

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

though our approach to provide a special focus in each newsletter issue, we decided to postpone the planned topic "insurance" to January 2008. It gives the chance to add some relevant aspects and to translate outstanding stories, which has been just published in our German magazine KM. One background story is about AXA Art, how they protect famous works of art in international museums, and which influence disasters like 9/11 in New York City or Hurricane Katrina in New Orleans had for prominent art collections.

In this issue you can undertake a journey through the world while reading the latest developments in arts management. You will find reports from France, United Kingdom, Italy, Russia, Norway, or China - not to mention all. The December newsletter will have a special focus on Australia. If you have own ideas and contributions, don't hesitate to send us an email.

We are happy to announce, that our team will be expanded in december with a new staff member responsible for Arts Management Network and this newsletter. This gives us the chance to intensify both the level of news coverage as well as the relationships to main organisations and experts at the international stage.



Yours Dirk Heinze and Dirk Schutz

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1. Governance of Major Cultural Institutions: The Case of the Paris Opera

Source: IJAM Fall 2007 issue

By P. Agid and J.-C. Tarondeau, Paris, France

This article results from a longitudinal study of the Paris Opera from its creation in 1669 up to the present time. The Opera's successes and failures, both artistic and economic, throughout its long history can be represented in a simple model linking the institution's autonomy with respect to the state and its artistic and economic performance. The authors trace the form of governance at the Opera – the way in which power is shared by the institution and the state and by the director and his staff – as well as environmental factors: the intensity of operatic creation and the Opera's integration into its economic and technological environment.

Details: <http://www.gestiondesarts.com/index.php?id=720>

2. The Role of the Corporate Art Collection in Corporate Identity Management: The Case of Deutsche Bank

Source: IJAM Fall 2007 issue

By R. Kottasz, R. Bennett, S. Savani, W. Mousley and R. Ali-Choudhury, London, UK

The authors present the results of a case study of the role of corporate art at Deutsche Bank, which possesses the world's largest corporate art collection. A substantial body of (mainly practitioner) literature suggests the existence of certain motives for purchasing corporate art. This study investigated whether these motives apply in the case of Deutsche Bank. It also explored the degree to which the company's art collection reflects its organizational identity and expresses its corporate identity. In addition, it examined the collection's contributions to corporate identity management. Some of the motivations for collecting corporate art reported in the literature were found to apply to the case company. However, the primary roles of Deutsche Bank's art collection appeared to involve the development of the firm's corporate identity (especially through certain desirable images of the organization), the use of the collection for external marketing communications, and stimulation of the creative imaginations of employees.

Details: <http://www.gestiondesarts.com/index.php?id=720>

3. The Influence of Embeddedness and Social Mechanisms on Organizational Performance in the Music Industry: The Case of Mescal Music

Source: IJAM Fall 2007 issue

By F. Montanari, Modena, and L. Mizzau, Bologna, Italy

The music industry is a difficult one in which to succeed, characterized as it is by high levels of uncertainty, human asset specificity, frequency of interaction and task complexity. Two organizational responses to this complex situation have emerged: a handful of large, multinational firms (the "majors"), and a large number of smaller, loosely structured firms (the "independents"). The authors investigate the role of different types of networks in determining the competitive performance of independent music labels. The study focuses on the case of an Italian independent label, Mescal Music, which has achieved a high degree of artistic and economic success in the Italian market.

Details: <http://www.gestiondesarts.com/index.php?id=720>

4. Effects of Country-Genre Congruence on the Evaluation of Movies: The Moderating Role of Critical Reviews and Moviegoers' Prior Knowledge

Source: IJAM Fall 2007 issue

By A. d'Astous, F. Colbert, and V. Nobert, Montreal, Canada

Research on the factors that influence moviegoers' appreciation of an upcoming movie has largely ignored the possible impact of a movie's national origin. The findings of this study reveal that moviegoers form specific expectations with respect to certain countries and particular movie genres. The non-confirmation of these expectations is shown to affect movie appreciation when consumers have little knowledge about cinema and when film reviews are positive. Managerial and research implications are discussed.

Details: <http://www.gestiondesarts.com/index.php?id=720>

Skate's Art Investment Handbook

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>



5. Bullying in Theatres and Arts Centres in the United Kingdom

Source: IJAM Fall 2007 issue

By Anne-Marie Quigg, London, UK

The first investigation into bullying in performing arts workplaces in the United Kingdom examined the behaviour experienced by employees in theatres and arts centres: bullying was found to be commonplace and to be increasing in every geographic location surveyed and in arts organizations of all sizes. Reasons for bullying, complaints and policy-making are considered alongside the low level of training in human resources management among arts managers. Inadequacy and incompetence characterize the personality of the bully, and research in other professions and in other countries reveals the devastating effects of bullying on individuals and organizations. A model illustrating the importance of the work environment and of management awareness in dealing with bullying behaviour is proposed. Detrimental employment terms and conditions were recognized by arts workers as corporate bullying. However, managers maintained that the arts are different from other employment sectors. In the United Kingdom, the performing arts have the highest level of workplace bullying among sectors surveyed to date.

Details: http://neumann.hec.ca/aimac2005/PDF_Text/Quigg_Anne-Marie.pdf and <http://www.gestiondesarts.com/index.php?id=720>

6. Mikhaïl Piotrovsky and the State Hermitage Museum

Source: IJAM Fall 2007 issue

By S. Cameron and L. Lapierre, Montreal, Canada

The State Hermitage Museum is one of the world's oldest and most prestigious museums. A symbol of the Russian Empire, it boasts over two centuries of history. This article traces the evolution of the institution through an examination of some of the many challenges it has faced over the years. The authors examine the period of major upheaval brought on by the end of perestroika. During these particularly trying years, the Hermitage was forced to review its structure in order to adapt to the political and economic changes sweeping through Russia. At the height of the turmoil, the Museum appointed a new director, Mikhaïl Piotrovsky. This article highlights some of the principles and business processes adopted by the new director in order to manage the institution and deal with the crisis. Having successfully guided the Hermitage through the transition to the modern age, Piotrovsky now faces equally important challenges that require reflection and choices at the ethical, strategic, organizational, commercial and political levels. For the Hermitage, the challenges of the 21st century are formidable.

Details: <http://www.gestiondesarts.com/index.php?id=720>

7. Creative Economy Businesses in Philadelphia

Source: <http://www.bizjournals.com>

Innovation Philadelphia said Thursday it is launching a fund to make seed and early-stage investments in what it calls "creative economy businesses" in the Philadelphia area.

The economic-development nonprofit, which was formed and is mostly funded by the city of Philadelphia, said the Creative Economy Investment Fund will make investments ranging from \$25,000 to \$150,000. The investments will be debt, equity and combinations of the two, depending on the needs of the companies in which the fund is investing.

Innovation Philadelphia said it plans to invest in at least three businesses by the end of the year. Types of businesses in which it will invest include architecture, communications, design and merchandising, digital media, engineering, fashion design, music, video, film and film production. Also: graphic arts, information technology, interior and industrial design, marketing, multimedia design, photography, planning, product design and software development.

Investment applications and guidelines are on Innovation Philadelphia's website.

More: <http://www.innovationphiladelphia.com>

8. Cultural Heritage Monuments and Historic buildings as value generators in a post-industrial economy

By Terje Nypan, Directorate for Cultural Heritage, Norway

Every time cultural heritage contributes to artistic, educational or social development, it is a source of value: esthetical value, experience value, existence value for which the production implies economic movement, and not to take this into consideration would lead to a lack of fundamental understanding. When looking to set the value of cultural heritage objects we must make use of socioeconomic theory. Cultural heritage must be treated as a (consumable) good. Further, according to socio-economic theory, cultural heritage objects are COMMON GOODS. Common goods are characterised by being:

Non-exclusive: A good is non-exclusive when a user cannot technically be stopped from enjoying / consuming that good.

Non-rivalling: The enjoyment / consumption of the good for one user is not reduced by more persons enjoying it simultaneously.

The private (and profit driven) market cannot produce or supply sufficient nonexclusive common goods. The reason is simple: if you cannot force someone to pay to consume a specific good you cannot generate any profit! If profit may not be achieved for a 'good' the mechanisms of the private market ensure that such goods are not offered on the (same) market. So, if the mechanisms of the private market alone decided, only those (immovable) cultural heritage (ch) objects with a high market value would be protected. The logic is similar for all common goods.

Now if this is the position of cultural heritage in a market, how do we find out what value that these goods have? From the perspective of value creation / definition there is no defined and unified methodology to specify the socio-economic value of cultural heritage objects. But standard economic calculation methods may be used to define the value of a cultural heritage object – or better an aggregated group of cultural heritage objects.

Download:

www.riksantikvaren.no/Norsk/Publikasjoner/Andre_utgivelser/filestore/IICH.PDF

9. Book: This Way up (Marketing for small arts organisations)

Small organisations will get help to make their marketing activities more effective with the publication of the Arts Marketing Association's latest book; This Way Up – a flatpack guide for marketing the arts. Written by Caroline Griffin, audience development director for Audiences Central, the book de-mystifies the process of marketing planning and explains each step in creating a marketing plan in a clear and accessible way.

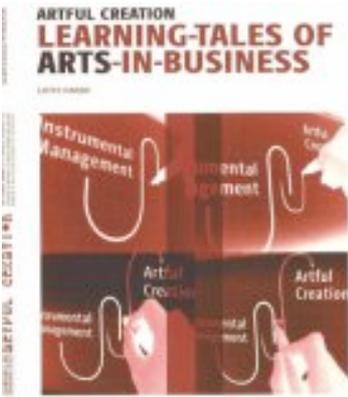
'This is not a text book in the traditional sense, ' says Caroline, 'there are lots of practical exercises, case studies, handy resources and a sample marketing plan to encourage readers to try things out for themselves', Phil Cave, director, participation strategy at Arts Council England says. 'This is a particularly useful guide for anyone thinking of applying to the arts council for funding. Its strength is based on the contributions of people who have been successful at reaching new audiences'



This Way Up is produced in collaboration with Arts Council England, with the support of Audiences Central. It costs £10.00 for AMA members £15.00 for non members. To purchase a copy, email Chris Tucker, chris@a-m-a.co.uk

Details: <http://www.a-m-a.org.uk>

10. Book: Artful Creation. Learning-Tales of Arts-in-business



This is about social innovation and organisational transformation through the Arts. It presents live artists working in business settings as catalysts for change. The book primarily proposes two approaches for Arts-in-Business: the Arts applied as an instrument for teambuilding, communication training, leadership development, problem-solving and innovation; and the Arts integrated as a strategic process of organisational transformation. The message of the book is not to promote a new magical instrument, a new 'quick fix' for business. It is an attempt to show the great potential of 'Artful Creation'; and at the same time point out that the birth of a new paradigm offers promising prospects for the future of business and society. The book offers groundbreaking ideas, new methods, inspiration and concrete recommendations.

ommendations.

About the Author

Lotte Darsoe has a B.A. and an M.A. in Psychology from the University of Copenhagen and an industrial Ph.D. in Innovation from the Institute of Management, Philosophy and Politics, Copenhagen Business School in cooperation with Novo Nordisk A/S.

Lotte Darsoe is researcher, consultant, lecturer and author. Her main areas of interest are creativity and innovation as well as Arts-in-Business.

At the meeting of the World Economic Forum in Davos in January 2004 she moderated the workshop "If an Artist ran your business" and participated as a panellist and discussion leader in the session "Creativity as Comparative Advantage".

Author: Lotte Darsoe

Publisher: Samfundslitteratur, December 2004

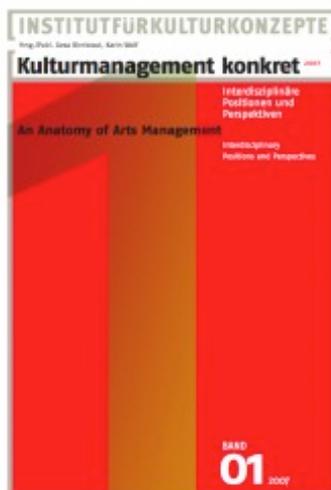
ISBN: 8759311096

Paperback: 213 pages

Details and Ordering: <http://www.artsmanagement.net/Books-id-683.html>

11. Book: An Anatomy of Arts Management

By Gesa Birnkraut



With the launch of its new book, An Anatomy of Arts Management, the Institut für Kulturkonzepte - based in Hamburg and Vienna - establishes a new link between research and practice in the field of arts management. This has been brought about by interdisciplinary contributions on a host of different themes and areas of activity.

Contributions from across the world serve to underline the ever growing internationalisation of arts management, allowing the reader a global perspective. An Anatomy of Arts Management will be appearing for the first time in 2007 and is planned as an annual publication. The book will be available both in English and in German.

Volume 1 of An Anatomy of Arts Management is broken down into three sections. This first issue focuses mainly on entrepreneurship in the arts, an area of ever growing significance. The restructuring of the arts sector, coupled with

shrinking public budgets, means that it is increasingly important for those in the arts to think and act in a more enterprising manner. Various contributors, including Birgit Mandel (Germany), Karin Wolf (Austria) / Edith Jacob (Austria) and Sven Oliver Bemmé (Germany).

The second chapter develops this theme, concentrating on the business community's responsibility towards - and co-operation with - the arts scene. The chapter first looks at the role of corporate commitments to the arts and culture, examining ways in which companies can best exercise this responsibility. Practical examples are used to highlight this trend. The chapter then goes on to examine collaborative models in the arts world, with a detailed look at their structure. Various contributors, including Connie Pirtle (USA), Timo Cantell (Finland) und Sabine Lurtz (Germany). The third chapter takes a general look at new trends and directions being pursued in art and arts management across the globe. Various contributors, including Constance Devereaux (USA), Tanja Thimm (Germany) and Isgard Rhein (Germany).

Details and ordering: <http://www.kulturkonzepte.de>

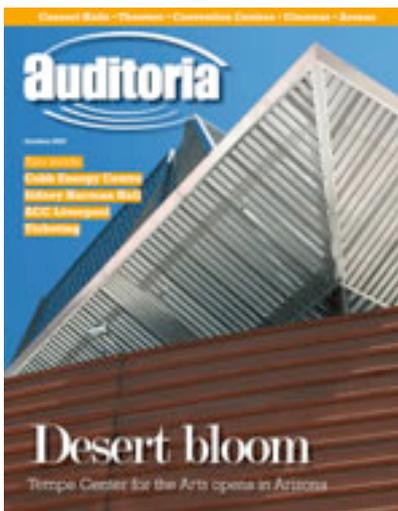
Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. Nearly 450 books in English and even in Chinese, Italian, Russian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

More: <http://books.artsmanagement.net>

12. Magazine Digest: Auditoria

October 2007 issue



Stories about

- Arts & Heritage Awareness (AHA!) Centre Toronto
- The transformation of Hummingbird Centre's into the Sony Centre for Performing Arts
- Cobb Energy Performing Arts Centre (CEPAC) Atlanta
- Tempe Center for the Arts in Arizona
- MillenNium Dome London
- Sidney Harmann Hall for the Shakespeare Theatre Company in Washington DC
- Lighting and Sound Solutions for smaller venues
- New Arena and Convention Centre for the European Capital of Culture 2008 - Liverpool
- Ticketing Industry
- US Convention Centre market
- Remembering Russell Johnson, master acoustician and theatre planner

Details: http://www.ukintpress.com/mag_auditoria.htm

13. Review: Prolight + Sound Shanghai **17– 20 October 2007, Shanghai New International Expo Centre**

Prolight + Sound Shanghai is growing steadily in terms of size, stature and reputation, and has become an important event for the Chinese pro-audio and lighting industry. Over 13,000 visitors from 82 countries visited the fifth edition of the fair, held from 17–20 October 2007. In terms of size, the event was 50% bigger than last year with over 300 exhibitors spread over two halls. In addition to the wide variety of sound, entertainment and lighting technology products on show, visitors were treated to special live rock concerts hosted by Sennheiser microphones, and the finals of the "Pioneer Cup DJ Competition," hosted annually at the show.

Exhibitor feedback about the event was positive all round, and a lively and busy atmosphere pervaded the halls for much of the four fair days.

Mr. Jim Hardaway, CEO of Hong Kong-based Neo-Neon, an international entertainment lighting company, was convinced of the importance of being present at Prolight + Sound Shanghai. "We have to be here; if you are out of sight, you are out of mind," he said during the show. "The exhibitor mix and visitor quality is good. Around 80% of our products are sold overseas, so here we are looking to kick-start our domestic sales in China. Visitors have been especially interested in our 360° laser dome, audio speakers, flight cases and truss. We definitely feel we should tie-in a product launch at this fair, creating a culture where visitors from Asia remember Prolight + Sound Shanghai as a place to see the latest trends."

"We chose to showcase our professional audio equipment in Prolight + Sound Shanghai this year because we believe in its solid reputation, and we know it attracts high quality visitors from all over the world," said Mr. Leo Wang of Soundking Group (China). "Here we can meet our clients, gather first-class market information and create great new sales leads."

The visitor mix included retailers, dealers, and distributors as well as technicians, engineering contractors and stage & lighting designers. Around 1,400 of the visitors came from overseas.

Mr. Don Engstrom visited the fair from the UK, where he represents Laser-UK, a supplier of professional laser lighting effects for the UK and European markets. "I was able to source stage lighting equipment from a mainland Chinese manufacturer; their price and quality are as good as those I've seen in the Frankfurt show," he said.

"This is the second time we have exhibited in the Shanghai show," said Dowson Yu of JTS Professional Co. "We are here to showcase our new products – a collection of microphones and headphones with remote-sets, which are using a cutting-edge technology. At this show we have the opportunity to communicate with trade visitors from all over the world; we have made a number of great new contacts this year."

The Pioneer Cup DJ Competition – sponsored by Pioneer – was a great attraction, bringing in hundreds of aspiring DJs and dance music fans. Amateur DJs from all over China competed for the title of Asia Pacific Champion 2007, which was finally awarded again to last year's winner, Tan Jing. Mr Shigeru Terada, General Manager of Pioneer's HGB Pro-SV Division, said; "The 15 DJs competing are from Shanghai, Guangzhou, Beijing and Hong Kong. I am really impressed with their scratching and mixing techniques. We organise the annual DJ competition with the aim of promoting the DJ culture in China, and encouraging a healthy image of the DJ culture to the general

public. Prolight + Sound Shanghai has provided us with the perfect platform to send these messages to the market.”

Other events that provided entertainment and education to the visitors were the daily concerts performed by Shanghai rock outfit 'The Honeys' in celebration of Sennheiser's 50 years of wireless technology, the Premier Contractor Seminar and the Stage Technology Seminar – all of which drew large crowds.

Prolight + Sound Shanghai is organised by INTEX and Messe Frankfurt. The next fair takes place from 9 – 12 October 2008 in Shanghai.

More information: www.prolight-sound.com

14. Call for Papers: Arts Leadership Stream at Conference in Perth

The ENGENDERING LEADERSHIP Through Research and Practice Conference in Perth (Western Australia) July 2008 aims to generate new thinking about gender and leadership by providing a creative forum for interaction between leadership scholars, researchers, practitioners and policy makers from across the world.

Contributions are encouraged from a wide theoretical spectrum. In particular, leaders from the cultural sector, arts educators, and researchers should note that the conference includes a special stream specifically aimed at leadership in the arts/cultural sector – “Leading in Creative Contexts”. This stream aims to explore how creative artists respond to leadership of various kinds in various settings. More detail is available on the website.

ABSTRACTS of 500 words are DUE by 14 December 2007.

For more information about this stream, contact Dr Helen Lancaster:

helenlancaster@iprimus.com.au or visit the conference website:

http://www.biz.uwa.edu.au/home/events/conferences_and_lecture_series?p+133741

15. Call for Papers: Conference for Creative Economy in Canada

The Conference Board of Canada and The Department of Canadian Heritage, Government of Canada, are pleased to announce a Call for Papers for the International Forum on the Creative Economy.

Papers are welcome in either of Canada's official languages, French or English. This International Forum will include keynote speakers, presentations, lectures, and other activities aimed at examining recent evidence on the arts and cultural sector as an important engine of economic growth. Papers must address one or more of the four Forum themes listed below. Descriptions and examples of these themes are attached.

1. Creative Economy in Transition: Arts and Culture in Domestic and Global Markets
2. Measuring Arts and Culture as an Economic and Social Engine of a Country's Wealth
3. Consumption Dynamics: Consumers Driving Change
4. Innovation and Research: Mobilizing New Practices

All abstract submissions should be provided by email to Barbara Fennessy at fennessy@conferenceboard.ca by December 7, 2007.

16. Preview: 2nd ICACA International Conference 2008 "Creative Sense"

January, 16-17th, 2008 at Universiti Malasia Sarawak

The 2nd International Conference on Applied and Creative Arts provides a forum for discussing issues on creative arts from a global perspective. The conference will emphasise on emerging creative paradigms in all disciplines and areas of expertise, in applied and creative arts. It is an opportunity for creative intellectuals and professionals, practitioners, artists, designers, inventors, performing artists, directors, and managers, to discuss and share valuable information on new techniques, methodologies, processes, technologies, applications and issues, related to creativity and globalization.

The January 2008 conference wishes to emphasise on exploring creative possibilities in disseminating new knowledge to face the challenge of the future. The creative sense employed in different fields will contribute to enhancement of new ways of thinking. Creativity, interpreted as the ability to produce work that is novel and relevant, will lead to new scientific findings, new movement in art, new inventions and new social programs.

Details and registration: <http://www.unimas.my/icaca2008/>

IMPRINT

The Newsletter is for free. It has currently 5665 subscribers worldwide.

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