

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,

We were so sad to hear from the death of Colin Mercer on 4 July 2013. He was the United Kingdom's first Professor of Cultural Policy and Director of the Cultural Policy and Planning Research Unit at *The Nottingham Trent University* from 1999-2003.

In our latest issue of this Newsletter in June 2013, we published his article "Cultural Planning and the Creative Economy", originally a paper for a speech he wanted to hold in Berlin at the Cultural Policy Congress at the same month. As a specialist in strategic research and development for the cultural sector, he built the bridge between creative economy, cultural mapping, cultural planning and cultural policy. Our hearts and thoughts go out to his family, friends and colleagues.

In this newsletter you will read an interview with Julia Draganovic, who is the new director of the exhibition center *Kunsthalle Osnabrück*, Germany. She speaks about the profession as curator and art manager, her strategy to engage the audience, and her approach how to connect art and new media.

We also publish - as every year - the Summary Paper of the *4th Kufstein Summer School for Arts Management* in Palea Epidavros/Greece, which took place in May 2013.

Enjoy reading our newsletter, and don't hesitate to give us feedback.

Yours

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

Art should reveal unseen perspective

An interview with Julia Draganovic

Translation: Erik Dorset, Berlin



Photo: Julia Draganovic (© City of Osnabrück, Center for Media and Information)

Dirk Heinze: Which new curatorial strategies do you want to use for your work at the Kunsthalle? Which of them are the main pillars for the content of your work, as well as for the mediation work?

Julia Draganovic: In my opinion, art should reveal unseen perspectives. All forms of art do this and the so-called “new media” also plays a role here. Just now I was in the jury for the *European Media Arts Festival* in Osnabrück and was able to become directly acquainted with the work of the previous years. Video and film interests me because I wish that art didn’t remain elitist. It should engage gallery visitors more. New technologies offer that kind of access, especially for younger generations. However, it doesn’t mean that I am only involved with new media; even the classical artistic disciplines- painting, sculpture, photography, and installations- all have the ability to reveal new perspectives. I have also organized art in public spaces, particularly in so-called social interventions. These will be just some of the areas where I will attempt to revive the *Kunsthalle*.

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DH: Does that mean that you not only understand the new media as a communication tool, but also as a form of artistic expression?

JD: Yes, but just one of many tools. As a curator, it is important for me to work within the context of the respective place. That is relatively easy if you really are able to organize and finance artistic productions. If this is not possible then I think about thematic group exhibitions- the arguments and the issues that are important to Osnabrück- taking them up and integrating them into a comprehensive debate.

Photo: Kunsthalle Osnabrück (© City of Osnabrück, Center for Media and Information)



DH: How regionally and internationally should the *Kunsthalle Osnabrück* be set up? What makes – allow me to be somewhat polemical here - the province of Osnabrück attractive to international artists and/or collectors when they take part in your future projects?

JD: In many ways, the province of Osnabrück is a metropolis. It has many characteristics and institutions that are very important at the supra-regional level. Take for example the research at the Federal Ministry for the Environment (*Bundesumweltinstitut*) or at the Institute for Peace and Democracy (*Zentrum für De-*

mokratie und Friedensforschung), all fields that I am greatly involved with as a curator. Moreover, the *Kunsthalle* itself is a very attractive place. It is a former Dominican church with a monastery attached to it, which presents a positive challenge for artists. Incidentally, I think that we have distanced ourselves well beyond the idea of believing that great art is only to be found in Berlin, New York, or Tokyo. Despite globalization, that which is local is becoming more interesting and exciting.

DH: Ambitious projects, especially in the arts, often founder on money. In light of a very tight budget, what is therefore really possible? Do you have any plans to increase your financial flexibility?

JD: Of course, the goal in Osnabrück is also to increase financial flexibility. In addition to municipal funds, which are indeed scarce, I shall be focusing in-

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... Interview with Julia Draganovic

tensively on external funding. A good requisite for this is the organization *Friends of the Kunsthalle*, which has been active for the past ten years. I will be working closely together with the organization, of course, particularly because, as an organization, it offers sources of funding other than what the city offers. Moreover, I am bringing the baggage of having been abroad for over ten years. This includes many international partners with whom I have been working together and with whom I would like to create content-related and financial synergies.

DH: It was reported in the media that your funding concepts were a reason why you stood out from the other candidates.

JD: You need to ask that to the selection committee. When one reads the press release of the city, one has the impression that next to my curatorial skills, the management skills, to which fundraising belongs, played a considerable role.

DH: You point out your attributes and extensive experience. Which of those attributes will you be drawing upon the most for your present challenge? To what extent are you also an arts manager in Osnabruck and no longer “just” a curator?

JD: I am being engaged as the director of the Kusnsthalle and not as its chief curator. This means that a large part of my work will be focused on management. However, there are only a few curators that are “lucky” enough to be able to dedicate their work to arts theory or historical themes. The trend everywhere shows that even those curators, who put together historical exhibitions and are not involved in production, are being increasingly engaged in management. Commercial and didactical creativity flows through almost the entire work of curators. A curator is effectively pretty much an arts manager today.

DH: How do you see the interplay of artistic and administrative tasks? Are they done simultaneously, or- simplified- does one take care of the financing today and the art tomorrow?

JD: I do not know whether there are people who consciously separate the two. I, at any rate, don't. Administration also has its appeal, especially at a time when the lack of funding demands a lot of creativity. In this respect, I always take management into account and attempt to find solutions. Or, in other words: I do not find that administration limits my imagination.

DH: Most museum directors today are either art historians or theorists who gradually work themselves into the skills needed for management and leadership.

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JD: Certainly. However, there was recently a time in the United States where positions for museum directors were filled with business leaders. When art experts are employed, on the other hand, they mostly approach their task with passion permitting them to share with the public what they themselves see in art. Experience shows that the motivation of curators merging administration and organization in their effort is much stronger than among managers with merely a business degree. ¶

ABOUT JULIA DRAGANOVIC

Julia Draganović (Ph.D.) is a curator for contemporary art whose interest is focused on new artistic strategies including art in public spaces, socially engaged practices and new media. She has curated shows in Germany, Italy, Spain, the USA and Taiwan, including the curatorial projects of Bologna Art First 2010 - 2012 and at Art Miami since 2009. Draganović is member of the committees of the Outdoor Gallery in Gdansk (Poland), board member of No Longer Empty, New York and member of the Scientific Committee of Mudam, Luxembourg. As founding member of the curatorial collective and platform for contemporary art LaRete Art Projects she is in charge of the International Award for Participatory Art launched by the Legislative Assembly of the Italian Region Emilia-Romagna.

Institutional positions covered by Julia Draganović include Artistic Director of the Chelsea Art Museum New York (2005-2006) and of PAN Palazzo delle Arti Napoli (2007-2009).

MORE INFORMATION

www.osnabrueck.de/6687.asp

Do we need new Cultural Identities?

Strategies of Cultural Management for Representation and Cooperation of Art Institutions and Artists across Europe

Arts Management Network presents the Summary Paper of the 4th Kufstein Summer School for Arts Management in Palea Epidavros/Greece (May 2013)

Scientific Approaches

Identity is a continuing process of working out differences and similarities. Either you include yourself opting in by behaviors and values or you exclude yourself by opting out and difference yourself. The understanding of arts and culture depends therefore on how you define yourself within a culture or a society. Do you see arts and culture as an aspect with which you can opt in or out? Do you understand culture as public good or as an elitist good? There is no right or wrong, but on this basic definition of arts and culture, the understanding of arts management and of an artist is based on. It depends on how you define arts to name aims of arts management and define the identity of an arts manager. And the question is: **can cultural projects express cultural identities?**

So as there exist several ways for arts managers and artists to have a look at the field of arts and the management of it, the understanding of aims differs.

Therefore the question need to be pointed out **how artists and arts manager can work together to use the dynamic of the differences in the best way and learn from each other.** (Prof. Dr. Gernot Wolfram)

Regarding to different understanding of arts and culture, there is a wide field of a cultural market. To categorize this broad sector basically there are on one hand artistic projects, which are handling classical cultural goods often considered as high culture. On the other hand there are creative industries where culture is seen in a wider range. The shaping of definition is related to narrow and broad concept of culture.

But independent on definitions the fact is that within that sectors artist and arts managers do meet. Since the Enlightenment and the period of Romanticism in Europe exists the idea of an independent artist who is separated from daily life and society as shown in the picture of Caspar David Friedrich called "Der Wanderer" (1818). But no longer artists should be seen as a lonely genius, because artists are active producers and conservers of culture heritage and therefore not separated from society but the most active part of it. Aby

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Warburg pointed out the importance and the meaning of the relation between artist and economic structures for the arts product itself and its interpretation. So a more pragmatic and realistic concept about relations between the Arts and the society is necessary. On one hand artists need to integrate management concepts in their self-understanding, while on the other hand arts manager should understand themselves as a linking position between artists and economic to assure awareness of ideas as this is the main “product” in the artistic field.

Art is the expression of the own personal but also cultural identity and a way of interacting and communicating on an international level. To bring up the idea of Europe there are projects needed to force this idea and to put the idea into practice.

The European Union is therefore supporting projects which are dedicated to the idea of European cultural communication. When an arts **manager creates an international project and tries to get funding for it** (Prof. Dr. **Raphaela Henze**), it is the task to fulfill the conditions and combine the competencies in economic issues and artistic awareness. To hand in a bid for funding there are following issues to be considered.

- Description of the structure and references in the project team
- Name of the project
- Audience Development and marketing concept
- Innovation and Sustainability
- Integration of 3 partners from different EU countries of different fields (theatre/dance/art/architecture/literature/design/cultural heritage)
- Timeframe of the project
- Budget
- Aims
- Evaluation

Unifying Europe and pointing out the importance of culture heritage and innovation is an aim of awarding the title **European Capital of Culture**. To successfully combine artistic and economic issues arts manager have to be aware of **multi-dimensional project management**. (Prof. Dr. **Oliver Scheytt**)

The basic criteria to fulfill the idea of an ECOC are to point out not only for what the city stands for, but for what it plans to do. The implementation of representing the city culture has to be produced in a sustainable project environment, where the economic and cultural impact can be seen. For effective and efficient project management these main phases are to name:

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- Bidding process - What is our name?
- Planning - How do we work?
- Realizing - What do we offer?
- Implementing - What do we suggest for the future?
- Evaluating - What did we achieve?

Having a closer look to the case of the **European Capital of Culture**, the central question is **what the aspects of sustainable mobile events are**. (Prof. Dr. Robert Kaspar).

Most organisers focus on one event alone and do not see the whole event strategy, which is the key to success. To be aware of the whole context of the project on the cultural and the economic side is leading the project to success. Fulfilling the European idea there are tools needed to implement the event in the right way. Financing and Marketing of venues in the period after the event are key issues for sustainability.



Image: The Event Life cycle

The goals of hosting the ECOC are to show the own culture, to give the inhabitants a possibility to live that cultural identity and to build up an European context in which the city and its identity find its position.

The fact that migration within Europe is increasing shows the importance of knowing the own identity but also other cultural identities. As it was mentioned in the beginning identity is a continuing/lasting process of working

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out own borders and incorporating or excorporating issues. Therefore the process of defining identity can t be finished.

A new European community is growing for which we shall **open the doors and programming and welcoming “new” European communities into cultural institutions and be aware of the perspectives and expectations from artist and art manager in this European context.** (Hilary Carty)

Since the access to culture defines who we are there is a need to democratize the structures of an organization and content of organizations.

First of all the doors to leadership have to be opened for social minorities or also for women. Because the diversity in society is increasing, there is the need to increase the diversity of personal structure in leadership positions too. As defined there are several ways to have a look at what culture and arts is about depending on the own identity. So when the personal structure in an organization does not reflect society structure at all, how the programming can be that diverse that every society member can identify with the shown cultural program? The goal is to increase the diversity of cultural programs without defining priorities.

History has shown that prioritizing and categorizing can break things apart so the relation in between gets lost. Looking at the origin of sports and culture it is evident that both were developing at the same time with the same aims. Due to that managing culture does include managing sport also. **Interdisciplinary perspectives on event management in terms of new synergies between culture and sports** need to be considered as well to have an overall understanding of the arts management field. (Prof. Dr. Sebastian Kaiser)

The ancient theater developed from the festival of Dionysus, when people met in a public space and danced and a group developed a dramaturgy out of it, which was the beginning of theatre dramaturgy. So the body language expressed by sportive actions flow into production using also voice to express and reflect issues in society.

Nowadays the synergies still can be seen in events like Olympic Games, which originally were dedicated to the god Zeus and meanwhile became a dedication to ourselves celebrating culture and sports together on an international level.

But nevertheless the synergies still are neglected and shall be listed in this context. Sports and culture do have following aspects in common:

- *Targets / Goals*

✓attract people to entertain

✓give possibility to identify with a protagonist

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- *Controllability of result*

✓ Result shall be unknown before

✓ Integration of audience

- *Resources*

✓ Personal: Artists and sportsmen

✓ Financial: Government funding

✓ Economical context in terms of being Public good

After analyzing contents and aims of arts management we need to focus on how we can provide and distribute the content to the audience. **In times of globalization, migration and demographic changes cultural managers are confronted with new challenges to reach the audience. (Prof. Dr. Birgit Mandel)**

There came up special challenges of intercultural management regarding develop arts and culture due to internationalization

- Cultural globalization (Mc Donaldization)

✓ Provide culture on an accessible level

- Cultural differentialism

✓ Lasting differences between cultures

- Cultural hybridisation

✓ “thirdspace” in cultural development in interacting processes

The challenge of cultural manager is to cope with these developments and cover several working fields regarding the multidisciplinary interferences in which cultural management is to be localized. The role models for international and intercultural management are

- Cultural politician

- Efficient Economic specialist and innovative fundraiser

- Curator and artistic Co-Creator

- Mediator and educator

- Entrepreneur and cultural leader

The Goethe Institute is an example of an organization, which is aware of own cultural identity and have the personal resources to cover the wide range of challenges in the field of cultural management.

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The Goethe Institute defines its aims

- Strengthening cultural infrastructures and the arts sector; to improve framework conditions for education and culture
- To train cultural workers and advise cultural institutions - To network the stakeholders with one another and with relevant initiatives and institutions in

Germany and Europe

The Goethe Institute has built up a worldwide network of institutes to provide the German cultural contents. Besides language programs, there are also German cultural programs offered in the different countries.

Concluding one can say as an arts manager it is necessary to be aware of personal and cultural identity, to have an understanding of cultural contents and heritage to find the own position within the wide field of arts management to provide this arts and cultural content to reach the audience, which will be educated on cultural contents and be able to find out the cultural identity and develop an European identity in future. **The term identity is in this context closely related to the identity of projects which express the view on culture and the Arts from different perspectives.**

Innovative/Practical Approaches

- Developing new co-creating processes of Artist and Arts Managers within international projects, e.g. within the Nomass Dance Project Berlins & Athens (comp. <http://www.visionbakery.com/nomass?ln=en>)
- Searching professionally for the right people for the right project. Compare with the Scheytt & Schütz online portal: www.kulturpersonal.de
- Learning to use the Key Words within applications for funding in the right way. What does e.g. mobility mean today within arts projects?
- Using discourses about cultural identities for a reformulation of the tasks of national cultural institutes to help changing issues like corruption, missing integration and artistic freedom in other countries (comp. Goethe Institute)
- Developing local cultural projects for an international audience without losing the regional focus (comp. Imalis Theatre Project: <http://www.epidaurustheater.org>)
- Understand Cultural Identity in a broader sense: as the expression of personal artistic ideas and values within collaborative projects. The project is the sign for a more flexible understanding of this term.

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<https://www.facebook.com/groups/130500166975678/?fref=ts> ¶

Mediation of Arts & Culture

International PhD program between Marseille and Hildesheim

As part of the partnership between the *Université Aix-Marseille* and the *University of Hildesheim* the international PhD program " *Mediation of Arts and Culture / Médiation Culturelle de l'Art*" will be set up at 1 December, 2013 with 5 places at each university.

The PhD program is aimed at graduates who have earned a Master's degree or a comparable university degree. The prerequisite is an superior grade in Master's degree and the submission of exposé in German and French. In addition to a matching content issue this must also state relationship to the German-French doctoral research. Proof of language skills, a thematic curriculum vitae and a list of publications must be submitted in addition. Preferably, the program is aimed at graduates of the Hildesheim or other German-French master programs. In addition, however, it is open for other applicants if the research projects matches the program s focus. The topic of the PhD project is to be assigned to the areas mentioned below.

The doctoral program is divided into the following areas, all of which put a focus on the reflection of formats and discourses of Mediation of Arts and Culture / *Médiation Culturelle de l'Art* in:

- France (for doctoral students at the University of Hildesheim) or
- Germany (for doctoral students at the Université Aix-Marseille) or,
- Franco-German Comparison (PhD students from both universities) or
- the context of the Mediterranean region (doctoral students from both universities)

The support under the PhD program includes on the one hand a scholarship as a mobility support of a maximum of 18 months of field research in the partner country covering 600 € monthly, on the other hand the option to participate in exclusive activities of the culture- political debates in the framework of the UNESCO Chair "Cultural Policy for the Arts in Development" at the Department of Cultural Policy at the University of Hildesheim.

The applicants are requested to provide the following documents:

- a) a copy of the university admission
- b) a copy of the certificate of the university degree
- c) curriculum vitae including a scientific career

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- d) an exposé in the amount of about 10-15 pages, which concisely represents the doctoral project, in addition a translation either into German or French
- e) a letter of motivation which explains why the applicant seeks admission to the PhD program and what expectations are associated with it
- f) a work program and timetable for the doctoral project
- g) a certificate from a professor
- h) a confirmation of supervision if already at hand

The program's languages are German and French.

The application is to be submitted until **15th October, 2013** including all of with the documents mentioned above. The deadline to hand in later a copy of the certificate of the university degree is **31st December, 2013**.

All documents must be sent to:

University of Hildesheim
Department of Cultural Policy
Prof. Dr. Wolfgang Schneider
Marienburger Platz 22
31141 Hildesheim

Detailed questions can be directed to the following person Julia Krettek
doppelmaster@uni-hildesheim.de

MORE INFORMATION

<http://www.uni-hildesheim.de/en/fbz/institute/kulturpolitik/>

<https://sites.google.com/site/kulturundentwicklungen/>

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