

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

nowadays, where large banks and insurance companies come into trouble, a lot of cultural professionals worry about their sponsoring projects and established relationships to the business sector. The sponsorship budget is often the first being condensed. And even among the management staff in the industries it's quite popular to think, that corporate cultural responsibility or governance is a luxury aspect. Really nice to have? We don't think so! With our special topic on Corporate Responsibility and Governance this month we would like to promote a holistic approach of management, which cares about its inside and outside effects, too. The current financial crises around the globe is a proof, that responsibility to both the entire company and the social environment is a big value. Perhaps some players in the business sector could learn from the arts, which deals regularly with values like tradition, sustainability, or innovation. But it is not the moment for cultural actors to just settle back. Often in arts organizations the conditions are marginal better to be pleased. The social context is as important as it is for a business company. What about transparency, co-determination or the relationship between board and management? All as good as needed? Definitely it is worthy to keep the dialog between arts and business alive. We'd like to be a part on this stage.

In a few weeks we are ready to relaunch our English online portal. To care already the new database, the current website is less up-to-date as usually. The submission of some news has be postponed to the relaunch. We hope for your patience.

But now enjoy reading our newsletter, and don't hesitate to give us your personal feedback or ideas.

Yours Dirk & Dirk

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SPECIAL TOPIC: CORPORATE RESPONSIBILITY AND GOVERNANCE

Development: Corporate Governance in Cultural Institutions – Between Fashion Trend and Necessity

An article by Tanja Stenzl, Switzerland

English translation: Jayne Obst

This article was published originally by Kulturmanagement-Forum (KMF) Switzerland

During the past years, various conflicts within management committees in cultural institutions have caused concern among those directly involved and the public at large. The crises and conflicts at the Zurich Theatre (Schauspielhaus) or the concert hall (Tonhalle) are two examples. They showed how the changed society context has sharpened expectations towards cultural organizations and their management: The pressure of competition and justification increases, since the audience and financial means have not increased by the same measure as the cultural offering. The quality of management and the handling of subsidies are carefully monitored and publicly negotiated. Medial tendencies of scandalization and emotionalization contribute to the increased requirements. In this kind of situation, it is consequential that the discussion of Corporate Governance (CG) led intensively in the private sector, which recently took hold of non-profit organizations, has now overlapped into the cultural sector.

In a diploma thesis in culture management studies in Winterthur that had been supported by the KMF, it was asked to find a basis for this discussion. The analysis, which was based on research literature and codes on the one hand, as well as on documents, interviews and current practice examples on the other hand, produced quite a complex and ambivalent picture.

Especially in the cultural sector, management structures were shown to be extremely complex: The typical NPO constellation (paid managing director, voluntary board of directors) was connected with different structures, processes and moral concepts surrounding the dichotomy of "art" and "money". This causes many immanent contradictions, dilemmas and paradoxes. Moreover, cultural institutions and their managing bodies land very quickly in the focus of public attention during crises. Their conflicts possess a high news value, can be put into simple schemes and negotiate the old topic of art and society again and again.

In this context, resorting to corporate governance is logical, but upon closer examination it proves to be premature. According to the principle of corporate governance, there are – at least in the form in which it is discussed today – limits that become visible, particularly in the NPO field of culture. Thus, not only the subject matter remains terminologically rather unfocused and thematically widely spread. Also the current theoretical concepts, for example the principal agent approach that is used to manage owners' problems in large publicly owned firms, can only be applied to the cultural sector in a very limited way.

A CG Code Cannot Prescribe Self-Reflection

The limits of CG regulations in terms of management specific characteristics are much more decisive. Because dealing with structural problems very stubbornly resists regimentation. Mutual respect, balancing artistic demands and financial possibilities, the will to co-operate and the personal integrity necessary to resolve genuine areas of tension, can neither be established nor fostered by recommendations.

That does not say that there are no means of optimising management in cultural institutions, and that aspects of the discussion surrounding CG cannot be helpful. Such

approaches can be helpful in the constitution of administrative boards, the clarifying of responsibilities, and the handling of information, and receive more and more attention in practice: Thus, in the meantime, more cultural administrative boards are constituted in functional way. Guidelines clarify the cooperation of the administrative board and the director. Competence and professionalism take the place of honorary seats. CG codes can therefore be an instrument to inspire and foster reflection on roles, tasks and demands within an institution. They can help to sharpen consciousness and develop sensitivity. They can become the impetus and guard-rail for processes of reflection and development that have become indispensable for cultural institutions. "Boards need to become more reflexive", Chris Cornforth demands, one of the researchers in this area, and CG codes can support management on this path. However, the code cannot prescribe self-reflection.

The author: Tanja Stenzl, born in 1971. Studied German language and literature, dramatics and education in Zurich and Bern. Worked several years at Miller's Studio and Schauspielhaus in Zurich. Chief editor for the "Theaterlexikon der Schweiz". Since 2004 research associate at the Cultural Office of the Canton Thurgau.

More information: <http://www.kulturmanagementforum.ch>

Conference: Corporate social responsibility - still a concept, not yet a culture
3rd International Conference on Corporate Social Responsibility

Humboldt University Berlin, 8-10 October, 2008

A review by Svenja Kluckow, correspondent, Berlin (Germany)

Under the subtitle "Corporate Responsibility and Governance" the conference covered a range of aspects and issues regarding CSR; from history to the current status of the discipline, best practices, benchmarks, academic research and evaluation but also provocative statements as for food for thought.

Starting with a keynote speech from the Nobel Prize winner and Stanford University professor, Michael Spence, professionals from various fields of CSR and related areas gathered in Berlin for this two day conference.

The conference attendees heard from Jagdish Baghwati from Columbia University, the founder of Transparency International, Professors. Peter Eigen and Edward Freeman from the University of Virginia and representatives from international corporations like IBM, British Tobacco, Daimler, Coca Cola and of course sponsor of the conference sponsor, EON, all of whom demonstrated their concerns about the environment, their stake holders and modern society.

"These have been long days and we have learned absolutely everything we ever wanted or need to know about CSR", stated Patricia O'Hayer, Vice President Communications & Corporate Responsibility at Unilever, in one of the last sessions of the conference, before she quickly rushed off to catch her plane home to the UK.

Two issues may be highlighted: The political involvement of companies and CSR as a discipline of corporate communications.

The political role of firms is widely ignored in management research, but should be part of the strategic behaviour of any corporation. To quote Lee Scott, board chair of the US super store chain, Wal Mart: "Wal Mart is not a political company (...) But all the issues in life come back to Wal Mart." Should companies engage in human rights, global warming, corruption, and financial crisis? Dirk Matten, Holder of the Hewlett

Packard Chair of CSR at York University in Ottawa/Canada pointed out that the traditional view of CSR is not sufficient to respond to current challenges.

Andreas Scherer from University of Zurich took a stake by saying, a shift from national governance to global governance is to be monitored within globalisation. The World Economic Forum in January 2008 held a panel called "Millennium development goals". It is a great insight to watch the videos on Youtube (for instance called "Corporate Global Citizenship") and to realise, how helpless and unstructured this panel seems to be. (In one video one reporter asks the group at the end of the press conference "How exactly is it going to work?") The public sphere defines roles and pushes enforcement issues. By entering the public sphere as political actors it is quite problematic to intrude the political system by lobbying. After all, a new view on CSR is needed, a new concept of CSR generated from political philosophy.

"Companies want to be loved", Graham Thompson from Open University UK, simply stated. Companies feel threatened. Companies are vulnerable. The [public company] is sorrowfully dependent on shareholder value. Every company can be threatened by private equity and should therefore build up good will resources against it. When the financial crisis is over, these equity guys will be back and stalk public companies again. Even the largest company is not immune. With the upcoming post financial crisis melt down, a time of re-regulation, maybe overregulation and intervention, and new enforcement, will come.

The angry public seeking vengeance will confront the companies, especially those frightened and vulnerable. As Scherer stated, " This is a perfect condition to develop an alternative concept of corporate social responsibility. We understand that CSR profitably fosters strength".

A contributor from the audience stated three needs: 'Trust; critical collaboration- that is lagging; and leadership-not only in the sector of CSR, but virtually in every sector. It will require people to take some risks-to take definitive positions and stick to them. Who can give direction? Who will educate future leaders?' Graham noted "I do not believe in trust, but in close monitoring and careful scrutiny."

CSR is a complex subject. It is not just about companies who are interested in promoting the politically correct position. There are the "bottom feeders" which make up the largest group, the "large enthusiasts", the "cynicals", the predatory and progressive companies - and there is a growing segment of the "true believers." And the experts are differentiating among the traditional, progressive and the ethical investors and the cynical and the ethical consumer.

A day earlier Timothy Devinney from the Australian Graduate School of Management actually asked "The ethical consumer- does he really exist? In the end one can say that it is up to Civil Society, if corporations are serious about csr." "But even the phenomenon of "Civil Society" needs to be questioned and redefined," according to Nina Belyaeva, Public Policy professor from Moscow's Higher School of Economics. Another session lead by Joachim Schwalbach, Director of the hosting Institute of Management at Humboldt University, brought CSR in China into the discussion.

But talking about Civil Society seems quaint compared to the marketing issues. CSR is still widely seen as an exercise of corporate communications. In the session "CSR and firm reputation" it became apparent that CSR is seen as a communication tool managed like one marketing activity among many. Even sponsorship was called a "CSR tool", a position that raised the hackles of many of the participants. The "business

case" became the red herring of the conference. Yet at the end of the day, it all came back to the tangible value derived from CSR practices: "What gets measured gets managed."

Following Milton Freeman's famous statement "The only social responsibility of a firm is to produce profit", the discussion was on the relevance of CSR activities for financial performance. Today, intangible assets make up to 75% of the value of any company - the central intangible asset of a company is its reputation. And here CSR plays a role. Researches from LMU, Munich University, led by Manfred Schwaiger, provided ground breaking research on ratings and ranking of a company's reputation evaluation, demonstrating how reputational ranking (or brand value) becomes a management tool.

The conference also shed light on Cultural sponsorship. Cultural sponsorship has become an increasing visible element in the marketing mix. The difference is that with cultural sponsorship the affect is not limited to the visitor of each sponsored event. Brand awareness amongst the so called "not-attendee" derives from media coverage. While CSR activity must always be aligned with the core competences of the company, studies show that such a link is ostensibly not necessary with sponsorship activities,.

By the end of the conference all subjects and aspects of CSR could be interrelated. The conference showed the big picture but also detailed insights, and thus, showed how the various elements of CSR can be brought together and therefore can be called "manageable".

To sum up, the impression of the conference is that Corporate Social Responsibility is still a concept, but not yet a culture. Hence, the CSR Managers are asked to make use of their communication tools and the measures in hand to leverage their credible and ideal CSR mission. Nearly 500 participants joined the three-day-conference of roughly 150 speakers and panelists from many countries all over the world. The conference was highly professional and academically sound, as board members and high-level representatives from both businesses and NGOs, consultants from major consulting firms, researchers and students alike made up the audience. The participation of different professional fields was particularly useful. All conference proceedings and even a digital video documentary will later be accessible online for participants.

Finally, the organization of the conference was excellent. The proceedings were enhanced by the atmosphere of the Humboldt University campus, and the setting of the breakout sessions in the building of the German government officials could not have been more appropriate and conducive to discussing the importance of CSR in business and society.

More information: <http://www.cr08-berlin.de>

Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. 500 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>

Portrait: The corporate funding of BASF

An article by Zenaïda des Aubris, correspondent , Munich

BASF – The Chemical Company. A simple and categorical statement for the world's largest chemical company. For 2007, BASF had a turnover of 58 billion Euro, 95,000 employees in over 100 locations around the world. It therefore comes as no surprise that BASF also has a broad CCR (Corporate Cultural Responsibility) program in addition to an even broader CSR (Corporate Social Responsibility) program. The company, however, does not like to speak of CSR per se; it is more inclined to speak of the integration of sustainability in the global corporate structure. An example would be the goal to reduce specific greenhouse gas emissions by 25% until 2020 in comparison to 2002 within its own projects.

The central component of the support of art and culture program is a concert series in the company-owned BASF "Feierabendhaus" concert hall in Ludwigshafen. In the last few years, there has been an increase in the support of dance projects, visual arts and film festivals as well as the encouragement of young talents and artistic-educational projects. Cooperations and sponsoring of events are part and parcel of BASF's CCR, to the rate of 12.4 million Euros in the year 2007. This sum needs to be seen in the context of the 62.8 million Euro budget for CSR projects for the entire BASF group of companies.

An example from the very recent past illustrates the BASF Cultural Support program: The Venezuelan Simón Bolívar Youth Orchestra, under its Music Director Gustavo Dudamel, was on tour in Europe this past August/September and was also invited to Ludwigshafen. On the first day, the rehearsals to Gustav Mahler's 2nd Symphony ("Resurrection") were open to the public. Thereafter, an extensive discussion took place about the by-now world-famous Venezuelan music education programme „el sistema" (currently more than 250,000 enrolled students). Its founder, José Antonio Abreu, talked about his initial vision and, to date, work over the past three decades. On September 9 the actual concert took place in the guise of a benefit performance. This way, the BASF monies enabled three events, which gave the interested public a much more thorough understanding than just a pleasant concert outing.

The BASF cultural program is not only active in the classical music sector: It is the main sponsor of the project "Bandpool" of the Pop Academy Baden-Wuerttemberg. As such, the BASF monies allow the qualifying artists to participate in an 18-month long training program free of charge. "The goal of Bandpool is to provide education in all aspects of artistic development. In addition to coaching and workshops on the musical level, we also stress business know-how and start-up counseling, which are of vital importance to the young musicians' successful career in the music business", according to Christian Pertschy, the project director of Bandpool for the Pop Academy. For the current, 10th Bandpool generation, 9 newcomer bands have qualified out of 300 contestants. In the past decade, 70 bands have undergone the rigorous training. Eighteen of these bands were rewarded with recording contracts. Among them: Peilomat (Universal), Leo can dive (Virgin), Sound:scaper (Four Music) and Revolverheld (SonyBMG).

Looking back, BASF has been active as a cultural sponsor since 1921. Many legendary artists have appeared at the concerts supported by BASF such as Richard Strauss (1929), Yehudi Menuhin (for the last time in 1997), Alfred Brendel (for the first time in 1971), Mstislav Rostropovich (for the first time in 1983), Pierre Boulez (1994) and Claudio Abbado (2006), etc.

During World War II, the concert activities continued until April 1944, when a general ban on cultural activities was proclaimed. In addition, its own concert hall, the "Feierabendhaus" was completely destroyed in 1944. Right after the war, however, in 1945, chamber music concerts already started to take place in alternate, smaller halls. The rebuilt concert hall "Feierabendhaus" reopened its doors in 1952.

Since BASF is internationally active, it follows that it supports art and cultural programs at its sites around the world. For example, BASF has been active in the People's Republic of China since 1885 (compare this with Siemens since 1872) and reported a turnover of 4.4 billion € in 2007. In conjunction with the establishment of a new production site in Nanjing, the first nationwide creative and contemporary photo contest took place, working together with the Chinese photographer Xiao Hui Wang. Over 26,000 submissions were received. From these, an international jury selected 120 winners. These were then presented in two museums and an accompanying book.

Every continent has its charitable giving budget. For North America (USA, Canada, Mexico) this amounts to 3.5 million US\$ in 2008. "The BASF Corporation makes contributions to qualified, nonprofit charitable organizations and educational institutions in line with its commitment to social responsibility and to support its business activities and reputation as a "good neighbor" in site communities. Charitable contributions are strategically focused and prioritized in areas that leverage the company's commitment to science education, environment, health and safety initiatives, cultural and civic causes and other programmes and organizations that are important to the quality of life in site communities. Good examples of how our sites support the local cultural arts include the New York Philharmonic (most recently in the 250,000 US\$ per year and above category); Freeport, Texas site's support of The Clarion Performing Arts Center in Brazoria County, Texas; the Port Arthur, Texas site's support of the Symphony of Southeast Texas; and the Wyandotte, Michigan site's (along with the Urethanes and Engineering Plastics regional business units based there), support of Detroit area museums and performing arts organizations", according to Maureen E. Paukert, Manager, BASF Site/Community Relations.

In Canada, the emphasis is also primarily on science education and humanitarian projects, such as the PlastiVan "science on wheels": A fleet of three large vans travelling throughout Canada and the United States, which provide hands-on experience in the chemistry of plastics with an aspect of fun. In addition numerous community-based activities are supported by local BASF sites.

Currently, a participation in the Expo 2010 in Shanghai is being considered. Since the main criteria for the choice of projects are always quality, uniqueness and innovation, we can surely look forward to an interesting result.

More information: <http://www.basf.com>

[Book: Awakening Social Responsibility. A Call to Action Guidebook for Global Citizens, Corporate and Nonprofit Organizations](#)

The book addresses the implementation of Corporate Social Responsibility (CSR). Each chapter provides an actionable step or perspective on how organizations can actively engage in eco initiatives, employee giving, volunteering, and savvy sustainable business practices. This is a must read "call to action" guidebook to engage all employees in initiating CSR programs or making current programs more robust.

In this Book, Readers will be Guided to:

- Assess the Opportunities for CSR - Assessment Grid Reprinted Chapter
- Understand the Business Case for CSR - SHRM Reprinted Chapter
- Integrate CSR in a Company - Business for Social Responsibility Chapter
- Review What Companies are Currently Doing in CSR - Survey Chapter
- Read Short Interviews about What Top Experts in CSR are Doing / Have Done to Make a Difference Locally and Globally in CSR
- Take Action by Defining the Personal, Team, or Company Strategy for CSR Potentially Through Resources Interviewed and Described in the Book
- Shift Their Mind Set from Corporate Citizen to Global Citizen

"Awakening Corporate Responsibility: A Call to Action Guidebook" is a must have for socially responsible companies. This book will:

- Help you and your organization to assess current and future business strategies related to CSR.
- Generate ideas and options to develop a plan to engage your workforce in social responsibility.
- Supply resources for individual, team and social missions in CSR.
- Allow you to compare and contrast what has been done in CSR in different industries.
- Educate you as a corporate citizen to the impact our companies have on the world and how we can make the sum of the impact positive rather than negative.

Authors: Rossella Derickson, Krista Henley, Almaz Negash, and others

Paperback: 204 pages

Publisher: Happy About (October 3, 2007)

Details and Ordering:

www.amazon.com/exec/obidos/ASIN/1600050654/ref=nosim/artsmanagement0b

GENERAL TOPICS

Research: The Creative Connector. The Nordic Innovation Centre presents a Creative Economy Green Paper for the Nordic region

Dr. Tom Fleming, Tom Fleming Creative Consultancy

Within the economy, the industries made up of people, creativity, skill and talent are known as the Creative Industries. This is a unique growing sector that continues to provide more jobs and adds increasing value to products and services within the Nordic region. At the Nordic Innovation Centre (NICe), we have taken the initiative to bring forth a Creative Economy Green Paper for the Nordic region, in close cooperation with Nordic-Baltic stakeholders. We did so in order to open up a policy debate regarding the drivers of the Creative Industries in the Nordic region. This Green Paper is the first stage of strategic development for a pan-Nordic approach. Together with NICe's creative industries projects, these initiatives further foster pan-Nordic initiatives.

Download:

http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf

Book: The International Art Markets. The Essential Guide for Collectors and Investors

The first book to provide comprehensive country-by-country analysis of the world's leading art markets, The International Art Markets is designed for the art collector and

investor looking to broaden their knowledge of the global market and seize buying opportunities wherever they may occur.

Art continues to prove itself a sound, not to mention exhilarating and satisfying investment. The International Art Markets shows like no other book the huge scope for diversification within that market. Despite economic uncertainty, in just over two years average prices in the top 10% of the art market have risen by over 150% in real US dollar terms. In some art market sectors the rise has been longer and almost as dramatic - American paintings have risen seven times since 1994 and Chinese ceramics four times in the last nine years.

In 43 chapters, written by 58 mostly locally-based experts from the art trade, it covers 21 countries from Europe, 12 from Asia and Australasia, five from South America, four from the Middle East and Africa, and two from North America. It deliberately gives equal weighting to each art market, despite the predominance of the USA and Britain.

Each chapter provides the following essential information you need to understand the market in each country: art market history including taste, fashion, value, artists, art types, subjects, sales, prices and records; market structure and performance including auctioneers, dealers, trade associations, museums, exhibitions, fairs, training and education; and tax and regulation.

Comprehensive, informed and packed with valuable information, The International Art Markets will be the first point of reference for art collectors and investors and anyone who wants to understand the enormous breadth and complexity of the world's art markets.

Editor: James Goodwin

Hardcover: 448 pages

Publisher: Kogan Page (September 28, 2008)

Details and Ordering:

www.amazon.com/exec/obidos/ASIN/0749448350/ref=nosim/artsmanagement0b

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>



Background Story: Peoria keeps playing up arts

An article by columnist Gary Panetta, Illinois, USA

I've had many strange interviews, but until last week no one had ever sung to me to over the telephone:

Up the arts, up the arts, up the arts
Peoria's euphoria's the arts
When they say will it play
It's OK 'cause we know
That if it's here it's where it starts
We've got plays, sweet ballets, music days
We've got symphony and chorus in these parts
We have gorgeous Grandview Drive
Bradley renaissance will thrive
And ArtsPartners are alive to
Up the arts ...

And so on. The singer was Alvin H. Reiss, an arts advocate, editor and publisher of Arts Management, a newsletter that he co-founded with Alvin Toffler (of "Future Shock" fame), and the author of six books and hundreds of magazine articles. Reiss will be in Peoria on Friday at the Radisson Hotel to present "The Road Ahead Is Paved With the Arts."

An amateur piano player (he learned by ear) as well as a songwriter, Reiss sings, even on the telephone, with a kind of vaudevillian gusto that suits a former vaudeville stop like Peoria. "We'll have a piano player there, and we'll lead the whole group in 'Up the Arts in Peoria,' " Reiss said.

But before that, he'll talk about where the arts have been and where they are going - and what it all means for small cities like Peoria.

One of Reiss' big themes is that the arts are more numerous, more diverse and more entangled with one another and with daily life than ever before.

"When I first got involved in this field - which was 46 years ago - you could go to a city and maybe there was one arts event going on that night or maybe none," Reiss said. "Today we're finding that in most cities - and at Peoria's size also - there's a range of arts events and not just a single one. The audiences have moved out from what we narrowly define as an 'arts audience.'

"See, I don't think there is such a thing as 'the audience.' I think there are many different kinds of audiences. What we do is appeal to different kinds. As we broaden the aspect of what an audience is, we've opened up a range of new kinds of experiences.

"I was just on the phone today with a woman from New Jersey - Monmouth County, the big city there is Red Bank. The whole county is about 620,000. Red Bank has 12,000. Well, they're doing all kinds of things. They're incorporating the arts into commercial development, creating new opportunities for artists, nurturing young artists. So this opens up a lot more possibilities than before."

Traditional organizations, too, are experimenting with new formats.

"Symphony orchestras are doing all kinds of music - pops, opening up to guest artists who are not necessarily doing symphonic things," Reiss said. "All of the arts are including the other arts as well. It used to be that the arts were once exclusive unto themselves."

A case in point - though Reiss didn't mention it - is the Peoria Symphony Orchestra. One of the upcoming concerts, "Images of the West" on March 28, will combine giant screen landscape photography by conceptual artist James Westwater with performances of Aaron Copland's "Fanfare for the Common Man" and "Billy the Kid" Suite. Meanwhile, the symphony's guest artist on May 2 will be fiddle player Mark O'Connor, who has worked with Yo-Yo Ma and who - like Ma himself - has moved easily between classical and many other kinds of music.

In this respect, at least, Peoria is very much following a national pattern. Still, as Reiss observes, there is always room for improvement because things are always changing.

"Every community should have a long-range plan - where are you heading? What are the needs?" Reiss said. "You include arts people in (such planning), even if you're talking about downtown redevelopment. In other words, don't immediately say that because they're arts people, they have no interest in this. I think the arts person we see today has a tremendous interest in everything that's going on. They're much more erudite. They're much more concerned. What they're doing in many ways is integrating their artwork in the total community process."

Or, as Reiss sings it:

Up the arts, up the arts, up the arts
Our city's all American that's what it's named
Up the arts, up the arts, find the arts
It's a wonder that our city is acclaimed
We have band ain't it grand we've our brand
For Peoria our city's hit the charts
Peoria Players win applause
The Contemporary Art Center has no flaws
Corn Stock tent wins raves and awes
So up the arts!"

Gary Panetta is the fine arts columnist and a critic for the Journal Star. He can be reached at 686-3132 or gpanetta@pjstar.com. Write to him at 1 News Plaza, Peoria, IL 61643.

Conference: INTA32 World Urban Development Congress

26-29 October, 2008, Riga, Latvia

INTA, the International Urban Development Association, is having its 32nd World Urban Development Congress in Riga, the capital of Baltic State Latvia.

The world is facing insistent climate, energy, social and economic challenges, therefore creativity and innovation are needed more than ever. If people have to be more creative, so do places, cities and territories, where the majority of the world population is living. A creative city needs smart spatial development in terms of interactions with landscape, places and people. Area development is the all encompassing process integrating energy efficiency, transport and traffic, waste and landscape, innovative

forms of functional mix at the appropriate governance scale. Only after this integration, cities and territories can reposition themselves in the world competition.

The debate of INTA32 will provide speakers and delegates with directions and references for the future of sustainable development. 70 speakers, coming from 30 countries, featuring urban experts such as Charles Landry and Philippe Clerc, will make proposals on the responses urban development can give to today's major social and economic challenges. INTA32 will assemble over 300 professionals in urban development, including INTA's cluster on Culture, Creativity and Urban Regeneration, a network that was established to underline the significance of creativity for sustainable urban development.

INTA's 32nd World Urban Development Congress in Riga will help you to turn constraints into development opportunities.

For more information and the latest program: www.inta32.org

Conference and CFP: Cultural Management and the State of the Field

April 15-17, 2009, Helsinki, Finland

The Cultural Management Programme at HUMAK University of Applied Sciences in Helsinki, Finland invites academics and practitioners as participants for the 3rd international symposium on topics concerning the field of arts and cultural management.

The 1st international symposium, held in 2007 addressed the issues of "The Cultural Manager as Global Citizen". In 2008 the 2nd international symposium debated the topic of "The Science of Arts and Cultural Management". This year's theme asks academics and practitioners to engage in debate on the past, present and future of our field. What is the relevant history of the field? Who are its seminal thinkers? Where is it today? What are its current trends? Where will it be in the future? The title of the 2009 Symposium is: Past, Present and Future – Exploring the Boundaries. The goal of the symposium is to provide an opportunity for reflection and discussion within the arts and cultural management community on issues concerning the state of the field. The Symposium will be held in the Head Office of HUMAK in Helsinki, Finland. THE SYMPOSIUM IS LIMITED TO 20 PARTICIPANTS!

To participate please submit a one page (max) paper with ideas and thoughts on the topic. Deadline for application: December 1, 2008. We will notify applicants by January 31, 2009. Send application papers to: Principal Lecturer, PhD Pekka Vartiainen pekka.vartiainen@humak.edu

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