

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

many of us have to do with issues in cultural policy. It may be the case during the education, in research, as an important aspect for artistic work or just in the arts business, which depends also on political decisions. Everybody who has the experience of a governmental change or at least of a replacement of a minister knows the consequences in political terms, whether in funding rules or for long time strategic decisions.

With our special topic this month, we'd like to introduce you some articles about the current developments in cultural policy for various countries. In addition, we provide a large overview about networks and online resources for cultural policy. Through the links to their websites you will have extraordinary opportunities to enhance your knowledge and perspective.

An exclusive report from the recent ICCPR conference in Istanbul, Turkey, is also to be found this newsletter. It covers, for example, the discussions among cultural policy researchers, how relevant in fact their work is for the political and artistic life. It is really worthy to read this article by Reinhard Stroemer.

Don't hesitate to give us your feedback.

Yours Dirk & Dirk

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SPECIAL TOPIC: CULTURAL POLICY

Development: Govern Creativity, or „Creative Industries Austrian Style“

A comment by Monika Mokre, European Institute for Progressive Cultural Policies (eipcp), Vienna, Language editing: Aileen Derieg

Introduction

As in more or less every country – and especially every big city – between Finland and India, the Creative Industries are, at the moment, a big issue in Austrian cultural and economic policy. The hype of the CI is closely related to the change of government in Austria in the year 2000, when the Social-Democratic Party did not become part of the Austrian government for the first time since 1970, but instead the conservative People's Party formed a coalition with the radical right-wing Austrian Freedom Party. This change of government led, in general, to a broad range of changes in Austrian politics that can be summarized – a little polemically – as the rise of neo-liberal economic concepts in combination with a considerable increase of repression towards critical political forces, not least of all in the arts. However, it would certainly be wrong to see the political change of 2000 as the expulsion from the social-democratic paradise of cultural politics. In fact, a form of commercialising culture and the arts (through festivals and popular exhibitions in the 1980s as well as through debates on the economic impact of creativity in the 1990s) was well on its way in the last decades of the 20th century. And even today, the social-democratic government of the city of Vienna is at least as active in the field of the CI as the conservative national government. Still – and although phrases of the kind “what would have happened if?” are among the most senseless in historical analyses – I think it plausible that the predominance of the CI in Austrian cultural politics is, to a high degree, caused by the general change of political aims that started in 2000, as this change was both an effect of the international hegemony of neo-liberal political concepts and one of the causes for their success in Austria.

The forms the hype of the CI takes are well known, since they are the same as everywhere else:

- Narratives on the CI start with the trivial assumption that creativity is an important economic factor.
- Afterwards, definitions of the CI are delivered that are too broad to really be classified as definitions.
- On the basis of these definitions statistical data prove that the CI are (1) a crucial economic sector with (2) virtually limitless future possibilities.
- Then we usually find the assumption shared by more or less all countries and cities focussing their attention on the CI that the respective own country/city has especially favourable conditions for this sector, although specific policy measures are necessary in order to further improve the situation.
- Finally, consequential positive prospects for employment, economic growth and success in international competition are described. And if working conditions in the CI are mentioned at all, profits and work satisfaction for those working in the creative industries are promised.

However, these international developments and assumptions overlap with specific national situations and it is out of the combination of these two factors that concrete conditions for the CI develop. Let me therefore briefly describe crucial factors of the Austrian "culture of cultural politics".

Austrian Cultural Policy

For a long time, it was something like an Austrian truism that culture and the arts are a public responsibility and therefore to be mostly publicly funded. The roots of this specific relationship between politics and the arts can be traced back to the 18th century and thus to the Austro-Hungarian monarchy. The prosperity of the Habsburg territories was an important reason for the flourishing of the arts as well as for their dependence on state support, but generous public support for culture and the arts has survived the end of the monarchy. It is also a legacy of the Habsburgs that the lion's share of public funds for the arts is centrally distributed, i.e. by the Republic of Austria. Furthermore, the strong dependence of cultural and artistic institutions as well as individual artists on the state led to an equally strong state influence on cultural activities. In short, it may therefore be stated that, up to the late 20th century, Austrian cultural policy was marked by the centralist and absolutist power of the Habsburgs. In accordance with this tradition, most public funding for culture and the arts went (and still goes) to the cultural heritage – including historical buildings, museums and the performing arts institutions that developed into high art. And it should also be mentioned that, overall, public financing for culture and the arts in Austria is still very generous in comparison to many other European countries.

However, this longstanding tradition has also been subject to changes. Above all, in the aftermath of the political movement of 1968 (and at the beginning of the government of the Social Democrats without coalition partners) cultural policy began to recognize and also to finance more contemporary art forms and projects. In comparison to the funds for the cultural heritage, public financing for contemporary projects has always been peanuts; still, it was enough to bring about a certain dynamic in the artistic and cultural scene in Austria.

The support for contemporary art by the Social Democrats came out of a certain political sympathy with the respective artists and art forms as well as a need to contest the conservative cultural hegemony in Austria. However, it always remained half-hearted and without a real cultural political programme. The programmatic understanding of cultural politics was mainly a by-product of the general welfare orientation of Social Democratic government summarized in the slogan: "Cultural policy has to be understood as part of social policy." Most of all, this statement included a mission to open high culture to the lower classes – as audiences, not as producers. In this way, a traditional understanding of the educational impact of high culture was combined with the egalitarian claim of Social Democracy. And it needed only a very slight change of focus to transform this egalitarian claim into the call for commercialisation in the 1980s: The claim that the uneducated masses should learn to appreciate the high arts was changed into the claim that the arts should meet the taste of potential consumers of the arts.

It goes without saying that both concepts are highly problematic from the perspective of a democratic understanding of cultural policies – the paternalistic public hand is replaced by the invisible hand of the free market. However, this description also only partly holds true for Austrian cultural policies. Rather surprisingly, commercialisation in Austria went hand in hand with increasing public expenditure. To give two examples:

- While in the early 1980s the musical "Cats" was performed in all larger European cities, Vienna was probably the only city where these performances were highly subsidized.

- In an Austrian region, subsidies for the performing arts were calculated as the equivalent of earned income. Thus, those productions with the highest share of earned income also got the highest share of public money.

These contradictory or – to put it more bluntly – rather senseless ways of financing the arts can be understood as the overlapping of different traditions and new developments that is also of crucial impact for the Austrian way of dealing with the Creative Industries. While the international trend towards commercialisation was followed, the traditional state dependence of the arts was maintained. While cultural policy popularized the arts, commercialisation did not quite work out.

The most important influence of Social Democratic politics, however, is not to be seen in the changes of the cultural field, but in its general orientation towards distributional politics that led in Austria to the development of a strong and very successful welfare state. This welfare state was based on social partnership and resulted in a comparatively high level of social security that has been upheld for a longer time than in many other countries. The Austrian welfare model (like most welfare models of this time) was oriented towards big enterprises (of which, in the Austrian case, quite a few were state owned), full time employment and a high degree of job security as well as a tight social net. However, while social security has indeed been an important feature of the Austrian model, empirical studies have frequently shown that full time employment in a secure position has always only been the dominant model for a part of population – specifically for male Austrian citizens working in big enterprises. It has more rarely applied to women and never to foreign workers – nor to artists regardless of their sex and/or nationality not employed in the flagships of the Austrian cultural heritage. (Those employed in these flagships, however, have, in fact, been subject to labour laws of a rather absurd rigidity. For example, the prolongation of a performance or rehearsal of the Viennese Burgtheater leads very quickly to exploding costs as overtime has to be paid not only to those actually working but to the whole shifts of light and stage technicians etc.) Independent artists have lived precariously for a long time – and are therefore today euphemistically called the avant-garde of the new creative entrepreneurs. Still, the ideal of "regular employment with regular payments" made it possible to criticize these conditions and, in fact, subsidies for small and independent artistic projects somehow rose simultaneously with the subsidies for cultural heritage – although on a much smaller scale.

In summary, we can state for traditional cultural politics in Austria: an understanding of culture and the arts as a public task that led to a financial structure based almost exclusively on public subsidies;

- an understanding of culture and the arts as mainly consisting of the cultural heritage;
- the non-existence of acknowledgement for popular culture;
- the lack of programmes and formulated aims of cultural policies;
- a welfare state based on regular employment.

Creative Industries Austrian Style

It is, in fact, hardly surprising that the first attempts to introduce the CI in this specific national situation were mainly characterised by helplessness. When the then new state secretary for the arts in Austria, Franz Morak, published his first press releases in 2000, one could not avoid the impression that he expected Austrian CI to emerge simply due to his mentioning them. Six years later we can state that, in a way, this is in fact what happened: Political speeches are performative speech acts, if there is enough power behind them. They actually make a difference – however vague their contents may be. And vague they were, indeed. Morak told us that everybody is creative, that creativity is part of nearly every form of activity, that creativity is important for economy. He mentioned the White Paper of the Commission with its impressive figures of economic growth and employment chances (and he did not mention that evidence for where these figures came from was nowhere to be found in this paper), he mentioned the CI programmes of the UK, and he mentioned the one and only extremely successful Austrian enterprise that can be regarded as part of CI, Swarovski glass, which produces jewellery and other luxury items out of crystal glass. Then came studies proving the excellent conditions for the CI in Austria and especially in Vienna, producing a lot of numbers (of equally dubious origin as the ones in the White Paper) on the tremendous growth rates to be expected in the CI. And, finally, measures to support the CI were developed by the Republic of Austria and the city of Vienna.

Quartier 21

Let us take a look at these measures. One of the most prominent and also most contested one was the creation of a cluster of Creative Industries in a rather prominent and central space, the MuseumsQuartier Vienna. The history of the MuseumsQuartier would be a subject for another talk (maybe not a very interesting one, but certainly a rather entertaining one), but to make a long story short: The MuseumsQuartier is, basically, a complex of traditional arts museums in a partly historical building near the city centre. It was founded because (1) this historical building had to be used in one way or another, and (2) because some big museums in Vienna needed space to show their collections. As an English colleague of mine put it: it is a housing project for museums. As this is neither a very attractive nor a very trendy way of developing a cultural quarter, the MuseumsQuartier needed a fig leaf to make it more hip. This fig leaf was the "Quartier 21" offering space for contemporary cultural and artistic production and, above all, the CI. In this way the MuseumsQuartier could be peddled as a place that is not only devoted to the exhibition of creative achievements, but equally to their production, that not only deals with cultural heritage, but also with contemporary cultural activities.

In a way, the Quartier 21 fits perfectly in traditional Austrian cultural politics as described above, since it is a centralised top-down project (internationally rather unusual for the development of a cultural cluster). On the other hand, it also shows the inability of Austrian cultural policy to deal with the CI.

The (state owned) company administrating the whole MuseumsQuartier wants to make money in the space of the Quartier 21. Therefore it asks for rents – which are subsidized because rents in this part of the city are very high, but even with the subsidies, the rents are still too high for most small companies starting something in the field of the CI. Consequently, it was difficult to find tenants. Consequently, quite a few of them had to leave again as they could not afford the rent. Consequently, the only criterion for the selection of tenants has been their ability to pay the rent. Conse-

quently, no synergies between the tenants emerge – similarly to the big museums in the MuseumsQuartier, which do not cooperate because they did not move there in order to cooperate, but in order to have new, more attractive buildings. The tenants of the Quartier 21 do not cooperate for the same reasons.

The location of the Quartier 21 – although it is generally a very attractive site – is particularly badly suited to small companies needing circulation in order to get attention and to sell their products. While there are lots of tourists in the courtyards of the MuseumsQuartier, only the most adventurous of them enter one of the small doors to the Quartier 21.

Public Support for the CI

Let us now come to another way in which Austrian cultural policies deal with the CI, namely public support. The Republic of Austria as well as many Austrian provinces and, most prominently, the city of Vienna have developed programmes to support and further the CI. Probably the most important of these programmes is “departure”, a company financed and commissioned by the city of Vienna. Departure finances “projects which encourage the development of innovative products, processes or services possessing an artistic and creative orientation, their commercialisation or the development of innovative utilisation strategies for artistic and creative products, processes or services.”

Applications for financing from “departure” are complicated and time consuming, and, thus, in many cases, not manageable for the many self-employed or companies with one or two part-time-employees, which make up most of the CI in Vienna. Consequently, many of the projects supported by departure come from relatively successful CI companies that would probably have been able to develop their products without this support. Although nobody would announce this officially, this bias towards the bigger and more successful CI enterprises seems to be intended. Every study on the CI in Austria has shown that most enterprises in the CI have an under-critical size. Obviously, the solution for this problem chosen by the city of Vienna is not to help these enterprises to enlarge, but to let them die while focussing their support on the fitter ones. This strategy is at odds with the proclaimed aim to foster the CI as a economic sector, because in this way not many CI companies will, in fact, survive.

“departure” finances exclusively projects. Thus, even those lucky enough to be supported for some time are not able to plan for a longer period than their current project is running. This again can be seen as an older feature of Austrian cultural policy implemented in the field of the CI: while it seems probable that none of us will live to see the day on which public financing for the big Austrian cultural institutions will stop, independent artists have always had to live from one project to the next. And we all know what this means for individual planning, for the possibility of having children, etc.

From a different perspective again, the programme does not fit its self-defined aims. The internationally unavoidable Richard Florida, who is currently also becoming the godfather of Viennese CI, does not actually make many points in his best-sellers, but one of the most prominent ones is that cities need a specific infrastructure in order to be attractive to CI people. And infrastructure does not develop through project support, but through investment in infrastructure.

GovernCreativity

If we summarize the points I have made so far, we can state with some confidence that Austrian policy on the CI is a failure. Therefore, we could expect that the CI in Austria – which were more or less invented by cultural politics, after all – do not exist. However, this is not true. On a small scale, CI clusters have actually developed in Vienna – one of them around the MuseumsQuartier, not in the Quartier 21 but in the surrounding streets, in cheaper buildings. Others can be found in former industrial buildings, not financed by the public hand but developed by the initiative of those working there. People in these clusters frequently do not earn enough to plan for longer than a year, they almost never earn enough to be able to re-invest in their companies; they are usually young and childless, not because the CI are so hip but because you have to find something more secure if you become older or want to raise children.

And many of them like their working and living conditions, at least for the most part. They feel that they are, in fact, a kind of avant-garde, and they pride themselves on not holding a 9 to 5 job (but probably 9 to 9 self-employment).

I presume that, here again, international trends as well as specific national situations are the reason for this attitude. For one, it is simply the dogma of neo-liberal times that is successfully implemented as a form of governmentality in the sense of Foucault. "Bear the risk for your own life and be proud of it!" Secondly, the paternalistic form of Austrian cultural policy has frequently led to a strong and strongly felt dependence, not only on public funding or on an entity as abstract as the state, but on concrete politicians and their fancies. It is hardly surprising that this is no attractive alternative.

And the concept of the creative entrepreneur trickles down (or sideways) into other parts of society, not least of all into the artistic field in a narrower sense. While it is officially maintained, at least by the city of Vienna, that the CI do not impact classical arts subsidies, the director of "departure" complains that the arts department of the city of Vienna sends everyone to him that they are not willing or able to support. And more and more often, I have the opportunity to listen to artists evaluating their own work in terms of its commercial success – something rather unheard of in Austria where the arts were frequently defined precisely by their need for public support.

Contrary to what I said before about the failure of Austrian CI policy, one could also – and probably more plausibly – claim its tremendous success. After all, it is the main aim of neo-liberal policies to reduce public support in order for the free market to flourish.

And Now?

What does this mean for the main subject of this conference, a critique of cultural industries? In which ways does it make sense to criticize what is currently happening in Austrian CI? If I were still the Marxist of my earlier years, I would introduce here the notion of "wrong consciousness". Alas, from the perspective of my older, post-Marxist days, this notion does not really seem helpful. Still, I think a general critique of CI as aimed at within this seminar of eminent importance: to show (1) in which ways the hype of the CI is deeply embedded in a certain political and economic paradigm, and (2) which consequences this hype has for the cultural field as well as for society as a whole. At the same time, however, I think we cannot simply ignore the fact that an increasing number of people work in the CI and want to work there. For this reason, I

find it equally important to think about new ways of political organisation and of social security adapted to the working and living conditions as well as the wishes of these people. Given the strong and one-dimensional tradition of the Austrian welfare state, this is not an easy task. We do not have much experience with political organisation outside of political parties and traditional trade unions. But maybe, at least in this way, it might be useful that the CI are an international hype – hopefully, not only neo-liberals but also critics of neo-liberalism will be able to successfully copy models from other countries.

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More information: <http://www.eipcp.net>

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

Research: White Paper on the Cultural Policies of Local and Regional Authorities in Europe

Three years after the publication of the Green Paper on the cultural policies of local and regional authorities in Europe (2004), the European cultural scene changed with the evolution of local authorities, works of the Commission, of the Parliament and of the Committee of the Regions.

Les rencontres, that bears the aspirations and experiences of local elected leaders and professionals in charge of culture, would like to publish a White Paper that will develop values and concrete proposals that could lead to the setting up of new European programmes.

The first section will highlight and develop values that will evolve around three main sectors:

- Elected leaders and their cultural policies meeting the challenges of today and tomorrow in Europe and its regions.
- The citizens of Europe. What are the inclusive educational and cultural policies that can develop their creative capacities and favour cultural transfer?
- Artists, cultural operators and artistic disciplines.

Three or four concrete proposals will make up the second part of the document.

Details: <http://www.lesrencontres.org>

Study: The Economics of Culture & Cultural Statistics in South Africa

A case study by the South African Cultural Observatory

The realisation that culture plays a vital role in areas as diverse as understanding economic performance and development and individual behaviour patterns has led to social scientists searching for appropriate indicators of culture in an economy. This paper tries to define culture and then explore the arguments about why culture is important. Different cultural characteristics that either positively or negatively affect economic growth are then briefly touched on. Unfortunately data is scarce and fragmented in South Africa, so we take a look at the quality of existing cultural statistics in South Africa as well as the potential indicators of culture's contribution to an economy. Hoping to learn from others who have faced these same problems before, international experience is examined and conclusions and recommendations are finally drawn.

Globally, culture has received more recognition and attention in recent years. Many countries for example Canada, Australia, UK, Philippines, Italy, France, have realised the importance and value of the contribution of the culture and its industries. Amartya Sen, the 1998 winner of the Nobel Prize for economics for his contributions to welfare economics is an avid proponent of the idea that culture matters¹. In fact, the debate is no longer whether culture is important but rather where and how culture can contribute to the sociological and economic well being of individuals. This paper focuses on the economic and perhaps more tangible aspects of culture although this does not and should not suggest that the economic consequences of culture are more important than non-economic aspects of culture.

Download: http://www.culturalobservatory.org.za/pdf_files/econ_of_culture.pdf

Call for Paper: Cultural Policy and Management Yearbook

In the framework of our Cultural Capacity Development activities, the European Cultural Foundation became partner of the Cultural Policy and Management (kpy) Unit of the Istanbul Bilgi University.

The kpy is now issuing a 'Cultural Policy and Management Yearbook' aiming to promote a new understanding towards cultural policy issues in Turkey, paying more attention to more inclusive and participatory approaches which take cultural diversity of the country into account.

We would like to invite you to check the call for papers for this very first Yearbook of kpy, and more specifically for the special dossier of the yearbook dedicated to: 'City and Cultural policy'

Although submissions are welcomed from any relevant discipline (provided they made an original /critical contribution to the fields of cultural policy and cultural management), kpy particularly seek articles on the issues of urban development and regeneration with regard to cultural/ creative industries and their effects on local cultural policy making. In this edition the issues of event management and festivalism will also be taken into consideration due to approaching the outlining event, the European Cultural Capital 2010: Istanbul.

Contributions are welcome in English and Turkish.

Download: <http://www.eurocult.org/uploads/docs/1044.pdf>

Review: The 5th International Conference in Cultural Policy Research

*An article by Reinhard Stroemer, lecturer, University of Applied Sciences, Bremen
Translation: Jeanne Obst*

More than 150 cultural policy researchers from nearly all parts of the world came together in August of this year in Istanbul to present current research results, to have discussions with each other and to speak about unsolved questions. They presented more than 100 high quality papers on 13 different subject areas. Thus, it was no wonder that towards the end of the conference, this variety and abundance of offerings led to a search for a general theme that could be used as the signature of today's cultural policy. One "buzz word" that was repeated in many concluding remarks of the organiser and during break-time conversations, was a likely candidate: Bullshit. In a furious lecture, Eleonora Belfiore from the University of Warwick, England, accused cultural policy and cultural policy research of producing bullshit all too often. "Idiocy" would be a correct everyday language translation, but Belfiore used the term (with the reference to the book which emerged out of the academic outfield to become a best-seller, "On Bullshit," by the American moral philosopher Harry G. Frankfurt) in a theoretical, sophisticated way, to describe statements for which the relationship to reality is unimportant, because the authors believe the purpose justifies all means. Cultural policy bullshit would claim proven empirical socio-economical effects of culture without proper examination. Belfiore proved that cultural politicians write and speak that way by presenting convincing examples involving prominent members of England's cultural policy – but cultural policy researchers? That was a strong statement.

http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/staff/belfiore/belfiore_on_bullshit_atest.pdf

With Belfiore's attack, a truly questionable position was put in doubt that had experienced an academic rehabilitation during the past few years: Advocacy. Cultural policy researchers had understood their role as being representatives of the interests of a culture threatened for the most part by economisation. And that in the process, the neutrality necessary for scientists was being threatened, was part of the no less furious lecture by the Norwegian researcher Sigrid Royseng about rituals in cultural policy and cultural policy research. In her analysis, inspired by anthropology and religious studies, it became clear that advocacy often enough constructs – or should one rather say fantasises? – an ideal image of magic cultural influence for culture that cannot possibly stand up to reality. Royseng compared the complaint about "instrumental cultural policy" with archaic practices of ritual cleansing by the incantation of a holy figure. The fanatic diligence with which cultural policy controversies are sometimes carried out became understandable in this light.

http://iccpr2008.yeditepe.edu.tr/papers/Royseng_Sigrid.doc

After having lost their religious beliefs, many people wish that artists could save the world. That the world is in need of rescue became clear to the participants of the conference on their outings within the 15-million-inhabitant metropolis of Istanbul, at the latest. A traffic gridlock was a threat almost round the clock. Since "driving habits are a type of social behaviour", as Peter Rühmkorf wrote years ago, it seems logical to take up the subject of ecology into the continually growing list of social areas of action in cultural work. It is quite possible that this topic will be more intensely discussed at the next conference, probably in South Korea, but certainly in one of the strongly represented East Asian countries. Until then, interested Germans can visit the website of the Cultural Studies Institute in Essen to obtain more information about the current research on "climate culture".

www.kwi-nrw.de/home/projektbereich-3.html

For the scarcely present German representatives from practice and research, the paper by Gesa Birnkraut about evaluation procedures for institutionally supported cultural facilities would have been interesting. For Birnkraut, evaluations are primarily a motivation to progress learning processes for quality control in institutions. Trust is the basis for this. The Berlin Kulturverwaltung (Culture Administration) with whom Birnkraut collaborates seems to want to supply the necessary prerequisites by abstaining from misusing data for sanctioning or – in the worst case – selection purposes. With that, the long, anguishing struggle between state funding institutions and cultural facilities about reporting duties might be nearing an end. The vicious circle of throwing suspicions back and forth, of suffering either under the compulsion to control or a persecution complex, might be broken. That would be a great success.

http://iccpr2008.yeditepe.edu.tr/papers/Birnkraut_Gesa.pdf

A common subject at the conference was of course that of cultural economy. The fashionable status of being the “next big thing” however was gone. Richard Florida was quoted more as the founder of a politically effective rhetoric than as a serious researcher. His thesis that the economic growth of cities with a tolerant milieu and technical infrastructure was primarily due to the influx of a “creative class” was considered hardly empirically proven. Already the term “creative class” – as complimentary as this might be to those who are meant – seemed unfocussed, and whether or not the undisputed correlation between the famous 3 T’s and economic success can be interpreted as causality was questioned by several researchers with a certain amount of derision.

In conclusion, a prominently occupied podium looked self-critically forwards. The most important perspectives: Cultural policy research must free itself of the dictate of subjects by financially strong commissioners, above all from the “Creative Industries” and urban development; researchers and subjects from Africa are completely lacking, those from Latin America also for the most part; pop and popular culture are largely neglected, as well as the new media (with a notable exception:

http://iccpr2008.yeditepe.edu.tr/papers/Valtysson_Bjarki.doc).

It was also warned that cultural policy research could over-estimate its influence on cultural policy. It was only fitting that politics in the true sense of the word, e.g. as the political power necessary to win majorities for decisions and then to implement them, played a surprisingly small role at the conference. Not only in Germany have the political scientists, as the actual experts for these questions, avoided the subject of cultural policy. The cultural policy researchers often come from other disciplines and are sociologists, teachers, economists, philosophers, cultural or administrative scholars. Perhaps that is why culture’s dimension of power was somewhat neglected. The participants in the concluding podium discussion recognised this as a development task for the future of the conference. It is also very possible, however, that the “economisation of culture” has passed up politics as the forming power, which means that cultural policy research would have lost its actual object for the time being. It became clear during the conference that cultural policy power evolves in modern societies where discourse is dominant. Thus, criticism of ideologies is the demand of our time. Several brilliant examples of this took place at this meeting. They are available on the homepage of the conference.

Details: <http://iccpr2008.yeditepe.edu.tr/papers.html>

Several papers can be found in the next editions of the “International Journal for Cultural Policy Research” in printed form.

<http://www.tandf.co.uk/journals/titles/10286632.asp>

Commented Link Collection: Cultural Policy Resources and Networks

International Federation of Arts Councils and Culture Agencies (World)

IFACCA is the global network of arts councils and ministries of culture. The headquarters is located in Sydney, Australia. Inaugurated at the World Summit of Arts and Culture in December 2000, it aims to create an international resource and meeting ground for all those whose public responsibility it is to support excellence and diversity in artistic endeavour.

<http://www.ifacca.org>

Connect CP (World)

ConnectCP is a database of cultural policy experts based around the globe. By participating in this database we aim to stimulate the interaction of people with knowledge in the cultural policy sector, mobilise human resources, and facilitate the flow of cultural policy information.

<http://www.connectcp.org>

Culturelink (World)

The Network of Networks for Research and Cooperation in Cultural Development, located in Zagreb, Croatia. Aiming to strengthen communication among its members, encouraging international and intercultural communication and collaboration, the network's long-term objective is the development of a world-wide information system for the study of cultural development and cooperation.

<http://www.culturelink.hr>

The International Network on Cultural Policy (World)

The International Network on Cultural Policy (INCP) is an international forum where national ministers responsible for culture can explore and exchange views on new and emerging cultural policy issues and to develop strategies to promote cultural diversity in an informal venue.

<http://www.incp-ripc.org>

The International Journal of Cultural Policy (World)

According to research conducted by Deakin University in Australia, The International Journal of Cultural Policy is ranked number one in its field by academics around the world. The International Journal of Cultural Policy provides an outlet for an interdisciplinary and international exploration of the meaning, function and impact of cultural policies. Cultural policy is understood as the promotion or prohibition of cultural practices and values by governments, corporations, other institutions and individuals.

<http://www.tandf.co.uk/journals/titles/10286632.asp>

Arts Policy and Administration Program, Ohio State University (USA/World)

The mission of the Department of Art Education is to prepare educators, researchers, administrators and policy makers for research and practice in art education through its integrated, multifaceted programs and collaborations across the University. Our goal is to prepare students to lead through art education towards a critical and informed citizenry committed to advancing the public interest with regard to opportunity, diversity, effective public policy, social justice, and creativity. The Department strives to maintain its position of excellence at the state, national and international levels in the areas of research, teaching and service.

<http://arted.osu.edu/APA/>

The National Arts Policy Database (USA)

The National Arts Policy Database is a tool that enables users to access current information on a multitude of topics related to arts policy. Records in the database are classified into four types: research abstracts, news articles, project profiles, and sample documents. The database is updated weekly and contains over 8,200 records—providing arts policy researchers, advocates, and administrators with comprehensive information on arts policy and practice.

<http://www.artsusa.org/NAPD>

Cultural Policy Listserv (USA/World)

Interested in receiving the latest policy-relevant arts and culture news, sent directly to your e-mail inbox on a weekly basis? The Cultural Policy Listserv is the ideal way to spot emerging trends, track on-going issues, and connect to a world of news and ideas.

www.americansforthearts.org/information_services/research/cultural_policy_listserv

The Princeton University Center for Arts and Cultural Policy Studies (USA)

It was created to improve the clarity, accuracy and sophistication of discourse about the nation's artistic and cultural life. Its programs and activities are designed to create an infrastructure of well-trained scholars who have access to regularly collected information about cultural organizations, activities and providers and who produce timely research and analysis on key topics in arts and cultural policy.

<http://www.princeton.edu/~artspol/>

Institute for Cultural Policy and Practise ,Virginia Tech University (USA)

The Institute for Cultural Policy and Practice is a Center within Innovative Programs in the College of Liberal Arts and Human Sciences dedicated to strengthening organizational effectiveness and leadership capabilities in the arts and cultural sector.

<http://www.icpp.vt.edu>

Canadian Cultural Research Network (Canada)

The Canadian Cultural Research Network is intended to promote the sharing of research and information in the cultural sector in Canada, build linkages between cultural researchers, policy makers and cultural managers and help develop new projects in the field of applied cultural research. CCRN is hosted by the Centre for Cultural Management at the University of Waterloo, Waterloo, Canada.

<http://ccm.uwaterloo.ca/ccrn/>

European Cultural Foundation (Europe)

The ECF is one of Europe's leading cultural foundations. It advocates for culture, helps to create better conditions for the arts, campaigns to change political attitudes to culture at EU level, and provides better access to cultural information.

<http://www.eurocult.org>

Interarts Foundation (Europe/World)

Founded in 1995 in Barcelona, INTERARTS is a private agency with international projection, the aim of which is to advise in the design of cultural policies, to contribute to the processes of development through the cultural sector and to facilitate the transference of knowledge and information in the field of culture. Its principal areas of performance are in the field of cultural policies and cultural co-operation. Today INTERARTS is active among other various innovative fields in those concerned with the cultural rights and with the organization of new creative industries.

<http://www.interarts.net>

Boekman Foundation (Europe)

The Boekman Foundation collects and disseminates knowledge and information about the arts and culture in both policy and practice. It stimulates research and the development of opinion on the production, distribution and take-up of the arts and on national and international policy on the arts and culture.

<http://www.boekman.nl/engindex.html>

EUCLID (Europe)

EUCLID, the Cultural Contact Point for the UK, supports cultural development through research and consulting, seminars and forums, and cultural information services.

<http://www.euclid.info>

ERICarts (Europe)

It is an independent organisation which carries out comparative cultural research and cultural policy monitoring in co-operation with experts from over 40 European countries. The Institute was created by the European Association of Cultural Researchers e.V. (ECURES) in collaboration with "Centres of Excellence" specialising in cultural research from different corners of Europe. Their representatives sit on a Board of Governors and make key decisions regarding the research programme and strategic direction of the Institute. The day to day management of the projects and research teams is carried out by the central office located in Bonn, Germany.

<http://www.ericarts.org>

Compendium - Cultural Policies and Trends in Europe (Europe)

The information and monitoring system on cultural policy instruments, measures and debates and on cultural trends in Europe. The Compendium is a joint venture between the Council of Europe and the ERICarts Institute, realised with a community of practice of independent cultural policy researchers, NGOs, national governments and information partners.

<http://www.culturalpolicies.net>

European Institute for Progressive Cultural Policies (Europe)

EIPCP is a theoretically-centred research institute based in Linz and Vienna, Austria.

<http://www.eipcp.net>

Culture Action Europe (Europe)

This organisation (formerly known as EFAH) are a European level advocacy organisation representing the interests of thousands of artists and cultural organisations. With so many voices fighting to be heard in Brussels, it is essential that the not-for-profit cultural sector also makes its voice heard for European cultural policy and funding.

Membership is open to any cultural organisation (at local, regional, national or European level), which wants to find out what's happening to culture in Europe and get involved in European cultural affairs. Culture Action Europe brings together members from the fields of theatre, dance, music, visual arts, socio-cultural work, arts management, cultural training and information provision, etc. in the belief that cultural co-operation matters in Europe.

<http://www.cultureactioneurope.org>

The Budapest Observatory (Eastern Europe)

The Budapest Observatory is a Regional Observatory on Financing Culture in East-Central Europe.

<http://www.budobs.org>

Policies for Culture (South Eastern Europe)

Policies for Culture was developed as a regional framework programme for South East Europe by the European Cultural Foundation (Amsterdam) and the ECUMEST Association (Bucharest). Since the year 2000, Policies for Culture has aimed to encourage a participative principle in the design, implementation and evaluation of new effective cultural policies throughout the countries of this region.

<http://www.policiesforculture.org>

Cultural Policy Institute (Russia)

The CPI was established in Moscow in 2002, as an independent agency providing consultancy, research and project development services. Since 2005, CPI holds an annual Moscow International 'Culture Plus' Forum aimed at discussing the problems emerging on the border between culture, economy and politics; coordinating the development strategies based on creative resources; articulating the interests and achieving the mutual understanding of creative professionals, businesses and the state.

<http://eng.cpolicy.ru>

Centre for Cultural Policy Research (UK/World)

CCPR's mission is to produce world-class analytical, theoretical and empirical research that contributes to public debate on cultural, communications and media policies in Scotland, the UK, the EU, and globally. The Centre, located in Glasgow, Scotland, is internationally networked in the academic world and has excellent relationships with policy makers, cultural agencies and the media and communications industries.

<http://www.gla.ac.uk/ccpr/>

Centre for Cultural Policy Studies, University of Warwick (UK/World)

The Centre provides a focus for teaching and research in the fields of arts management, cultural policy and the creative industries. The distinctive approach of the Centre is its engagement with both the practical realities of working in the cultural sector and with theoretical questions around the conditions of contemporary culture. The Centre also engages in cultural sector consultancy work and produces its own series of publications.

http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/

The International Cultural Planning and Policy Unit (UK/World)

ICPPU is the new name for the Cultural Planning Research Unit, which had been established in 1995. ICPPU runs the MA course in European Cultural Planning at the Montfort University in Leicester and offers supervision for MPhil and PhD students. The Unit has an active record of external funding and activities, and is involved in a number of research projects.

<http://www.dmu.ac.uk/faculties/humanities/research/centres/icppu.jsp>

Osservatorio Culturale del Piemonte (Italy)

The Observatory of Cultural Policy for Italy is located in Turin and is associated with the Fitzcarraldo Foundation.

<http://www.ocp.piemonte.it>

Observatoire des Politiques Culturelles (France)

The Observatory of Cultural Policy for France is located in Grenoble.

<http://www.observatoire-culture.net>

Observatoire des Politiques Culturelles (Belgium)

The Observatory of Cultural Policy for Belgium is located in Bruxelles.

<http://www.opc.cfwb.be>

Institut für Kulturpolitik (Germany)

This is an interdisciplinary institute advising on cultural policy making and carrying out applied research in the field. It is associated with the German Society for Cultural Policy (Kulturpolitische Gesellschaft)

<http://www.kupoge.de/ifk/>

Institute of Culture Management and Culture Studies, Vienna (Austria)

The IKM is an organisation at the University of Music and Performing Arts in Vienna, which provide the oldest course of arts management in the German speaking region as well as a distinguished research institute.

<http://www.mdw.ac.at/I124/html/engl-version/aindex.html>

The Power of Culture Portal (Netherlands)

The Power of Culture is a website about culture and development. The Power of Culture reviews art and cultural expressions in conjunction with human rights, education, the environment, emancipation and democratisation. The site offers a list of projects, initiatives and objectives of Dutch organisations active in this area.

<http://www.powerofculture.nl/en>

Cupore Foundation (Finland/World)

The purpose of the Foundation is to monitor the development of Finnish and international cultural policy and to promote research in the field. The Foundation maintains a Research Centre whose task is to produce and disseminate policy-relevant high quality research and contribute to the formation of an environment where such research and cultural policy expertise can flourish.

<http://www.cupore.fi>

Programme for Cultural Research (Norway)

The Programme is organised and financed by the Research Council of Norway. In the course of the five-year period from 1998 to 2002, the Programme aims to promote interdisciplinary humanities and social sciences research into cultural understanding, cultural refraction and cultural policy in modern Norway.

<http://www.uib.no/kul/>

Observatory of Cultural Policies in Africa (Africa)

OCPA is an independent pan-African NGO aiming to enhance the development of national cultural policies in the region and their integration in human development strategies through advocacy and promoting information exchange, research, capacity building and cooperation at the regional and international level.

<http://ocpa.irmo.hr>

South African Cultural Observatory (South Africa)

The website provides sector profiles and some interesting reports.

<http://www.culturalobservatory.org.za/>

Centre for Cultural Policy Research Hong Kong (China/Asia)

The Centre conducts all studies related to culture and policies in Hong Kong for the benefits and interests of the public. Recent studies carried out by the Centre include Baseline Study on Hong Kong's Creative Industries (2003) and Public Art Research (2003) for the Arts Development Council, both available through the Centre's websites. The Centre is now involved in a UNESCO study to help develop a data collection model for cultural industries to be used by all Asian and Pacific countries.

<http://ccpr.hku.hk>

Cultural Profiles (Asia)

The Cultural Profiles by Visiting Arts (UK) are targeted specifically at cultural professionals, artists and cultural officials, with the aim of encouraging and facilitating reciprocal international exchange and co-operation. However, they will also be of interest to members of the general public who are searching for well-researched information on the arts and cultures of the countries profiled.

<http://www.culturalprofiles.net>

Asia-Pacific Regional Centre of the Culturelink Network (Asia/Pacific)

In keeping with the purpose of Culturelink, an umbrella network for research and co-operation in cultural development headquartered in Zagreb, Croatia, the Korean National Commission for UNESCO (KNCU) established the Asia-Pacific Regional Centre of the Culturelink Network (APRCCN) in November 1997 under the auspices of UNESCO and the Ministry of Culture and Tourism in Korea.

As an integral part of the Culturelink Network and based on the official agreement made between the Culturelink Network and the KNCU, APRCCN aims to extend the sphere of the Culturelink network and its activities in the Asia-Pacific region by facilitating information exchange, joint research on cultural development and related policies among cultural institutions and experts in this region.

<http://www.culturelink.or.kr>

Centre for Cultural Research (Australia)

CCR is an internationally recognised research centre within the College of Arts at the University of Western Sydney, Australia. CCR aims to address the cultural challenges and contradictions of a 21st century world that is increasingly globalised, diverse and technologically mediated. A key to its research mission is collaboration - researching with communities and organisations, focusing on problem solving, and generating new knowledge in context.

http://www.uws.edu.au/centre_for_cultural_research/ccr

Culture Portal of Latin America and the Carribic

Cultural policies from a selection of countries in Latin America and the Caribbean.

<http://www.lacult.org/politcult/indice.php?lg=1&lg=2>

GENERAL TOPICS

Call for Papers: International Conference on Arts and Cultural Management June 28 - July 1, 2009, Dallas

The organizers of the 10th International Conference on Arts and Cultural Management (AIMAC 2009), co-hosted by the Cox School of Business and the Meadows School of the Arts at SMU in Dallas, Texas, USA, 28 June-1 July, 2009, are pleased to invite the submission of papers on any aspect of arts and cultural management to be considered for inclusion in the conference.

This scientific conference will address various sectors of the arts and cultural industries (performing arts and festivals, heritage, museums and visual arts, film production and distribution, book publishing, recording, broadcasting, audiovisual media and multimedia).

Papers are welcome on all arts and cultural management areas, including:

- strategic marketing (including fundraising and sponsorships)
- consumer behavior
- product and brand management
- strategy
- organizational behavior

- governance
- leadership
- human resource management
- finance/control
- industry organization
- performance measurement
- cultural economics, markets and management

We welcome all research that utilizes the arts and cultural industries as a context of study for examination of broader business research questions.

All those wishing to present a paper at the conference must submit an abstract of no more than 3 pages. Abstracts may be submitted in English or French and must include:

- Objectives of the research
- Brief description of the Model used (if appropriate)
- Hypotheses and/or Research Questions
- Methodology
- Main or expected conclusions
- Main references

Deadline for abstracts is 15 October, 2008. Abstracts will undergo a double blind review process, and authors will be informed of acceptance by early 2009. There will be awards for Best Paper in each research track, Best Paper for the conference, and Best Doctoral Research.

For more information, visit the conference website: www.smu.edu/aimac

Email questions: abstractsaimac2009@smu.edu

Book: Understanding International Art Markets And Management

This ground-breaking text brings together experts in the field of visual art markets to answer some fundamental questions:

Is art a good investment?

Why is the art market dominated by America and Western Europe?

Where are the key emerging markets and what are the next good buys in art?

Providing readers with an understanding of the challenges facing art market 'makers' (dealers, auctioneers, collectors and artists) and the decision-making process experienced by market 'players' and investors, this exciting text merges the key theories with examples of practice in a highly accessible style.

Written by an international array of experts from the US, the UK and China, this book is essential reading for all those studying or interested in art markets and management.

Contents:

1. Introduction
2. A Hybrid Discipline: International arts management, by Eric Moody
3. Religion, History, Money, by Iain Robertson
4. The International Art Market, by Iain Robertson
5. Tax Matters, by Renee Pfsiter
6. Putting a Price to Art, by Iain Robertson
7. The American Art Market, by Joan Jeffri
8. Emerging Art Markets, by Iain Robertson
9. World Taste in Chinese Art, by James Spencer

10. International and National Control of the Illicit Trade in Works of Art and Antiquities, by Patrick Boylan
11. Current Concerns in the Art Market and Arts Management, by Iain Robertson
12. Business and Network Models Employed to Explain the Art Market, by Derrick Chong
13. Conclusion

Author: Iain Robertson

Paperback: 280 pages

Publisher: Routledge (June 2005)

Details and Ordering: <http://www.artsmanagement.net/Books-id-600.html>

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>



UNeECC General Assembly Meeting and Annual Conference **16-17 October 2008, Liverpool**

University students and faculty, as well as cultural professionals active in past, present and future European Capitals of Culture will present papers in three different conference tracks:

1. European Capitals of Culture - whose culture? : high vs. popular culture; cultural identity; centre vs. periphery; European culture vs. European (local?) cultures.
2. European Capitals of Culture and their impact on culture(s): socio-cultural impact of ECCs; ECCs as catalysts of cultural awareness; ECCs - fleeting events or milestones?; ECC-bids, cultural competition and attraction.
3. Events and culture (non-academic track): Presentations about ECC-events and cultural attractions of given ECCs.

The Liverpool conference will touch upon key issues emerging from the way culture is perceived and dealt with by the different stake-holders in European Capitals of Culture, e.g. cultural policy makers, the general public, local authorities, citizens, visitors and tourists, academics, artists etc. Given the academic objectives of the conference,

presentations will focus on new insights into the functioning of European and international culture and the relevance of these insights for cultural policy makers. The University Network of the European Capitals of Culture was founded in 2006 upon the initiative of the University of Pécs. By now we are proud to have 45 member universities from 20 countries of Europe: universities which are located in former, current and future Capitals of Culture.

The general aim of UNEECC, an international non-profit association of universities which are situated in "Cities of Culture and Education" themselves, is

1. to ensure the recognition of the role and contribution of universities to the success of the cities conferred the title "European Capital of Culture"
2. to provide the member universities with a possibility of a continuous and full participation in the European Capitals of Culture movement enhanced by "Universities of the Year"
3. to foster inter-university co-operation to develop and reshape the universities regional position to create new activities for city and university collaboration

Details: <http://www.uneecc.org>

Preview: CINARS 2008 -International Exchange for the Performing Arts November 18-22, 2008, Montréal

CINARS 2008 is proud to announce its official programming; the dominant themes are quality and diversity, with more emphasis than ever on all things international! From November 18 to 22, full-length presentations and excerpts of 31 productions selected by an international jury of peers will be performed in Montreal.

Of note this year: an exceptional number of foreign companies will be participating! The 2008 programming consists of 40% foreign productions, a fact that will certainly please the presenters and programmers who will travel from all over the world to get to this focal point of current artistic creation...

Multidisciplinary arts will mark the opening, on November 18 in Théâtre Maisonneuve at Place des Arts, with the new work "Nebbia" by Cirque Éloize, co-produced by the Swiss company Teatro Sunil. Directed by Daniele Finzi Pasca, "Nebbia", which means "fog" in Italian, subtly blends together acrobatics and theatre in a universe made of dreams and imagination. Six other full-length productions will also be presented. In theatre, the play "The Society" from the Norwegian company directed by Jo Strøm-gren will lead us into an absurd world filled with humour, skilfully mixing dance and theatre. In music, the ensemble Constantinople and French singer Françoise Atlan will share their repertoire with us in a production entitled "Ay!! Amor..." inspired by ancestral music from the Mediterranean region; meanwhile Bradyworks will present "24 Frames", contemporary music featuring solo guitar. The Chilean band INTI-ILLIMANI, whose members have been performing their original Latin music for 40 years, will honour us with their presence; and the South Korean company Dulsori will provide their explosive percussion in "Binari". In dance, Ballets Jazz de Montréal will present their production "Soirée Azure Barton" with two works by the talented Canadian choreographer.

Excerpts of productions by artists from Quebec, the rest of Canada and other countries will also be featured. We will welcome in multidisciplinary arts: Anthony Venisse, L'Arsenal à Musique, Corpus and Compagnie Baladeu'x (Belgium); in dance: Co. Vision Selective, Dance Company DINYOS (Japan), Diana Szeinblum (Argentina) and Lizt Alfonso Danza Cuba (Cuba); in classical music: Anne-Julie Caron, David Jalbert, Karen

Young and quatuorcelli (Germany); in non-classical music: Celso Machado, Hilario Durán, Jesse Cook, KellyLee Evans, La Camorra (Argentina), Lepistö & Lehti (Finland), Kleztory (Canada) and Tanya Tagaq; and in theatre: Audience (Belgium), Kenny Carnes (U.S.A.), Théâtre des 4 coins and Tricia Collins.

As well, the programming will display an even wider range of current creations with the 100 or so performances by Quebec and Canadian companies to be presented during Off-CINARS.

More information: <http://www.cinars.org>

IMPRINT

The Newsletter is for free. It has currently 6261 subscribers worldwide.

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