

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

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Editorial

Dear Readers,

do US-American Opera Houses operate more efficiently than German ones? Mounir Mahmalat, who studied at the Northeastern University in Boston, USA, as well as in Dusseldorf, Germany, investigated on the basis of twelve opera houses in both countries, if German institutions might take an example on US-American performing arts organizations who are said to operate in a more entrepreneurial manner. You can read this case study exclusively in this newsletter issue from page no. 10 on.

Furthermore we can provide inside views with two totally different interviews. Our correspondent Kira Potowski met Koh Won-seok, an art curator in Seoul, who actually work for the new Arko Art Center in the capitol of South Korea. He takes our attention to a number of smaller Asian countries with art markets, which grow along the economic boom. Nikos Tsouchlos, the artistic advisor of the most important concert hall in Greece, underlines the current situation and role of the arts in a country, which suffer massively from the continuing economic and financial crunch. But Tsouchlos describes in the interview with Sven Scherz-Schade, how new practices can flourish and the roles of sociability and sharing are being re-examined.

Last but not least we published a call for paper about dispositions of cultural funding. The German Association for Cultural Management hope for international contributions to the next annual conference in Kufstein, Austria.

Enjoy reading our newsletter, and don't hesitate to write us your opinions, feedbacks or proposals.

Yours

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

How to support young and emerging artists

An interview with Koh Won-seok, curator at *Arko Art Center Seoul*

Koh Won-seok has studied Business Management during his undergraduate studies. After working in a company for some years he decided to specialize in Art Management studying in a master program at *Kyung Hee University*, Seoul. Since 2003 Koh Won-seok had been working in alternative spaces like non-commercial galleries as well as functioning as a editor of *SPACE*, a Korean arts and architecture magazine that publishes articles about art, design, architecture and people. One year and 4 months has passed since Koh Won-seok has been working as a curator at *Arko Art Center*. The center is a very well-known museum for contemporary art hosting own and international exhibition as well as realizing many project abroad.

Meeting him, the first thing he mentioned was inviting me to his just recently opened project: an exhibition called “@What: New Contemporary Art from China”. It was carried out due to the 20th Anniversary of diplomatic relations between South Korea and China. It was hosted by the *Arts Council Korea*, *Ministry of Culture of the People’s Republic of China* and the *Embassy of the People’s Republic of China* in the Republic of Korea. Visitors are able to discover artist’s work that is very critical with political and social circumstances within the communist regime. Internationally these tendencies in the Chinese Art scene seem to be very welcomed since its market is booming. Emergent countries like China and India alike enjoy an increase in collectors willing to invest in visual arts as well as booming economies and a lot of money being circulated within the countries. “Well, know it is actually not only China and India the art world is looking at. Now we are focusing on less known Asian countries like Vietnam which offers a “bubbling” art scene with more and more artists.” said Koh Won-seok.

Kira Potowski: So how do you see the Korean arts market? Do you see the possibility of a shift in international’s interest towards South Korea?

Koh Won-seok: Well, we are not a very big country. For being a small country, we have a quite big arts market, but still too small for artists to work only nationally. So they have to go abroad. However, for too long we have been focusing mostly on well-known and internationally known Korean artists instead of supporting young and emergent ones. Organizers like me we are not making a hard enough effort to support unknown artists. It is much easier to always choose famous artists to attract the public quicker. That results in a small arts market which lacks attractiveness to international curators, art critics and collectors. Moreover, while the world is looking at China’s and India’s boom, South Korea is going through an economic low growth period

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... Interview with Koh Won-seok

after being one of the fastest growing economies during the last 60 years. Due to this recessionary trend collectors do not invest into the arts as in 2005 to 2007, when we experienced an investment bubble. During this time it seemed that suddenly everyone with money bought art pieces hoping for a higher return on investment in future years. Right now China and India are creating many rich people supporting the arts heavily.

South Korea nevertheless has potential to grasp the attention internationally. But a lot still needs to be done such as creating a good infrastructure.

Kira Potowski: The Korean government needs to take the leading role in paving the way for such an infrastructure and leading the change to international recognition of the Korean Art Scene. In your eyes, what does government need to do?

Koh Won-seok: The public funding by the Korean government is actually quite good compared to other countries. The government is taking care of the artists quite well. Art Council Korea is a very good example. It was created in the 1973 when Korea was still fighting poverty. Today they are promoting the artists abroad, supporting the international exchange of people working in the art field such as curators, artists, etc. But now with the low economic growth it is not about quantity of government funding but looking after quality. They have to develop the most effective policies with limited budget. Hence, healthy governance is still missing. By that I mean that more effective policies are needed as well as practical strategies. Government has to listen to people who work in the art scene with a lot of experience. Government officials should listen more to the practical viewpoint of art managers, artists, experts and also benchmark by using best practices from other countries. For example the government does not need to have a headquarter with the different genre like visual arts, performing arts under it. But what would be more efficient is to create an association for each genre and setting a mission, vision etc. So from centralization it should be changed into a decentralized structure according to art managers. Moreover, the communication between government and cultural institutions, art groups, alternative spaces should be two channeled instead of government setting the objectives and institutions, groups or art spaces fulfilling them. So not only a top-down approach but at the same time a bottom-up approach is necessary to guarantee efficient and adequate future policies for the Korean art scene. Feedback and intensive discussion between all parties is desirable.

Also a more flexible and easier monetary system would bring positive change for artists receiving scholarships from the government for example. In Korea money is strongly audited. That means it is highly bureaucratized and artists need to administer their expenditures meticulously. I know that in Sweden or Finland artists are free to administer their money received from the government. That makes everything easier.

Interview

... **Interview with Koh Won-seok**

Kira Potowski: In Germany in order to support emergent and young artists, support creativity of artists many old buildings and factories are now used increasingly as alternative art spaces. Where industry was before culture and art take over now. Can this become a trend in Korea as well?

Koh Won-seok: Unfortunately we used to deconstruct old things and construct new things on it. So it is a matter of attitude and mentality to build everything new instead of maintaining, restoring and preserve. To destroy the old to make space for the new is still much linked in our everyday lives. This is how we were raised and how we built our fast growing economy. So I think it is time to shift the paradigm. Shift economic structure. We still support heavily civil engineering. We have too many roads for example. Now it is time to shift the focus towards art and culture.

Kira Potowski: With the new president, Mrs. Park, elected in December 2012, do you see this change happening?

Koh Won-seok: Mrs. Park promised to raise the cultural budget from 1% to 2%. With this money we could even enhance quality in the art scene. Employment in the field could be increased since we have many emergent artists coming from the art university as well as art managers that have studied culture management in their studies.

Kira Potowski: But is Korean society ready for this shift in paradigm towards art and culture? Do you see a high interest in art by the public?

Koh Won-seok: We always have to attract people. Still up to now culture is not so enjoyed by ordinary people. If people get accustomed with culture activities and enjoy their lives, than change can happen. Korean labor mentality also has to change. We cannot sit in the office 12 hours a day anymore. The government has to be persuaded by Korean people to work 8 to 9 hours. Afterwards people could really enjoy the arts.

FURTHER INFORMATION

<http://eng.arkoartcenter.or.kr>

www.arko.or.kr/home2005/eng/support/support_2.jsp

www.newmuseum.org/artspaces/view/arko-art-center

Looking towards Greece

How new practices can flourish and the roles of sociability and sharing are being re-examined

Sven Scherz-Schade in a conversation with Nikos Tsouchlos, the artistic advisor of the Megaron, Athens's largest concert hall.

Nikos Tsouchlos has been the artistic director of the Megaron Concert Hall in Athens, Greece since 1991. As of January 2013, his position – due to personnel changes– was renamed to "artistic advisor". The Megaron is the most important music venue in Greece. It has a small auditorium that seats 500 people as well as a large auditorium that was designed by the acoustical engineer Heinrich Keilholz and seats 2000 people. Nikos Tsouchlos, himself a conductor, studied piano and conducting in Athens and Paris, as well as law and compositional technique. Among other things, Tsouchlos was a docent for historic performance practice at the Ionian University in Corfu and music history at the Athens Conservatory.

Sven Scherz-Schade: Mr. Tsouchlos, here in Germany we hear a lot of bad news about Greece. If one hears of the strikes and mass protests, it is sometimes difficult to imagine that Athens also has a normal concert life. Is that true?

Nikos Tsouchlos: I can well understand that the image of Greece that reaches you is tainted by the dramatic situations such as the mass protests. However, life in Greece goes on. And, just as schools function and people (who have work) go to work, the concert business continues to go on, too. The people have a need for culture and right now this need is probably more important than ever. The pictures of the demonstrations and of the violence in the streets only show the tip of the iceberg. In its entirety, the current situation in Athens is driven by a general feeling of anxiety as well as a lack of hope. And for exactly this reason it is important to continue with the concert business. I have been doing my work for 20 years now. It has only been in the past two years that I first really understood what it is all about.

Sven Scherz-Schade: Namely? What is the heart of the matter?

Nikos Tsouchlos: Art and culture were neglected during our "rich" years – for terms of simplicity, I'll label it "rich". Concerts and musical events have human and social functions that were of lesser importance earlier, but are twice as important today.

Sven Scherz-Schade: Such emotions and functions are often overlooked– here too in Germany– in the business of marketing concerts and cultural events. In what ways do you sense this new meaning of human and social aspects?

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Nikos Tsouchlos: The people find themselves in a terrible financial situation. We have reduced admission prices and set up new prices for the unemployed and young people. Although the people have little money, more people are coming than before. Overall the attendance for each concert is better. The halls are mostly full. However, we sense that this influx of people has to do nothing with the ticket prices. I often hear about this social aspect in conversations, especially in our educational work with school classes and teachers.

Sven Scherz-Schade: The Megaron is a concert hall with a strong symbolic power. Perhaps it can even be seen as a hallmark that symbolizes all of Hellas. Are there important (classical) concerts that will be taking place in the spring of 2013?

Nikos Tsouchlos: Each individual concert is important for us. When the Israel Philharmonic Orchestra comes with Zubin Metha in April, that is just as important as a piano recital featuring a young soloist. However, in terms of the stars: the Israel Philharmonic is performing a benefit concert, made possible thanks to a Greek sponsor who lives abroad. The Orchestre National de France are arriving with Wassili Sinajski as well and we are expecting the Boris-Eifman-Ballet from St. Petersburg. These are highlights, of course, but they are rather rare. Unlike before, we can no longer invite so many stars from foreign countries.

Sven Scherz-Schade: How does the situation in Greece look outside of Athens? Do the Greeks have enough live music?

Nikos Tsouchlos: The Megaron is the largest organizer of music in the country and therefore it bears a great responsibility. In other cities, such as in Thessaloniki, the concert business runs less intensively, but it still runs! Cultural budgets have been reduced drastically. Nevertheless, there are interesting artists in Thessaloniki, just like everywhere else in the country, and they continue to appear and play. What has been greatly diminished is the international connection. Due to the cuts we can engage fewer international stars. We are grateful to our guests who accept here a lower wage because they understand the situation here. At the moment it is simply not possible to spend large sums of money for guest performances. The money is better used when it is spent on Greek ensembles and artists, who also have a right to exist. The promotion of local musicians is a focal point for us.

Sven Scherz-Schade: Can you name an example?

Nikos Tsouchlos: A very good example is our "home" chamber orchestra, which was formerly known as "Camerata Athens" and is now known as "Armonia Atenea". The musicians formed the ensemble in the middle of the worst crisis of the past years in order to present themselves internationally. Armonia Atenea recently recorded the premiere of Händels opera Alessandro on the Decca label. The recording received international acclaim, including

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the "Diapason d' Or " from the French magazine Diapason and the recognition by the BBC as its "recording of the month". These talented musicians, who display great patience and hard work, suffer -like all - from the enormous financial cuts in Greece. We want to support them.

Sven Scherz-Schade: The savings measures probably affect all segments of public life in Greece. Where did it affect the *Megaron* and/or your concert business?

Nikos Tsouchlos: In terms of state funding cuts, we could be currently labeled as the world champions: we experienced a reduction of over 70 percent in the past two years. At the same time, we sank the ticket prices 20 percent so that the admission prices could remain affordable for the audience. It is difficult to remain alive, but it's doable if one sets priorities. It is important to note here the many private sponsors who have been helping us out. In terms of setting priorities, we have had to reduce our season program by 20 percent.

Much has changed in terms of content. In the past we produced one or two opera projects on our own each year. We don't do that any more. Instead, we try to create co-productions with the *National Opera*. That helps the *Megaron's* budget greatly. International orchestra projects were and still remain the second most expensive point. Here too we have made drastic cuts. In the past we had on average eight guest orchestras that performed in Athens each season. This season we have two concerts that are being financed through public means, and a further two concerts that are being made possible through the support of private sponsors.

Sven Scherz-Schade: Is there something one can learn from all of these budget cuts?

Nikos Tsouchlos: For the *Megaron* it was and is important that we don't drop any branch entirely. Each branch had to be cut, but they had to remain. For the present and for the future it must be clear that here international orchestras can and should appear. It is better to create a partnership for an opera rather than to cut it off completely.

Sven Scherz-Schade: How great is the interest of European orchestras and soloists to travel to Greece for guest performances? Is the classical music scene neglecting the Greek public?

Nikos Tsouchlos: It is understandable that, in light of what one sees on television, managers of large ensembles are very wary about coming to Greece. We can understand that. Nevertheless the contacts are still thriving. In the fall of 2012, the *St. Petersburg Philharmonic* were here with Juri Temirkanow and gave three concerts with three different programs. That was a magnificent success! We have to explain our situation to foreign countries. We cannot pay full wages, and yet, despite these adverse conditions, orchestras travel to

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us. That shows that there is much more to the concert business than just making profits.

Sven Scherz-Schade: How many Euros does a ticket cost for these concerts and how does the price compare to the Greek cost of living?

Nikos Tsouchlos: Guest performances are relatively expensive. In the case of the *St. Petersburg Philharmonic* for example, the maximum ticket price for the six different seating categories was 60 Euros. If a local orchestra performs, the categories cost between 25 and 35 Euros. That varies naturally, depending on which soloist plays. We give family concerts on Sunday for 8 Euros and there are student tickets that make going to a concert about as expensive as going to a movie. If we perform an opera project, the most expensive category can go up to 90 Euros. But we have to be careful. One cannot demand too much.

It is always difficult to compare this to the cost of living. The wages are low and many Greeks are presently without work. A liter of gasoline currently costs 1.70 Euro here, which for many Greeks is painfully expensive. Also, the milk prices here are the highest in Europe. And yet, Greece is still a poor country. Not only has the budget of the *Megaron* been cut, the family budget of the average citizen of Athens has been drastically cut back as well. That these people still come to our concerts is very moving.

Sven Scherz-Schade: On December 30, 2012, the German *WDR Radio Choir* performed a joint concert of Beethoven's Ninth Symphony with the *Athens State Choir*, performed under the direction of Nicholas Kok. The use of Beethoven's music seemed to deliberately symbolize Europe. Was the idea of the program meant to be that?

Yes, Beethoven's Ninth is a symbol of Europe, just like the *Parthenon* on the *Acropolis* or the *Cologne Cathedral* in Germany. It is a project of the *Athens State Orchestra*, and yes, we promised ourselves the symbolic power of this music. The Greek audience and the Greek ensembles view themselves, in spite of all of the difficulties, as Europeans, and such a concert is a gesture of that.

Sven Scherz-Schade: Do they need such signs? It seems as if many Greeks are losing confidence in Europe.

Nikos Tsouchlos: Yes, there is much confusion and annoyance; however, it is not directed towards the other Europeans! In general, this annoyance is directed at no one in particular, but is seen instead as a large question mark. For most people, it is not conceivable how the country was able to amass such unimaginably high deficits and debts. And now, the quasi-fascist party that has emerged in Greece is receiving ten percent of the popular vote among the Greek people. How frightening! Or job right now is to use the symbol of Beethoven to counter this confusion.

Interview

... Looking towards Greece

NOTE

The German version of this interview first appeared in *Das Orchester* 3/2013. With permission of SCOTT MUSIC GmbH & Co. GK, Mainz, Germany

FURTHER INFORMATION

<http://felix.openflows.com/node/240>

<http://medien.uibk.ac.at/mwb2011>

More News at our Online Resource

- Swedish Curatorial Program for Professionals in Arts, Crafts & Design
- Do We Need New Cultural Identities?
- SHOWTECH 2015 stays in Berlin
- Willing ´n Dealing. Interview with Kim Inseon
- Int. Forum on Cultures, Arts, Technologies, Creations, & Handicap
- Innovations in Theatre Management to be discussed in Vienna
- Positively Looking Forward – Classical:NEXT expands conference
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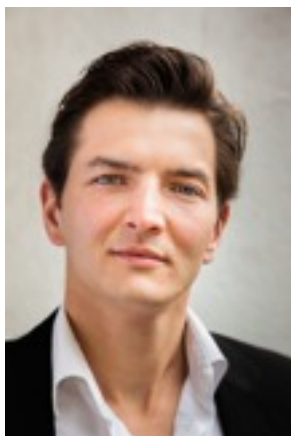


Photo: Viktor Enns

The Efficiency Rumor

Do US-American Opera Houses operate more efficiently than German ones?

Economic Analysis and Comparison of Twelve German and American Opera Houses

A study by Mounir Mahmalat, Northeastern University, Boston, MA, USA

Financial sustainability and artistic viability are becoming more of an existential question for performing arts organizations (PAO) as a changing fiscal environment exerts increasing pressure. Recent German publications draw a dark picture for the whole cultural sector and dare to ask the question of whether the current system of handling high arts should be continued. Especially PAOs are said to handle an inefficient operating process. The purpose of the underlying paper is therefore to investigate if German opera institutions might take an example on US-American PAOs who are said to operate in a more entrepreneurial manner. It will be tried to establish comparable parameters to indicate a PAOs efficiency by focusing on opera institutions in Germany and the USA. Eventually, their revenue structure, earnings gaps and wages-over-sales-ratios will be compared and discussed in detail. Moreover the underlying paper gives a prospect of which further investigations are needed to discuss this question in more detail.

Within this context one of the most common suggestions is whether and how German institutions shall become more efficient. Shining examples are said to be US-American institutions as they are supposed to have solved many problems related to the stiff German supporting system. The underlying term 'efficiency' sets parameters to measure successful management of assets and operating processes. For PAOs in general and opera houses in special though, defining the term 'efficiency' is slightly more complicated in comparison to for-profit entities which is why it is very difficult to find financial data to evaluate them.

The underlying empirical basis consists out of an analysis of balance sheets and income statements of twelve opera institutions in Germany and the USA from 2006 till 2010, six houses in both countries. Therefore, only Limited Liability Companies have been investigated. The requirements that must have been fulfilled for being considered to optimize comparability will be explained in the paper in detail.

Cultural Value

To understand why differences in handling cultural affairs appear it is important to see how valuation of cultural goods is considered differently in Germany and the USA.

Background

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Because Germany has a long history of supporting high arts German states and local governments keep PAOs highly subsidized until today. Until the 1960s the US government offered virtually no contributions to arts institutions which causes the amount of contributions paid for culture being far less than in Germany today. As Germany spends about \$90 per capita the US gives less than \$5.

What does this mean for opera institutions? This can be indicated by calculating the amount of unearned income (contributions, grants etc.) on total revenue. As to be assumed, German institutions are having a 30% higher share of unearned income due to the high governmental subsidies. American institutions are therefore highly reliant on donations and grants which is a much more volatile source of income.

This causes several effects which will be discussed in more detail in the paper. An important one needs to be kept in mind though. As any surplus cash for German institutions is likely to lead to cuts in governmental funding in the next season, the American system of handling high arts sets a lot more incentives for arts managers to act entrepreneurial.

The Earnings Gap

The revenue structure does not give any indication for efficiency though. To do so, operating expenses need to be regarded. One of the key economic measures for cultural institutions is the earnings gap, which is defined as earned income (revenue from ticket sales etc.) subtracted by operating expenses, generally in relation to total expenses in percent. As operating expenses are a part of the equation it might give a better indication for efficiency.

As to be assumed from the calculations above, it can be seen that the earnings gap for German operas tends to be much higher than the gap US institutions have to face.

On the first sight this serves to the hypothesis German institutions having a less efficient operating structure than Americans as they obviously spend more money in having an opera show produced than Americans. But it has to be kept in mind that the funding system is different which is why no accurate inferences about the operating system can be drawn. To do this, other more significant ratios have to be found.

There are other interesting consequences, however, which will be discussed in the paper in more detail. It can be summarized though that the earnings gap does not only imply a higher dependence on contributions for German institutions but also higher operating expenses as a whole in relation to their earned income.

Background

... The Efficiency Rumor

Production Expenses

By thinking about the differences in the way cultural goods are handled it becomes obvious that there are not many usable parameters left for a comparison given in balance sheets and income statements. This being the case due to the differing regularities to be obeyed as to be explained. For example, ratios including profit may not be compared since German institutions are better off with spending their income within the season to not lose governmental grants in the next. Consequently, by not being allowed to compare profit, debt ratios are hardly comparable either and so on.

However, there are some parameters left which eventually allow to dare a comparison. Unfortunately external accounting is inaccurate in terms of operating expenditures. But opera institutions provide a service which causes their operating process being very staff intensive. Thus, an important factor of the productions costs structure is the employee structure and the wages system. Therefore, wages can give a hint on how many workers have to be employed to ensure the opera keeps running and with that, how well organized the house is. And by referring on the revenue they generate, thus sales, their wages might be compared. This is the wages-over-sales ratio and indicates how many dollars in wages must be spent to generate one dollar in sales. If the starting hypothesis was right German institutions ratio should be worse.

And indeed, the calculations show what already has been expected. The wages-sales-ratio for US operas averages two whereas the ratio for German institutions with almost five is more than twice as big. This again seems to be a systemic difference worth to be discussed.

There are many interesting factors that contribute to this offset including wages level in general, level of ticket prices in relation to the wages level, relation of payroll taxes and retirement plans, unionization, volunteering and, most important, differences in the organizational structure. This will be discussed in the paper in detail.

It can be summarized though that all of these mentioned factors will probably not explain the gap to its full extend. A mentionable reason of the offset will therefore be a less efficient operating process as German institutions simply seem to need more employees to generate the same output. This serves to the hypothesis that German institutions handle a less efficient operating process than American institutions. Moreover, gaps in academic background can be addressed to answer this question in more detail and to give a hint in where business adjustments might eventually be reasonable.

Summary

In all investigated ratios US institutions have a significantly lower ('better') grade. But what factors are responsible for this?

Background

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The most important one might be the artistic success, which is still the most important managerial aspect in Germany. However, this is likely to cause controlling instruments being less developed. Along with an already higher effort in decision making processes, this might well contribute to over-employment, double work and higher operating expenses. As other legal forms tend to have less managerial freedom due to a greater dependence to the public owner, these effects will even more apply to them.

The environmental factor though is the broadest and probably most important factor. It can be summarized that the advantage, German governmental subsidies may be considered as unrestricted income - at least for LLCs - seems to be more than offset by the political framework that cuts back this freedom of usage.

After all one could assume that US operas are doing 'better' than Germans. Fact is though that the system has to pay a price for that. Not only does a high share of restricted income affect the overall financial scope of an institution, the artistic freedom is being affected as well. This entails programs likely being orientated on certain audience groups or endowment funds to ensure a maximum of donations and grants.

FURTHER INFORMATION

Download:

http://musikundmedien.net/uploads/media/The_Efficiency_Rumor_-_Mounir_Mahmalat.pdf

www.musikundmedien.net

www.habanera-music.com

ABOUT THE AUTHOR

Mounir Mahmalat studied Media Engineering at *the University of Applied Sciences in Düsseldorf*, Music and Media at *Robert-Schumann-Hochschule Düsseldorf*, Germany, and *Northeastern University* in Boston, MA, USA. He worked for several cultural institutions and consultancies, as musician and media engineer. Focus of his work and publications is cultural management and economics. Email: mounir@habanera-music.com

Dispositions of Cultural Funding

Cultural funding structures and their consequences for cultural production and reception

The 8th Annual Conference of the *Fachverband Kulturmanagement* (German Association for Cultural Management) focuses on the interdependency between financing systems and the production and reception of cultural goods and processes. Artistic practice and cultural activities do not simply happen by themselves, but rather refer – by their results and effects – to their conditions of creation. Which theory-based approaches can cultural management use for contributing to a debate on cultural funding that allows for authenticity, innovation and diversity in the cultural field? How can cultural management influence the forming of support criteria and structures? What financing models, apart from the existing ones, could be envisaged in order to strengthen alternative forms of cultural production?

Today, cultural funding must deal with a high degree of complexity: cultural activities have reached a relatively dense concentration level, traditional means of financing are in upheaval, and new players, fields and alliances are forming: foundations, crowd funding, co-productions, networks and new partnerships in the areas of cultural education and cultural tourism.

The historical view shows the systemic influence of cultural funding in regard to artistic practice: In the course of time, the paradigms of financing changed, and with them the artistic and institutional practice. From the times of patronage through the period of the development of cultural policy and right up to intensified sponsoring or the current trend of crowd funding, cultural funding was, and still is, closely connected with the power to define art production and cultural activities.

To a great extent, cultural activities in Austria, Germany and Switzerland are still financed by the state, with the concurrent expectation that commercial enterprises and civil society will increase their responsibility. If a paradigm change in cultural production is indeed pending, then transition and communication processes for the societal roles of cultural producers and cultural organizations are necessary.

For the formation of theories and the drafting of strategies, references to cultural studies or sociological and empirical data are equally desirable as international comparisons and interdisciplinary connections to the scientific fields of economics, social science and fiscal law.

Background

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Central Questions

- Diachronic perspective: When applying an historical viewpoint to support schemes, can we find causal effects they had on the production of cultural goods and processes, and if so, what are they?
- Synchronic perspective: When analyzing present support schemes on an international comparison basis, can we find causal effects on artistic and cultural production?
- Which criteria and procedural strategies of cultural management enable up-to-date cultural funding and its evaluation?
- Do certain areas (experimental formats; cultural activities outside urban centres) show special needs with respect to financing? If so, what are the adequate management strategies?
- What chances and risks are inherent in the increasingly mixed forms of cultural funding? Which new “fields of investment” and “patterns of legitimation” (cultural education, cultural tourism, cultural industry, “eventisation”, image-building and reputation building, etc.) can be ascertained, and what chances and risks do they hold for artists and cultural organizations?

Contributions in German or English should relate to projects which are concluded, or still in progress; they should not have been published yet. The submitted texts should not exceed 500 words. Review criteria are: the originality of the problem, the methodical approach as well as the practical utilization of the study. The conference offers two presentation platforms: keynote lectures (45 minutes) and workshop discussions (lecture and moderated discussion). The latter may include a co-speaker from the field. Co-speakers may be proposed; alternatively, the conference committee may suggest a suitable co-speaker.

The conference committee makes the final decision regarding the selection and categorization. We are looking forward to your contributions!

*Conference chaired by: Prof (FH) Verena Teissl, PhD, University of Applied Sciences Kufstein
Conference committee: Prof Sigrid Bekmeier-Feuerhahn, PhD, Patrick S. Föhl, PhD, Prof Stefan Höhne, PhD, Rolf Keller, PhD, Prof Birgit Mandel, PhD, Prof Martin Tröndle, PhD.*

The Fachverband Kulturmanagement is a professional association of academic lecturers and researchers in the field of cultural management for the German-speaking countries.

The association's mission is the representation and advancement of cultural management in research and teaching.

FURTHER INFORMATION

Submit to: kulturtagung2014@fh-kufstein.ac.at

The deadline for submission ends on **June 3rd, 2013**.

Association: www.fachverband-kulturmanagement.org

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ARTS MANAGEMENT NETWORK

c/o KM Kulturmanagement Network GmbH

PF 1198 · D-99409 Weimar

Amalienstr. 15 · D-99423 Weimar

Phone +49 (0) 3643.494.869

Fax +49 (0) 3643.801.765

office@artsmanagement.net

www.artsmanagement.net

Skype: kulturmanagement

Twitter: www.twitter.com/amnweimar

Facebook: <https://www.facebook.com/ArtsManagement.Network>

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