

# Arts Management Newsletter

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



Dirk Heinze,  
Editor-in-Chief

## Germany

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## Editorial

Dear Readers,

in the current news, Germany is often mentioned as a pattern in the omnipresent economic crises, especially in the USA and Europe. But even if the economic prosperity of the country today is an indicator for a general model, is it true for the cultural sector, too? In a year, where one of the bestsellers was the book „Kulturinfarkt“ (Cultural Heart Attack), where 4 well-respected authors affirmed, the German arts sector has too much of everything and everywhere the same thing, this can be questioned. Probably you feel as it is in so many cases: the medal has two sides. On the one hand, Germany has a rich cultural landscape with a number of theatres, orchestras, museums, public cultural venues, or festivals higher than in any other country. Some of them are highly professional - like the *Bavarian State Opera*, which optimized their pricing to raise their income very early. Now in 2012/13, the *Bavarian State Opera* will be the first international opera house to present, with STAATSOPER.TV, a season with live streams online free of charge. You can read an inside view in this newsletter.

On the other hand, a lot of cultural institutions in Germany still lack on professional arts management and suffer on small budgets. The level of training of the staff members is not such high as necessary to meet the challenges - think on the fast developing media technologies or the rising investments to target your audience. The *Cultural Policy Society* has just released a new program. It is the third version after the society has been founded in 1976. It articulates again its own entitlement for participation and interventions into the whole society. But those who hoped for conclusive answers for the civic challenges, may be disappointed about the outcome. And the program is based on an old-fashioned understanding of cultural management, as we comment in this issue. So Germany's cultural sector might be less a real prototype than somebody think. But an exciting one, as we like to show.

Enjoy reading our newsletter, and don't hesitate to give your personal comments!

Yours

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



## Strength or Weakness of the Symbolism?

*Why the new program by Germany's Cultural Policy Society mainly disappointed*

The Cultural Policy Society in Germany (*Kulturpolitische Gesellschaft*) has adopted a new program. It is the third version after the society has been founded in 1976. It articulates again its own entitlement for participation and interventions into the whole society. But those who hoped for conclusive answers after the passionate debate about the book "Der Kulturinfarkt" (Cultural Heart Attacks), may be disappointed. And the program is based on an old-fashioned understanding of cultural management.

*A comment by Dirk Heinze, Weimar*

The general meeting with about 100 participants began with a minute of silence for the died director of the *Institute for Cultural Policy*, Bernd Wagner. He was not only an outstanding thinker and writer, but a father person who could mediate between different generations within the association. He cannot be replaced so quick. Wagner has been involved in the debate on the new program.

This program is now available. After the first program in 1976 under the claim "New Cultural Policy", and a revised version of 1998, it has now been adapted for the second time. The decision to set up a new program was made after a vibrant discussion about the question how to react to current social challenges. In a year that began with the fundamental criticism of the editors of the book "Der Kulturinfarkt", followed by an emotional debate, the expectations of the new program were high. But in terms of this passionate debate, some people could be disappointed by the outcome. Although the program addresses many important issues - sustainability, audience development or digitization - but it gets lost all too often in symbolism.

For example the often requested **declaration of culture as a state goal** in the constitution, coupled with culture embedded as a mandatory task of local authorities, which the association will enforce now more than ever. This goal is charged with all sorts of hopes by the members - for a better funding for cultural institutions or a priority shift away from economic towards cultural values. But can these goals be achieved easier then? Dieter Rossmeissl from Erlangen (Bavaria), member of the cultural commission at the *German Cities Association*, pointed out that a mandatory task is a blunt sword. He see the community task to support the arts more as a freedom. Tobias Knoblich from Erfurt (Thuringia), Vice President of the *Cultural Policy Association*, replied, that the example of the state of Saxony show, that a declaration of culture as a general civic task (like water supply or health care) does not lead to a down-

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ward spiral to less quality. At the same time the government not determine, which arts it supports specifically. Though Saxony is always highlighted as a positive example - no other state in Germany has followed this model so far.

If Germany should therefore be a **nation of culture**, very different wheels have to get into rotation. The cultural policy should go out of its niche, need the best minds for the local, state, federal and European bodies in order to discuss at the same level with other political representatives. How does it look with the implementation of the recommendations by the *Enquete Commission*, which talked about Culture in Germany for years? Only a few aspects from the 1,000-page final report has been mentioned in the new program.

Perhaps it's about the self-understanding of the *Cultural Policy Society*, which prevents them to make a real social advance. Interestingly, it was the Regional Association of Berlin-Brandenburg, who demanded in an amendment to distinguish it clearly from a lobbying organization like Germany's *Cultural Council* (*Deutscher Kulturrat*) and locate itself as a **network organization**. This proposal was rejected, however, but it was agreed that the association would not be primarily understood itself as a cultural lobby. It would rather than engaging debates, so the re-elected President Oliver Scheytt. Now the question arises, how to set up making this debate club to a powerful team which influences public opinion.

Back to symbolism: surprisingly in the current program, the Nazi **past** gained new importance. An amendment requested "a cultural and political practice, which deal with this special history very responsibly". Even the recent past has been underlined with the call for an intensified integration of the entire cultural nation on the basis of article no. 35 in the *Unification Treaty*. A special mention of old and new states was waived at least 22 years after reunification. Somehow the Germans like to look into the past more than discussing about ways into the future.

The spotlight in the new program cares mainly the **current driving forces** for the society. The question of how we want to shape our society sustainable, is here regarded as a logical task for the cultural policy. As stated in the section: "With an orientation solely on economic growth, the impending crises can not be solved." For the cultural sector - and that's remarkable - there are sustainable questions to answer: aspects of innovation, its potential to change, the careful use of resources and the audience of the future. This means nothing else than to stop the support of those cultural institutions, who not fulfill these criteria.

With the **demographic change** and changing audience interests you can find two other main topics of the recent years in the cultural policy agenda. Regional "disparities" are mentioned, which arise from the conflict between growing and shrinking regions. Unfortunately, this section connotes more destructive, speaks about "losses of significance", social selections, or lacks of

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participation. Here the community hopes for a perspective that acknowledges the initiated changes, discussing the chances, and take the cultural policy into an active role.

However, the passages about **culture in the digital society** or a more intercultural way are state-of-the art. Thus, the association evolved from the debate about authorship, ownership and copyright, which is currently affected heavily by depreciation, a need for a new reassessment. The media technologies should increasingly be used for an including and participatory cultural policy. The education in media competence is therefore marked as important.

**Migration** has been identified as "a valuable resource for the future." All the more the program criticizes, that the intercultural reality is not been adequately reflected so far in everyday cultural life. The authors even see a need to interpret the notion of cultural heritage as new in this light and motivate more migrants to get into responsibility in this field.

A final field of action is determined by the **creative industries**. Here the *Cultural Policy Society* made a study for the federal government to research the influence of the public and the third sector on the creative industries. The association respects the public infrastructure as a necessary environment for a creative milieu and a growing business. While the association deplores the social conditions of many independent artists and cultural workers, the innovation capability of the creative industries is surprisingly not be mentioned! They reduced its position on their "contribution to the cultural life", creating jobs and achieving economic growth. It's a big handicap that almost no representative of the private arts sector is member of the *Cultural Policy Society*.

After the two chapters with current principles and action areas, the general mission and priorities of the cultural political practice are described. The chapter begins with the mentioned own approach to influence the society. We see in particular the aim to provide **access to art and culture** to as many people as possible. In this passage is found the primacy of innovation. A critical passage is devoted to the question of responsibility then. Once again, the complex administration structure of Germany leads to a lack of clarity about the competencies between state and federal level. The *Cultural Policy Society* evaluate the latest federalism reform as a reverse, and thus call for a reassessment. However, while one part of the members openly criticized the growing influence of the Federal Government in the support of culture, the other part are happy about larger financial scopes and benefits. Everybody agree ultimately in testing new models for cooperation between cities and their hinterlands to reach a well balancing.

Rather vague is a section demanding cultural and political partnerships between the **three sectors**. It feels like keeping the civic engagement worthy on the one hand, but generally speaking about the creation of a conducive envi-

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ronment for players working in a 3-sectoral field. That might be too complex to be validated - at latest when you speak out yourself against corporate rationalization and more professionalism. Civic engagement just means more self responsibility and independence - and less political influence.

**Arts education** is now be considered as a core task of cultural policy. "It is a human right and should not be a privilege for a few, but must be recognized as a key skill for all generations and offered for everyone", it sounds literally. In this context, consequently, the digital media technologies for cultural educational concepts are addressed.

The **European level** and the globalization has not been forgotten. The international cultural work can, however, "not be reduced to language training, cultural export or support for foreign policy." There is a pleading for cultural diversity, referring to the UNESCO Convention and sees in the "knowledge society" the guiding principle of European cultural policy. Innovation should be encouraged, why is to aspire "an even closer integration of cultural and creative business promotion". Due to the different objectives of arts promotion (artistic versus economic), this might be a risky undertaking. But it has to do with the current discourse in Germany to resolve the three-sector model because on of the mutual interdependences.

**Cultural management** receives an assigned role in the program, too. For the Society, cultural management is just a contribution, "to use the available resources as efficiently as possible." This is clearly not enough, because it shortens the management concept of rationalization. We hoped for a contemporary interpretation of cultural management in a much greater dimension. Just the development of viable leadership and organizational models or the control of change management processes would offer the entire cultural sector a field of comprehensive renewal.

If you even see the ability of cultural management as a catalyst between policy, business, education and media, there is a sphere, which can help the arts with their specific potencies to act for the entire society. But we argue, the cultural policy intend to be the cook, who concedes cultural management in the role of the waiter. This is not a surprise among the attentive observers. Even the *German Association of Cultural Management* tussles for years about the positioning of the discipline, without to come to a final result so far.

It would take more of a clever interplay between the two areas and their respective approaches and instruments - especially because many actors fill both roles so well in one person. Especially if cultural policy deals with general development in the society, it requires a cultural management on an equal level and not a "Cultural Operation Business" in a purely assistant function. The next program of the Cultural Policy Society could be updated faster than somebody think.

# Mascots

## *Popular Ambassadors for the Arts?*

Who doesn't know about them- those comical figures at sports events that apparently touch upon the emotions of the public and help with the recognition and identification of the result? One might conclude that mascots could also be used in the cultural sector to make the connection between events and emotions. But that's far from the truth, for, up until now, few concert halls or museums are able to spontaneously come up with such figures.

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

Even if the use of the mascot originally goes back to witchcraft, their use, at least when it comes to marketing, is anything but sorcery. The creator merely wants to gain sympathy with his customers and in the best case the use of a mascot results in increased sales of a product or a service. Take for example the *Duracell* rabbit, just one of the most successful examples found in the world of advertising, or the American film industry, where it is impossible to not have mascots, or cartoon films, where as mascots they are almost a matter of fact. It's no secret that the well-known *Disney* characters or those from *Pixar Studios* have earned millions of dollars. And, even during the years of Socialism, one of the most well known figures in East Germany was the *Messemännchen*- a blue clad mannequin who was introduced in 1964 as the mascot of the *Leipzig Trade Fair* and was produced 400,000 times by the end of the GDR. However, if a mascot is poorly conceived or, through the lack of global recognition, the figure is unable to reveal its comical nature, then the only thing that advertisers can hope for from the mascot is name recognition. This will most likely be the case of *Wenlock and Mandeville*, the official mascots of the Olympic games in London. Whether they remain in the memory of people will be seen; even the British were unable to associate the one-eyed figures with the steel droplets they were supposed to represent. At any rate, the organizers were able to offer children a playfully artistic contribution to the Olympic Games without having to explain the figures' cultural meaning on their website.

But which cultural institutions specifically use mascots for marketing? One can anticipate (for numerous reasons) that they appear less regularly in museums, theaters and concert houses as many people still simply refuse to recognize such commercial keepsakes. Instead, institutions prefer to focus on the art or the cultural experience itself, shying away from the risk of creating a 'silly' mascot that ends up being ridiculed by the public. Perhaps it's also because the inventiveness of artists is strikingly limited when it comes to creating play or fantasy figures. At any rate, it is extremely rare that cultural mascots ever develop an identity that extends beyond the local region. And for that reason it is all the more important that cultural institutions, when

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thinking about such things, are consulted correctly. There are enough marketing agencies and a limitless number of toy manufacturers who specialize in the creation of mascots.



Photo: Wenlock & Mandeville, © Department for Culture, Media and Sport, United Kingdom

But institutions that use mascots to make themselves more accessible do exist, and, as seen in the following examples here in Germany, they tend to follow their own direction. Take for example the owl 'Pfiffikus,' which is the mascot of the German Museum in Bonn. An owl for the entire museum? Well, not exactly, considering that the *Pfiffikus* is primarily used for the museum's educational program, which, glancing through its offerings, is obviously aimed towards children. The choice of an owl, an early symbol of wisdom, isn't such a bad choice and in its abstract form the owl adorns the logo of the institution. However, when thought through consequently, the owl could also serve as a guide through the museum and as an avatar for when visiting the museum's website. Also the idea of using an owl like voice for an audio guide could prove to be extremely interesting.

Then there is *Vidi*, a pink pig, who is a permanent part of the folklore museum in Graz, Austria. Not only pleasing to young visitors, *Vidi* was developed eight years ago as part of a project by the museum's friends circle. The pig can be now found on dice and card games that inform the buyer about local customs in the region of Steiermark. When used at home or in school the games offer the users a keepsake of the museum and the contents of its exhibition.

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Returning back to Germany, not only has the city of Bremen been able to turn their famous „Stadtmusikanten“ (Town Musicians) into mascots, the city of Dortmund has been using the rhinoceros as their mascot for the past ten years. The friendly figure can be found on stationery, publications, merchandising products, and as sculptures. Above all, it can be found as the mascot of the *Konzerthaus Dortmund* (Dortmund Concert House) - a reference to the animals' fine sense of hearing. To the rhinoceros, Dortmund added the wings of a Pegasus- a reference to the city's goal to soar to new heights. The choice of the emblem motivated the Dortmund town council to place sculptures of the animal throughout the city, particularly helping the Rhinoceros to gain recognition during the European Football Championship



*The winged rhinoceros at the entrance of the Dortmund concert house, © Josef Lehmkuhl*

In the historical city of Weimar, the great thinkers are not at all at a loss. Publicly, Goethe, Schiller, Herder, Wieland, and Liszt are viewed so seriously that no one would ever dare to think about creating a mascot out of them. However, in the newly re-opened *Goethe National Museum*, the poodle from Goethe's *Faust* has found new life, appearing not only on the LCD display of the exhibition, but also as moderator and avatar in the *Facebook* Community. What would Goethe say? It is known that, unlike the Grand Duke of Saxony-Weimar-Eisenach, who bred Weimaraner dogs, Goethe was not a dog lover. And yet, animals as mascots are not uncommon. Perhaps the *Weimar Klassik Foundation* should have rather used the Earth-Spirit *Erdegeist* that appears in *Faust*?

Regardless whether it is a part of the building and its history, a reproduction of a exhibition piece, or a reference to a personality, the person viewing the mascot should be able to make a comprehensible relationship to it. Only



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then is it possible for it fully work as a keepsake that creates profits and serves as a figurehead. And why shouldn't people working in museums, theater, and orchestras use the examples from the film and publishing industries as a point of orientation? When a cleverly thought out and strategically placed, mascots can reach new target groups and help improve the institution's public image.

Do you know of other cultural institutions that use mascots, or are you actively involved in developing a mascot for your own organization and would like to share your knowledge? We would love to hear from you! Send us a message at: [office@artsmanagement.net](mailto:office@artsmanagement.net)!

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

- Applications for ARThinkSouthAsia Cultural Management Programme 2013-14
- Exchange Platform MADARAT
- *Made in Scotland* showcase a resounding success
- Illuminating the performing arts of *Visegrad* and Balkan Countries
- AMA digital marketing day 2012, London 22 November
- European Campus of local and regional authorities for Culture
- Leading brands continue to support *Prolight + Sound* Shanghai
- Survey: Interactive and other innovative learning facilities & spaces in museums
- 5th *Atelier for Young Festival Managers*

### 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>



# Staatsoper TV

## *Watch Opera live and online*

In 2012/13, the Bavarian State Opera will be the first international opera house to present, with STAATSOPER.TV, a season with live streams online free of charge.

Opera and ballet lovers from all over the world will be able to enjoy a total of seven opera performances and two ballet evenings in full and live online from Munich. The first of these will be the audiovisual transmission on 3 November 2012 of Jörg Widmann's new opera *Babylon* (musical director: K. Nagano, stage production: Carlus Padrissa - La Fura dels Baus; with C. McFadden, A. Prohaska, W. White, G. Schnaut).

"I think that live streaming, as a one-off event, provides a contemporary way of opening the doors of the Opera House to the world. STAATSOPER.TV is live, like the theatre, and disappears when the curtain falls – and this is what gives it its very special appeal. The *Bavarian State Opera* is thus able to present itself to an even wider audience as a unique forum where innovative music theatre meets the world's best artists", says General Manager Nikolaus Bachler.

Four to six cameras in the auditorium of the *National Theatre* will broadcast the performances to the whole world via [www.staatsoper.de/tv](http://www.staatsoper.de/tv). Up to 40 microphones in the orchestra pit and on the stage will provide first-class sound quality. The streams will be offered in three different transmission qualities which will adjust automatically to the viewer's computer power or internet connection. Before each live stream, General Manager Nikolaus Bachler will provide an introduction to the work, and the State Opera will also allow a glimpse behind the stage of the Opera House during the intervals. Subtitles in German and English complete the services offered. Apart from a computer, laptop or tablet PC, users will only require a broadband internet connection such as DSL and speakers connected to the device.

As a sponsor for STAATSOPER.TV, it has been possible to attract, with *The Linde Group*, an international corporation which has been involved with the *Bavarian State Opera* for many years. *Linde* is exclusive Season Partner since the 2008/09 season and will now also be the International Streaming Partner for the next four seasons.

### FURTHER INFORMATION

[www.bayerische.staatsoper.de](http://www.bayerische.staatsoper.de)



## Arts Leadership

*International Case Studies in a new book from Australia*

The making of art is seen as a mystery by many. While artists are portrayed as heroes, anti-heroes or naughty children, the reality of their working lives is not always visible. In fact, the making of art is hard work and requires commitment, discipline, creativity and skill from all those involved. In this book there are many stories from around the globe of outstanding individuals and organizations pursuing the goal of making and/or conserving art. This book is in fact the first collection of case studies from around the world in arts leadership. Some stories are about survival against all odds, others are about bringing change to create better possibilities. Then there are stories of how people make art and lead others along the way.

An introduction by Jo Caust, Melbourne

Although leadership in the context of the arts shares characteristics with other domains, there are aspects of the arts and cultural environment that distinguish it. For instance, governments are often involved as either funders or stakeholders and they can influence an arts organization's structure and practice. The outcomes of arts practice are often intangible, yet they can also be subject to intense scrutiny from the media and public. And for leaders in the arts it is usually the art that motivates them, not extrinsic rewards. The book addresses models of positional and strategic leadership in institutions such as museums or large arts organizations, the management of change in arts organizations such as festivals and theatre companies, dual and collaborative models of leaderships in theatre or dance companies as well as the way leadership occurs in the process of making art.

Many texts focus on only one region or even one country, so the intent in this book is to provide the reader with a broader range of case studies from different regions and countries. While it cannot include every region and culture, it does provide a flavour of different cultural, organizational, government and art form approaches to leadership in the arts and cultural sector from across the globe. There are eleven countries represented here and fourteen case studies. There are chapters from Russia, Serbia, Norway, the UK, Denmark, Finland, Canada and the US as well as Australia, Singapore and China. There are several authors including well known writers on arts leadership of Laurent Lapiere, Milena Dragicevic Sestic, William J Byrnes, Wendy Reid, Donatella De Paoli, Robert Hewison, John Holden, Helle Hedegaard Hein, Jo Caust and Patrick Furu.

A chapter by Sylvie Cameron and Laurent Lapiere is the story of the Director of the Hermitage Museum, Mikhail Piotrovsky, and the changes he introduced to ensure the Museum's ongoing existence after the end of 'Per-

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**... Arts Leadership Book**

estroika' in the early 1990s when their government funding disappeared. Donatella De Paoli discusses the on-going story of the creation of Norway's new National Museum of Art over the past decade to create a new national institution from several already existing institutions. During this time leaders have come and gone and the problems with the amalgamation have been a subject of continued public interest and regular airing in the Norwegian media. It would seem the change process was flawed from the beginning because the key stakeholders were not part of the planning or decision making process.

Another chapter set in Serbia by Milena Dragicevic is the incredible story of a 'heroic leader' Mira Trailović, who managed to achieve the most remarkable things in a climate that neither supported her desires, nor understood her objectives. Her story is one of adaption, networking, creativity and resilience. In 'Cultural Leadership and Audience Engagement: A case study of the Theatre Royal Stratford East' Hilary Glow looks at the approach taken by the leadership of the Theatre Royal at Stratford East in London to change the way they relate to their audience as well as the way they approach their creative process. Theatre leadership, in their framing, reflects a hierarchical model that encourages a passive relationship with its audience. Instead at Stratford East the Artistic Directors and performers have directly engaged with their local community to include them in the process of both choosing what the theatre does and how they do it. In contrast Patrick Furu from Finland focuses on collaborative leadership in jazz bands. He notes how each musician is already an expert in their craft so that the musicians can work together sharing the leadership and then produce a piece of art that is totally improvised in the moment of playing together. The art comes about from the musicians playing and experimenting together; it does not occur on its own and it is not pre-planned. The act of creation relies on trust and respect between the musicians, so that even if things do go awry, they are able to work together to steer their performance back on track. Everyone is a leader and everyone is an artist.

There is no doubt reading about how others tackled problems or challenges in their work, is always helpful if not sometimes quite revelatory. There is plenty to read here and I hope you all enjoy the book no matter from what perspective you are approaching it. The link to the publisher below provides information on how you can acquire the book:

**FURTHER INFORMATION**

[www.tup.net.au/publications-new/Arts\\_Leadership.aspx](http://www.tup.net.au/publications-new/Arts_Leadership.aspx)

# Urban Knowledge Experts instead of Grey Mouses

## *The Future of Libraries and their staff*

During the Conference “City of Flows” in Potsdam, international experts discussed the future of libraries and discovered a firework of ideas.

An article by Dirk Heinze (Translation: Erik Dorset)

“Do libraries deal with the organization of knowledge anymore?” worriedly asked a participant from Switzerland recently. The examples from Aarhus (Denmark) or Delft (The Netherlands) openly show just how differently humanists view libraries. One thing is certain, however: like the access to literature, the access to digital publications also belongs to one of the obligations libraries have these days, which is why Knud Schulz has oriented the *Aarhus Public Library* to three new dimensions of a classical educational center.



*Aarhus Public Library*

### **Place, Space und Relations**

Just like the example found in Schulz’s city in Jütland, where a new harbor city is being developed, libraries belong, rightfully, in the center of a town. The library in Aarhus has become an icon that is simply not content with accepting the current ideas of city developers in order to gain supra-regional attention. Several architects believed that the building would mainly be a place for books, explained Schulz. Instead, it is a place that focuses on the city’s citizens and their needs- a place where it is possible to apply for a passport, see films, use rooms for conferences or simply drink coffee. The library offers the community a space that, figuratively speaking, is ‘open.’ Knud

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Schulz values the new factors and services that will be brought to the building, and with it he hopes to achieve creative partnerships that are focused on developing and placing the library in dialogue with other organizations and branches of the arts.

Take for example *Teknomorfose*, the interactive exhibition of the media designer Signe Klejs. Her belief that technology is changing the way we perceive the world, and yet concretely viewing these changes is difficult. *Teknomorfose* attempts to make these changes visible by using a digital mirror that transforms reality in different colors and levels of focus. With *Aftryk*- the name for the unusual mirrored walls that Klejs developed- the viewer is able to communicate with what he sees. This playful and yet artistic use of technology draws the viewers' attention, making this installation is magnet for the visitors in the *Aarhus Public Library*. Because of this, the self-image of libraries is expanded.

### World of Information, Inspiration, and Entertainment



Another place that is squarely focused on this new self-image is the *DOK Library Concept Centre* in Delft (Netherlands). If one doesn't have the chance to travel to this Dutch city to see a 'future library' in action, then one should at least take a look at a video about the place. The Delft library goes beyond using a standard library card that stores the user's personal data and information that has been loaned out. Instead, upon arriving, the visitor receives a cell phone that serves as communication guide during the entire visit. When used together with a help desk, the cell phone's range of functions can open the individual to the history of the city, right down to the street where one lives.

The library's handling with the various media forms is significantly expanded through its own use of multimedia, which includes a range of flat screen TVs, computer workstations with microphones, and a network of digitalized pictures and art objects.

The entire building is far more active than normal libraries. The active participation of the user with the building's offerings makes the library far more than merely a quiet study area. For a nominal fee, one gains access to an en-

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tire world of information, inspiration and entertainment in Delft. The example also makes it clear that such libraries, with all of their media and connected offerings, still need good ideas and personnel to make them work.

If not, then things would be like Erik Boekesteijn witnessed, when, visiting New York during his Shanachie Tour, he asked a Mexican immigrant about the future of the library. The man, dressed as the *Statue of Liberty*, answered, “Library? We have the Internet!”

**FURTHER INFORMATION**

[www.stadt-der-stroeme.de](http://www.stadt-der-stroeme.de)

[www.urbanmediaspace.dk/en](http://www.urbanmediaspace.dk/en)

<http://digitalexperience.cavi.dk/?p=275>

[www.dok.info](http://www.dok.info)

[www.youtube.com/watch?v=iKpH8fwfqNs](http://www.youtube.com/watch?v=iKpH8fwfqNs)

# Imprint

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