

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

Global Cultural Management

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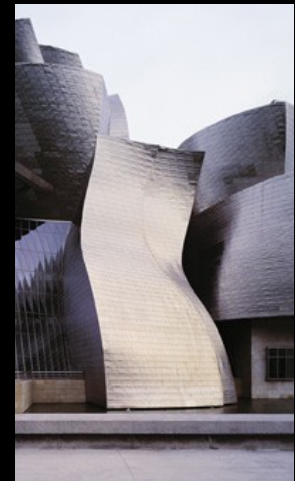
Dear Readers,

it was a special experience for us to be at a conference organized by the *Goethe Institut* in Berlin last month. The event aimed to examine challenges, methods and potentials of cultural management. But the most important driving force for the 220 participants to come to Berlin was their hope to establish a strong international network for individual exchange. We devote this newsletter the global perspective of cultural management with the conviction, that the wish of the participants comes true for everybody's profit. Thanks to our contributors. Enjoy reading this issue! And merry christmas to all of you!

Yours

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

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Towards a global network

Goethe Institut's first conference for cultural managers

At the first time, the *Goethe Institut* organised a conference for cultural managers. Furthermore, the conference targeted the global perspective in cultural management, and about 220 participants came to Berlin at November 28th and 29th to speak about their role and the need for more exchange.

An article by Dirk Heinze, editor-in-chief



Photo: Patrick S. Föhl, Dirk Heinze & Dirk Schütz (from right to left) during a workshop presentation at the conference

The background of the initiative lays in an existing program of the Culture and Development Division of the *Goethe Institut*, which aims to improve framework conditions for the arts and culture including the set up of international networks. The program, for example, trains cultural workers and advise cultural institutions. Advanced seminars in cultural and project management, for museum educators or arts journalists incorporate distribution and marketing aspects - and they are combined with practical experiences like internships in cultural institutions. The training programmes usually cover a period of one year.

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The *Goethe Institut* have chosen the following regions:

- Eastern Europe/Central Asia
- Sub-Saharan Africa
- Middle East/north Africa
- Souther Asia
- China
- Central and South America

At the conference, there has been discussed the social relevance of arts and culture. In a workshop with about 40 participants, Patrick S. Föhl and me introduced global challenges, which influence in fact the work of cultural managers. Migration, for example, can be understand as a valuable resource, as a chance for the whole society. In such a process, cultural managers may give proposals for policy options and development concepts, can lead the communication between the representatives of politics and culture. In this role, cultural managers should know the different interests, experiences, competencies, and perspectives of these people, and mediate between them. It is a different role compared with those managers, who care about efficiency in cultural organizations. At a global stage, this work demands intercultural experiences more than just language skills.

Other platforms and initiatives are going to maintain these trend to a global networking between cultural managers. The german foundation *Robert Bosch Stiftung* has trained 180 young arts professionals so far. Since 2002 it has been sending selected fellows from Germany to be *Robert Bosch Cultural Managers* in cultural organizations in Central, Eastern and Southeastern Europe. The Cultural Managers conceive and organize cultural and educational events, serve as contact persons for the local art scene and cultural institutions in Central, Eastern and Southeastern Europe and link their host country with German artists and organizations. They enable cooperative activities in all artistic branches, in civic education and in training multipliers and support their host organizations in their strategic development. The manual "Curtain up! Learning on European Stages" compiles the experiences from ten eventful years of coordinating this program for cultural managers.

FURTHER INFORMATION

www.goethe.de/ges/prj/ken/enindex.htm

http://kulturmanager.bosch-stiftung.de/content/language2/downloads/RBSo2_layout_englisch_low_6.pdf

Challenges for cultural managers on global stage

About creating a potential nerve system of ideas

The thing about arts is its ability to bring us all down on one stage. We speak in a language of creation, of expression, of appreciation and of understanding. Forums of the sort as the Conference on 'The Art of Managing Culture' that I was a part of, allow us arts activists from different cultures to talk to each other about the common challenges that face us. While at it, it affords us an opportunity to learn from each other and enhance our own world views to a degree of empathy and openness that only the arts can bring.

An article by Rashmi Dhanwani, Manager PR & Corporate Communications, National Centre Performing Arts, Mumbai, India

Take 200 culture managers from all over the world, put them in one room and talk about the challenges they are facing and you create a potential nerve system of ideas. Anticipating the problem of possible overcrowding that it presented, the conference used the Workshop approach accompanied by "employing of creative visualization and networking methods," in the words of Johannes Ebert, Secretary-General of the Goethe-Institut. After a brief introduction, followed by an academic presentation on the concept of culture management, the participants were divided into 5 groups workshops each dealing with a different challenge in arts and cultural management sector that emerged from

- a) the profession in practice;
- b) education and research, and;
- c) politics and society.

Each workshop was led by experts and facilitators.

I chose the workshop dealing with effects on the public, art in public space, relationship between cultural production and social circumstances, interdisciplinary connections and networks and relations to the creative industries. Initially, I thought this workshop would lean towards examples of successful public arts paradigms and cross-learning. Instead, the experts and facilitators used the approach of analyzing the breeding ground, of the policy framework that allows cultural production to take place. So we had to start from the big picture.

There were easily over a 50 people in that room that afternoon. How do you get so many people from easily a 100 different contexts talking about possibly one of the broadest topics of discussion at this Conference? As our facilitator Steffi Leupold managed, with clear goals outlined and executed with a constant eye on her watch. The two experts, Dr. Patrick S. Föhl and Dirk Heinze,

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laid the ground with an operational framework for us to work on around policy, relevance of arts and interdisciplinary networks.

The group work was divided into areas of contemplating on the completeness or the updatedness of a culture policy, the objectives of culture policy and the methodologies for executing them, interdisciplinary networks in the art and culture eco-system, and best practices framework.

As a group we dealt with the area of objectives and methodologies. I looked around and found 7-8 participants who had chosen to talk about this topic. The big question looming large over our heads, the breadth of the topic hung over like a pall and clouded over our approach initially. We sat down and one of us thought of contextualising the topic to our own realities. Let's not get snowed under by the enormity of topic under discussion. We have enough food for thought in the midst of our own diversity.

As a group of 7, we were representing countries such as Uzbekistan, India, Germany, Italy, Spain, Tunisia, One by one, we began to lay down our surprisingly vast contexts: some of us have a strong culture policy (Germany, Ecuador), some of us didn't (India, Uzbekistan); some of us were going to vast economic changes (Italy has drastically reduced its spending on arts, and some of us through heavy political changes (Tunisia has overthrown its dictatorial government and is now moving to democracy).

In India for instance, you have a vastly diverse multicultural society in place. It's a concoction of 28 states with hundreds of languages and dialects, innumerable folk arts and classical arts traditions and various sub-cultures. One can imagine the potential of this cultural heritage. It makes for too complicated a society for one standard, one-size-fits-all culture policy.

The Government of India recognises this problem, and in an Approach Paper produced by the *Ministry of Human Resources Development*, India, on "National Policy on Culture and Observations, Comments, Recommendations Thereon" states that 'the state should play only catalytic role in the development and progress of culture, its role being what maybe called "arm's length intervention". In a section on Plan of Action, the same paper states, 'Although the state has a very definite responsibility to foster and nurture the seminal values which manifested themselves in creative expression and endeavour in different ways, the direct state intervention needs to be avoided'. Clearly, in my context we needed a different solution. As a group, the seven of us discussed many such problems indigenous to our own contexts.

Through these conversations, a spectrum of influence emerged. If you were to compare culture policy in the spectrum of Maslow's hierarchy of needs, the most basic physiological need would be connected to the context of understanding and asserting a national identity and preserving heritage. As one moves up the pyramid of safety and belonging, one moves to the next stage of growth in the policy space as well.

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Countries that are at nascent stages of their existence need a policy framework that places a larger emphasis on underlining the origin of its cultural ethos. This also goes for countries moving through heavy political changes where the emphasis is to help the public understand and relate to the new political identity being asserted. Here the focus is also laid on creating room and resources for cultural production and presentation.

Countries that have been around for some time and have had the basic needs taken care of move to the next level of access for all and creating better networks. Germany was one such example where with the preservation of culture, access (culture for all and from all) creates a core framework of its cultural policy. In another example, a participant from Ecuador spoke of the disparity of thought between the government agents who implement culture policies and the artistes themselves—the former insistent on framing policies without understanding what the arts ecosystem needs and what the artists want. This brought forth the need to include space for dialogue in cultural matters. As each one of us recounted our stories, we realised how critical it is to engage and absorb various stakeholders to create a wholesome culture policy.

There are some countries that have enjoyed a stable culture policy and funds for major cultural initiatives, but are now in the danger of falling apart owing to the economic climate. Italy being one big example. Another participant emphatically stated that by 2013, Italy will have no funds for arts, presenting a dangerous scenario where traditional classical arts have been heavily funded by the state. There was an urgent need to look at sustainability as a key addition to culture policies in the new economic climate.

From these discussions, emerged the following points framing the first question: In your view, what are the objectives of cultural policy?

- Helping you understand, define and preserve cultural heritage
- Creating a larger idea of national identity
- Making culture and arts accessible to all
- Making cultural organisations, cultural and creative industries sustainable so that they are not totally relying on governmental funds
- Creating an environment for cultural production that heralds new ideas and change
- Using culture as a soft power tool to inform, educate, resolve issues on both national and international arenas

Having set the objectives, our discussions turned towards methodologies. We looked at the role of the state or the state sponsored policy in enabling the meeting of these objectives. We decided to look at key target groups. It started from children, moved on to creating spaces for dissemination and

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presentation for culture, enabling building of networks and constant dialogue, funding and finally evaluating impact. Here were the methodologies listed:

- Education System: Arts and Education in schools and university level
- Institutional Support and Infrastructure Development: spaces and access
- Cultural Networking and Creating Dialogue between stakeholders
- Funding
- Monitoring and Evaluation

All of this was discussed, debated upon and written down in a span of 20 minutes, so it wasn't a masterpiece but helped one learn an important lesson: culture is not divorced from the politics of the context it operates in. Any rethinking of culture policy will need to address a broader framework of political and economic complexities and the resulting cultural production dilemmas.

In Asia, policy dialogue on culture has been increasingly acquiring strategic importance. In December 2010, the European Union (EU) and India signed a joint declaration to strengthen policy dialogue on culture. 'A similar agreement was concluded between the EU and China in 2007. In November 2009, the Korean Ministry of Culture (MCST) organised the *Culturelink Asia-Pacific Cultural Policy Conference* with the *Korean National Commission for UNESCO*. MCST, which boasts of an Asian arts community comprising of five regions, five projects and 51 Asian countries, also organises an annual Cultural Resources Conference for each region*. Circa 2012, and at this conference on Cultural Management by Goethe Institut, was one more step towards creating a better understanding of the contexts of cultural politics, policies and management in so many different cultures. On a smaller scale, but of equally high magnitude is gaining a deeper, more empathetic understanding of challenges faced by cultural practitioners from all over the world.

**WorldCP-Asia: Experts' Meeting on Cultural Policy, Report, 27-28 July 2011, Seoul, Republic of Korea.*

FURTHER INFORMATION

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www.ncpamumbai.com

Arts Management in Germany

Current Challenges and Opportunities

Since the first arts management program was established at the *University for Music and Theater Hamburg* 25 years ago, several hundred providers of arts management trainings have entered the market. Offers range from MA and PhD programs to certificates that can be obtained after just a few days of training. The first generation of arts managers has taken leading positions in arts organizations large and small. Yet, the majority of employees working in the field of arts management come with an artistic background or education in the humanities, the profession of arts manager is far from being established. Challenges of the multi-disciplinary profession remain internally, as educational content varies greatly, and externally, in the overall understanding and acceptance of the profession.

An article by Sonja Ostendorf-Rupp, Hamburg, Germany

Participants recently discussed “The Art of Managing Culture” at an international arts management conference held by the *Goethe Institut* in Berlin. In presentations and through conversations with colleagues from around the world the current challenges and opportunities of the sector in Germany became very clear.

Based on this, here is a suggested to-do list to address these challenges and opportunities:

In Practice:

1. Upper management of arts organizations needs arts management training.
2. The number of women in leadership positions needs to increase dramatically. The current ratio is about 1:3, while the ratio among arts management students and non-management positions is just reversed.
3. Flat hierarchies need to be created in arts organizations for more democracy in managing the organizations.

In Education:

4. The ideal mix between theory and practice in arts management education needs to be found.
5. There is a need for contributions of German arts management theory. Most theories today are adapted and translated from UK and US publications and are therefore not fully applicable in Germany.

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6. Opportunities for growth in the arts management sector lie in program evaluation, participation growth, and a growing combination of culture and education, culture and urban development and culture and social developments.
7. Inspire an entrepreneurial spirit in arts managers.
8. Broaden cultural management disciplines.

Educational content is currently being derived from (ranked):

1. Political Science
2. Business Management
3. The Arts
4. Cultural Studies and
5. Social Science

What can be learned from other disciplines such as neuroscience or computer science?

In conclusion I'd like to add Giep Hagoort's description of the changing role of arts managers:

- From administering arts institutions to moderating and creating cultural contexts.
- From producers and growth-orientation to audience orientation and societal responsibility.
- From arts institution managers to cultural entrepreneurs and cultural leadership.

ABOUT THE AUTHOR

Sonja Ostendorf-Rupp studied Musicology, Art History and Arts Management in Berlin, Hamburg and Chicago. After six years in leadership positions in US arts organizations she returned to Germany and pursues her PhD in arts management at the *Hochschule für Musik und Theater Hamburg*. She teaches Fundraising and Arts Marketing. She regularly shares thoughts on current trends and topics in arts administration on her blog.

FURTHER INFORMATION

www.kulturmanagementusa.blogspot.de

Will Apps replace Audio Guides?

Various ways for media experiences in Museums

MUTEC, the International Trade Fair for Museum and Exhibition Technology, was presented last month in Leipzig between the 22nd and 24th of November, offering the latest technological developments in a branch that is anything than traditional. Due to the boom of the use of smartphones and tablet pc's, there has been an increased demand for the development of museum specific apps, and, with it, the question whether such apps will eventually replace audio guides. We visited MUTEC and heard several different opinions.

An article by Dirk Heinze, editor-in-chief, Weimar

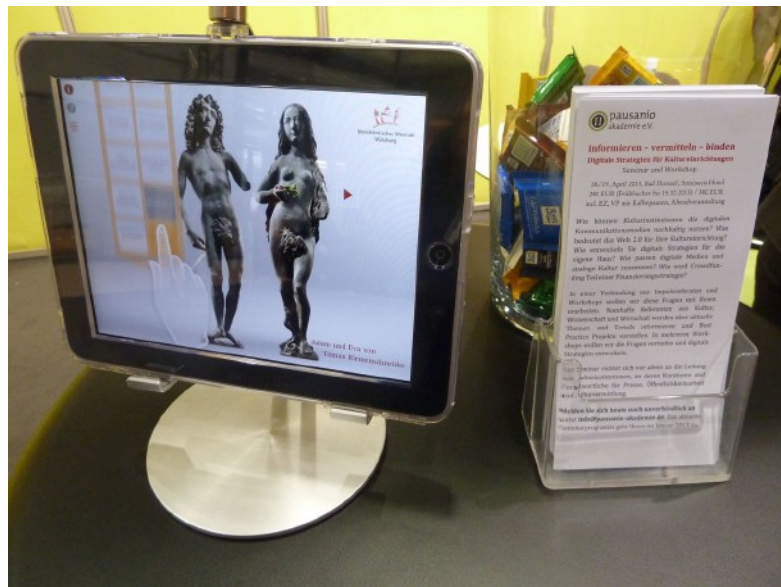


According to Aljaz Stosicki, there is no future for the audio guides many museums now lend out to visitors. "It reminds me of selling 15 year old mobile phones," joked the smart product manager from Ljubljana, who then turned his gaze over to the application offered by his company KIVI Q. The web-based service offers the visitor tours of an exhibition on one's own portable device. This trend to use services that are available on multiple platforms has been due to the rash increase in the use of smartphones, which visitors bring with them into museums. KIVI Q promises that brochures or audio guides will no

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longer be needed. However, it also brings up the question about those people who are not up to date with technology, as the app requires the use of wireless Internet and the ability to download a QR-code, as well as the possibility to have one's own headphones on hand. On the other hand, KIVI Q offsets these disadvantages with a rich array of texts, audio clips, and videos for people who own smartphones.

It is therefore not surprising that one could also discover other solutions at MUTEK. *Alexa Audio* from Markkleeberg near Leipzig has been working together with the research and development group INOTEC to develop a device that is based on the experience that museum educators and sound engineers have amassed over the years. Their device not only offers an attractive design, but it is also easy to use through the use of jog shuttle and its excellent technical qualities. Moreover, *Alexa* is not only involved in the development of hardware, but also in audio production, focusing on the research and production of texts as well as recording them using qualified readers like well-known actors.



On the completely other side of the spectrum is the Cologne-based company *Pausanio*. Their founders are art history lecturers who had the idea of uniting audio entertainment, up-to-date information, and mobility together for cultural attractions. The result is a website whose audio content can be accessed worldwide. Currently there are over 2000 travel locations and 250 audio guides that are available in German. The strong involvement with cultural content has led to a cultural magazine, an online travel guide, and most recently *Pausanio's* own academy that offers seminars about developing digital strategies for cultural institutions. Currently, at a time where providers are still mostly independent of cultural institutions, there is a dilemma. Is one really able to provide a representative selection of audio guides that would

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suffice for an app that is interesting enough to attract a public? This is probably only possible, like in so many other cases, through a partnership with a larger media corporation.

Anyone who has been involved in the museum sector will probably have come across the solutions offered by *Antenna Audio*. The *Metropolitan Museum* in New York and the *Louvre* in Paris have been both at the forefront here. Rosemarie Wirthmüller, the director of *Antenna Audio*, which is based in Berlin, has been involved with the use of audio guides since 1990. She has also directly experienced the leap in innovation from the analogue to digital world and above all is focused on finding out which apps are best suited for museums and exhibitions. When asked whether the trend leans more towards the use of smartphones or towards audio guides, she referred to the most recent surveys of her company. The trend of being able to use one's own device in public buildings is not only becoming more and more common, it is in fact being expected from the visitors. The chance for museums to be able to directly reach out to and attract its customers through apps is enormous, and through it the multimedia discovery of art and culture via smartphone can truly 'mobilize' people to visit art institutions.



MUTEK, the International Trade Fair for Museum and Exhibition Technology, was presented for the second time in Leipzig parallel to *denkmal* - the European Trade Fair for Conservation, Restoration, and Old Building Renovation. During the three days, 13600 visitors- 93% of which were experts- came to both cultural trade fairs.

FURTHER INFORMATION

www.mutec.de/en/

www.artsmanagement.net



Managing arts organisations

A strategic approach in a constantly changing environment

The latest book of Lidia Varbanova “Strategic Management in the Arts” is just released by Routledge (Taylor & Francis Group). It looks at the unique characteristics of organisations in the arts and culture sector and shows readers how to tailor a strategic plan to help these diverse organisations meet their objectives. Innovation and entrepreneurship are considered in the book as important vectors for sustainable development. We spoke with Lidia about the need to think and act strategically, about the elements of a strategic plan, and examples for strategic management.

Dirk Heinze: From managing the arts to strategic management - what is the difference, and why it is important to manage strategically?

Lidia Varbanova: In the global situation of ongoing scarcity and decreases in financial support for the arts at all levels—from local to international—in which the majority of arts organisations operate today, it becomes more important than ever to understand and apply strategic management concepts and practices in arts organisations, especially considering the angle of innovation and entrepreneurship. Managing strategically is important, because arts managers should be aware of the constantly changing external environment and how the organisation could not only survive in a long-term, but could find an effective, healthy and sustainable model of operation. It is important to manage an arts organisation or a project in a strategic mode for the following main reasons:

- To not only define the mission, vision and strategic goals, but to communicate them effectively to key internal and external groups that influence organisation’s performance;
- To be able to prioritise and focus programmes and activities based on not only satisfying but creating future clients’ needs;
- To implement on an ongoing basis innovations in all areas: not only in the creative programming, but in applying new methods of work, seeking new fundraising sources, elaborating new ways of distribution and marketing, etc.
- To understand well the competitive advantage of an arts organisation and its innovative and entrepreneurial potential;
- To choose the optimum way to balance creative programming with management actions, marketing approaches and fundraising methods

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within a specific external context, including a cultural policy model in a country;

- To better attract and increase collaborators, investors, funding organisations, audiences and partners in a long-term;
- To become self-sustainable in the future, considering development of an “intrapreneurial” climate in the organisation;
- To see the “bigger” picture in the overall ecosystem where arts organisation operates.

There are many more reasons for arts managers to manage strategically, as well as practical tools and methods elaborated in the book.

Dirk Heinze: Which elements a strategic management plan includes?

Lidia Varbanova: Theoretically speaking, the overall process of strategic management has several main phases: strategic thinking, strategic analysis, strategic planning, implementation and monitoring of the strategic plan, and finally: strategic reflections. Being myself both academic and practitioner in the arts, I believe that the elaboration of a strategic plan is a situation-specific and organisation-specific: there is no ready formula about its content and elements. To be effective, this document should have two main parts:

- Strategic section, answering the questions: Where do we want to be? Where are we now?

It elaborates the mission, vision, long-term objectives and an analysis of the external environment and the organisation’s performance, as well as the main strategies chosen.

- Functional section, helping an arts organisation to elaborate specific areas of organisation’s development in a long-term, such as artistic programming, planning of communications and marketing, planning of human resources and finally: financial planning, including fundraising and revenue growth.

All functional sections need synchronization with the strategic part of the plan, as their aim is to develop the practical aspects of management and make it more concrete in the long run.

Dirk Heinze: Can you give us examples and benchmarking for strategic management?

Lidia Varbanova: The book does not give a specific “benchmarking” or “best practices”, because I strongly believe that every arts practice is unique, and there could be elements of effectiveness, as well as lessons learned from every practical case. The 16 elaborated cases in the book demonstrate how elements of strategic management have been applied in the practice of different types of arts organisations. The cases come from 12 countries in Europe (France,

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Spain, Sweden, Italy, Turkey, Russia, Slovenia, Serbia, Macedonia, Kosovo), North America (Canada) and Central Asia (Mongolia). They illustrate the complexity of managing arts organisations strategically by applying elements of innovation and intrapreneurship. Each case starts with learning points and ends with questions and assignments for students and trainees; therefore they are suitable for class discussions, group and individual assignments, midterm and final exams, for training seminars. The theory is animated and illustrated throughout the text by over 40 short practical examples, elaborated from authentic arts organisations and projects. They help readers to understand the application of the theoretical concepts, terminology and models in arts management practice. Practical recommendations throughout the book target mainly managers, directors and entrepreneurs in the arts sector who wish to advance their skills and competence in applying strategic management methods and tools. These tips result from summarising numerous experiences and shared practices in the arts, gathered through targeted interviews, training, seminars and informal conversations with arts and cultural professionals worldwide.

Dirk Heinze: Is strategic management an issue „just“ for CEOs and directors, or for the entire organisation?

Lidia Varbanova: Elaboration of the strategic plan is a complex exercise. It is created by people and for people: “the people factor” in the overall planning process is very important. There are several ways to elaborate a strategic document—it can be done by a specially formed team within the organisation, by the board or selected board members, by the artistic director and/ or the executive manager or by an external consultant. I have realized that it is important to involve all teams in the elaboration of the plan, because this is the only way to increase their motivation in the plan’s implementation. In large arts organisations, the top-level managers and the board should elaborate the strategy as a result of ongoing feedback and suggestions from the functional managers and the staff. On the other hand, all functional sections of the plan result from the general organisational strategy. There should be also an ongoing horizontal coordination between departments and teams in elaboration of the strategic plan. It is important to identify well in advance who will be the key person behind the plan’s elaboration, what kind of method and approach will be chosen (e.g., top-down, bottom-up or other) and who will be the person responsible for finalizing the strategic document.

In small arts organisations where the climate of working together is a common practice, there should be a very well defined separation of tasks when elaborating the plan, and a very good understanding why strategizing of activities helps in a long-run. The plan is not a static document, but a dynamic guide to assist the team to work towards long-term objectives. It is not just about having it, but implementing it successfully.

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Dirk Heinze: You write about a constantly changing environment. How it is possible to bring change management together with values like stability and reliability?

Lidia Varbanova: An important part of the strategic planning process is to analyze the external environment, its trends and changes. Macro-external environment relates to factors which influence indirectly an arts organisation: political, legislative, economic, social, technological, informational and global. They create opportunities, but can also be threats. This analysis should inevitably include understanding of the overall cultural policy framework in a country or a region where the arts organisation operates. The connections and inter-dependence between cultural policy and strategic planning is still somehow missing in our theoretical discussions and practical actions, but is indeed important. Micro-external environment relates to analysis of culture/creative/entertainment industries, arts and culture markets, as well as stakeholders. Arts organisations function as open systems, and arts managers constantly interact with outside organisations, groups and individuals. The ongoing scarcity of financial support for the arts worldwide requires a special emphasis on building up long-term relations with business organisations, governments, foundations and individual donors. On the other hand, arts managers need to look at ways to offer products and services to audiences and clients on a paid basis and generate revenues as a result. I believe in a mixed financial-fundraising model that requires arts managers to be innovators and entrepreneurs, as well as visionary leaders.

The external environment constantly changes and this is why it is very important to be analyzed and considered by managers in the arts. It is indeed a paradox: the more an arts organisation understands and adapts well to changing circumstances, the better it positions itself in the external environment, among competitors, clients and stakeholders, and as a result: the more sustainable it becomes! Actually, strategies are not about changes but about securing future stability and sustainability. When talking about sustainability, we mean not only environmental sustainability, but also “a system that can run effectively without further input from outside because it uses its own resources once when set in motion”. This angle relates to the financial sustainability – elaboration of a business model that generates revenues and incomes on a long-term and on a reliable basis. This is extremely important for every arts organisation nowadays-having a nonprofit or a business status. Therefore, sustainability should not be regarded as a separate dimension in a strategic plan for an arts organisation. It should be naturally embedded in all its parts.

As I stated in the book, creating tomorrow today in a sustainable mode might not be easy, but it is certainly possible - by investing collective efforts, ongoing learning and mutual encouragement.

Dirk Heinze: Thank you, Lidia, for your helpful answers!

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ABOUT THE EXPERT

Dr. Lidia Varbanova is an internationally acclaimed consultant, researcher and lecturer in strategy, entrepreneurship and management in the arts and culture sector. She has professional experience in more than 50 countries. Lidia has received a number of prestigious research grants and awards and is an active member of several international networks and associations. Her PhD is in Economics, from the University of National and World Economy where she hold the position of Dean of Department and Associated Professor in the past. Currently, Lidia is a Faculty Member of the John

Molson School of Business at Concordia University, Montreal and Associated Researcher with the David O'Brien Centre for Sustainable Enterprise.

FURTHER INFORMATION

artsmanagement.net/index.php?module=books&func=display&bkid=831

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