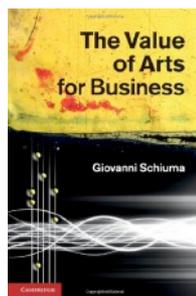
... Book Overview 2011-12

**The Cultural Leadership Handbook**, by Robert Hewison & John Holden, published in July 2011

*Hewison and Holden, both prime movers in pioneering cultural leadership programmes, define the specific challenges in the cultural sector and enables arts leaders to move from 'just' administration to becoming cultural entrepreneurs, turning good ideas into good business. This book is intended for anyone with a professional or academic interest anywhere in the cultural sector, anywhere in the world. It will give you the edge, enabling you to show creative leadership at any level in a cultural organization, regardless of whether your particular interest is the performing arts, museums and art galleries, heritage, publishing, films, broadcasting or new media.*



[artsmanagement.net/index.php?module=books&func=display&bkid=826](http://artsmanagement.net/index.php?module=books&func=display&bkid=826)



**The Value of Arts for Business**, by Giovanni Schiuma, publ. in May 2011 by Cambridge University Pr.

*The traditional view of the relationship between business and the arts is very much a one-way affair: organisations may endorse, fund or publicise the arts but the arts have nothing to offer from a business perspective. The Value of Arts for Business challenges this view by showing how the arts, in the form of Arts-based Initiatives (ABIs), can be used to enhance value-creation capacity and boost business performance. The book introduces and explains three models that show how organisations can successfully implement and manage ABIs. Firstly, the Arts Value Matrix enables managers to see how organisational value-drivers are affected by ABIs. Secondly, the Arts Benefits Constellation shows how to assess the benefits of using ABIs. Finally, the Arts Value Map shows how ABIs can be integrated and aligned with organisational strategy and operations. These models lay the foundations for a new research area exploring the links between arts and business.*

[artsmanagement.net/index.php?module=books&func=display&bkid=827](http://artsmanagement.net/index.php?module=books&func=display&bkid=827)



**Stage Management**, by Lawrence Stern & Alice R. O'Grady, published in February 2012 (10 ed.)

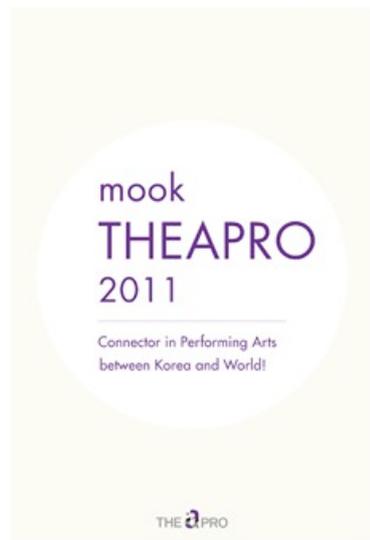
*Stage Management offers readers a practical manual on how to stage manage in all theatre environments. Revered as the authoritative resource for stage management, this text is rich with practical resources, including checklists, diagrams, examples, forms and step-by-step directions. Stage Management eschews excessive discussion of philosophy and gets right to the essential materials and processes of putting on a production. In addition to sharing his own expertise, Stern has gathered practical advice from working stage managers of Broadway, off-Broadway, touring companies, regional, community, and 99-seat Equity waiver theaters.*

[artsmanagement.net/index.php?module=books&func=display&bkid=828](http://artsmanagement.net/index.php?module=books&func=display&bkid=828)

# Arts Management. Creating a New Age

An article by Yong Jae PARK, President of the *Korea Arts Management Service*

This is an age that calls for new values and meanings in arts management. The world of art is searching for new challenges and new paths according to the change in the art policies, economic situation, and conditions of the market (audiences). Art has existed as a meaningful part of life in all past ages, but now, there is a new consideration of value in art and high interest in the information exchange among the producers and consumers who are also artists and audiences respectively. This is because the value of artists' creations is being spread through distribution and domestic and international exchanges, and the meaning of art is becoming greater in improving the quality of life and social integration.



However, the world of art in this modern society is confronted with serious financial problems such as enormous production costs. Therefore, difficult topics of public support, on-site viability, and competitiveness are recently emerging in the talks of domestic and international arts management. The solution for breaking through these challenges is collaboration.

The cooperation and coexistence between domestic and international performing arts institutions and practitioners is evermore urgent. Furthermore, we must cooperate with industrial and other areas outside of art in order to spread the value of art. To do so, the demand and range of utilization of not only arts, but also arts

management related information exchange is being broadened.

With harmonious collaboration from artists and arts management, urban areas that have been devastated by the after-effects of rapid industrialization are transforming into creative spaces. In addition, the factory and mining areas that have been faded through the deterioration of manufacturing industry are transforming into creative cultural spaces. The same is true of long standing traditional markets as well. Now, arts management isn't only seeking to ensure the viability and competitiveness in the world of art, but it is playing the creative role of inspiring energy and vitality in the society as a whole. The international exchange website of performing arts THEAPRO, ope-

**Books**

... **Book Overview 2011-12**

rated by the *Korea Arts Management Service*, has been searching for the right creative methods of arts management by setting its focus on these aims and reading the changing times. International as well as Korean readers are visiting the website and exchanging information on contemporary arts management and international exchanges. *THEAPRO* will not only continuously produce knowledge and information that will prepare for the present and the future through real-time sharing and expansion of related information and knowledge, but also broaden its horizons through research and survey activities.

By gathering important contents such as information, issues, ideas, and discussions that have been produced through *THEAPRO* during the past year, they are being published as a book called [*mook THEAPRO 2011*]. I sincerely hope this book can meet people, seek new ideas, and lead to a space for valuable discoveries in creative arts management and international exchanges.

Download: [http://eng.theapro.kr/DATA/BBS1/mook\\_THEAPRO\\_2011.pdf](http://eng.theapro.kr/DATA/BBS1/mook_THEAPRO_2011.pdf)

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