

Arts Management Newsletter

The monthly Magazine for the global Perspective in Arts and Business



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Dear readers,

Arts Management Network has been founded 8 years ago to support the dialogue among arts professionals as well as between arts managers and people from other civic sectors. We work for this goal mainly through an information exchange online. Arts professionals around the world can keep the overview about the global developments in the arts and creative sector, and have the chance to share these knowledge with other people.

With a relaunched website and a modernized newsletter now, we hope to make this exchange even better. Please feel invited to browse through the various collections of articles, books, conferences, courses and links at our new website. Since Monday, our web resource appears in a more usable outlook - following in general the different management aspects and cultural areas. You will find more pictures to visualize the content. The search function makes it easier to find data, which was earlier nearly invisible. In our book store with more than 500 items, you will see now the 5 latest and 5 most popular publications with just one click. With a welcome message in each section we remind our readers, that they can themselves help to keep the directories up-to-date and send us information about missing content. As you can see, our network is still an open platform. Currently we try to establish additional partnerships to other networks and resources.

The double issue for November and December 2008 contains, for example, a reflection on the role of arts managers by the author Patrick S. Föhl from Potsdam, Germany. With this contribution, we'd like to support the discussion which is directly connected with our network's mission. It should inspire arts professionals and young arts managers in other countries to think about common and different understandings about the own profession.

The next issue will be published on January, 20th, after a journey to Russia. After a participation in a big choir festival and competition in Yekaterinburg, Dirk Heinze will meet several arts managers in Moscow and take an inside view behind the vibrant arts scene of the Russian capitol.

Tell your colleagues and friends about Arts Management Network, the relaunched website and the modernized newsletter. And don't hesitate to give your feedback, comments, or content contributions.

Yours Dirk & Dirk



PATRICK S. FÖHL

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The Cultural Manager

Marginal Notes on a Discussion of Roles and Values

The balancing act between art/culture and economy, just as much as the connection between the two, has been especially critically discussed ever since cultural management emerged as an occupation. Among the many postulates are the following: “Commercialisation of Art and Culture” or the “Business-ization of Artistic Processes”. In this context, the “New Cultural Manager between Art and Economy” was the title of a forum within the 53rd Loccum Cultural Policy Colloquium “After us: the cultural economy? ... And what about cultural policy?” in which the “young/new cultural manager” had to deal with this subject area in the context of his work in a differentiated way.⁽¹⁾ The role of the cultural manager within this tense relationship was to be discussed, especially since the words “culture” and “manager” are united in the name of this occupation.

An article by Patrick Föhl, Potsdam, Germany

Translation: Jayne Obst

After the introductory statements of the referees and moderators, it soon became clear that this subject would not basically dominate the forum. For example, the participants quickly agreed that the cultural and artistic contents did not have to yield or adapt to economic necessities or demands. Moreover, it became clear that the original self-image of the protagonists consists of protecting artistic and cultural content in the face of increasing economic constraints, and (helping) to enable cultural and artistic projects to take place. On that basis, it was investigated how cultural managers can succeed in initiating or supporting cultural/artistic processes and on the other hand be economically successful, both for the project and for himself. In the analysis of the answers, it could be that this “pressure” and the resulting balancing act can be understood as an opportunity, but also as a challenge for cultural managers.

Thus, there was a basic consensus that cultural managers – in the context of the changes of the entire society (2) – work at the interface between art and economy and that this mediating role is a significant “function” of the manager for cultural work. Therefore, the interface-management described is one of the central existential and legitimising bases for cultural managers. However it also became clear that beyond this general consensus on the function of a cultural manager, there were slightly differentiating understandings among the participants in regard to the finely differentiated discussion of roles. (3) Furthermore, it was possible to identify – and that was again a connecting link

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between the participants – that the facilitation and mediation of, and especially the passion for art and culture is the protagonists' main motivation to work in this area.

Synoptically it was possible to register that the empathetic way of dealing with the subjects of art and economy is based on a broad bundle of competences and the engagement of the forum participants. These include culture-managerial and usually category-specific – or more encompassing – culturally educated knowledge on the one hand, and enthusiasm but also participation in artistic processes on the other hand. These connections ensure the careful treatment of artistic products and processes, without neglecting the careful scrutiny of their feasibility, particularly in regard to their financing and marketing.

On the other side, and this is the negative connotation, it became clear that this “interface-existence” often means dramatic personal sacrifices. The recognition of a cultural manager between the “margins” of culture and administration, of culture and marketing, of culture and economy and many more is often extremely sparse. In the meantime, there is a consensus that cultural managers are necessary, but often, they are supposed to perform their tasks “for nothing” – and that applies to cultural institutions and projects of all sizes, categories and sectors. Thus, qualified cultural managers often accept salaries or fees that are substantially lower than the otherwise typical salaries for university graduates or project managers. The respective job or practicum postings are – in addition to the described impressions of the forum referees – only an indicator of this situation analysis. What remains, from the personal perspective, is the good feeling of having participated in something worthwhile. With that, the cultural managers are often in the same boat with those whose art and projects they have fostered, but without experiencing the comparative public – and usually also internal – recognition. Thus, the economic success is solely based on the realisation of a cultural project. In regard to the financial support of the participants, a significant amount of current cultural projects would probably have to be declared a failure for all or a large number of the protagonists. (4)

That is, a further ability of many cultural managers seems to be keeping their heads “above water” in spite of this. This takes place in the form of a second job, continued support by parents or the government, and usually a very modest lifestyle. (5) As this is no future option – e.g. poverty of the aged being a real threat – two main points are to be mentioned that were discussed during the forum, a continuation of which could likely become an important contribution to a further establishment and “valuation” of the “discipline of cultural management”:

- The role(s) of cultural managers
- The value of the work of cultural managers

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Within the scope of this article however, only a few indications, trends and questions can be outlined. In addition, it is important to note: As necessary as the discussion of future perspectives of cultural managers is, which has been begun and carried on for quite some time by individual protagonists, it is just as necessary to recognize what has been accomplished up until now in critically dealing with the images, roles, attitudes, functions and working realities of cultural managers.(6)

In addition, it is important to point out that it is not meant to portray the cultural manager or his assumed “non-recognition” as a fatalistic picture. There is – and that is the other, positive side of the coin – an increasing number of institutions and initiatives that afford cultural managers sufficient value. Furthermore, the specialist area of cultural management has been able to increasingly establish itself during the past years. (7) The area of “cultural entrepreneurs” makes clear that increasing numbers of cultural managers have found their place being self-employed and have been successful.(8) However, the picture portrayed above is living and working reality for many cultural managers. Thus a large part of the income of cultural managers remains below taxation levels. (9) In regard to the large number of cultural management study programmes that have emerged during the past few years and in regard to the protagonists who enter this field from other areas, we can assume that the situation will become more dramatic in the future. In addition, an intensive discussion of roles and values is also helpful for those who already have a secure position, but must repeatedly answer the – often negatively posed – question as to what cultural management (10) actually is, or how they see their profession.

2. Role models of a cultural manager: outline and approach

In a recent listing of the Deutsche Bühnenverein of all occupations that can be found at the theatre, the occupation of the cultural manager is described, “to ensure freedom and quality of art, not by simply applying management rules to a cultural institution, but by serving as a mediator between art and business.” (11) That is a definition that is strongly oriented to the motto of the forum mentioned above and the attitude of the established cultural management institutes. Klein and Heinrichs understand “cultural management as the term for all controls towards the creation and security of tasks in working cultural businesses that take place in a complex and changeable world, and are oriented towards the exchange of relations between suppliers and users.” (12) Thus it becomes clear that the cultural manager not only builds bridges between art and economy, but also, for example, acts as a mediator and designer within cultural institutions or projects, between suppliers and users, between internal and external, between cultural producers and cultural policy and many others. Often he is referred to as the one who “made it possible”, from the “border crosser” or for example the “translator” or the “mediator between art and commerce”.

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There is, however, no precise description of the “prototype” of a cultural manager. The attitudes, tasks, fields and origins of cultural managers are too diverse. Besides, the cultural manager must “reinvent” himself over and over, and search for interdisciplinary approaches in order to achieve the best possible access and results for the new challenges in the cultural area. Thus, a search for a unified description of this occupation is not only impossible, but would be contra-productive at that. Thus, the apparently “ideal type” of cultural manager lives as a mediator, enabler and marketer of culture by utilising his adaptability and versatility, with which he keeps an eye on current trends and integrates this new knowledge into his work.

However, it is interesting and helpful – in addition to the “basic functions and skills” attributed to cultural managers – to make the attempt to describe different types of cultural managers. On the search for these “types”, van den Berg offers extraordinarily good assistance. In her article “Impresario, Künstler, Manager oder Fuzzi?” (“Impresario, Artist, Manager or Freak?”) that was published last year, she distinguishes seven main types of cultural managers. A selection of these role models is outlined here. For more detail, please consult the article itself. (13)

- The cultural manager as a commercializer: He is responsible for culture marketing in the sense of communicating a cultural product to its potential user groups as well as possible, without “damaging” its primary functions.
- The cultural manager as a translator: He is a “border crosser” between different systems, that is, someone who wants to bridge over functional systems. Van den Berg quotes Heinrichs in this context, who speaks of the “mediating interpreter and interpreting mediator”, who brings together “artists, audiences and cultural institutions” and of course other protagonists such as private industry, (14) with the goal of controlling the planning, conception and financing processes and to make a cultural product possible.
- The cultural manager as a charismatic producer: He convinces and mediates using his visible personal obsession for something. He wants to make something happen and is not just the neutral translator. The understanding of the conception, organization and planning of projects is influenced by the motivation to produce something meaningful and important. Thus, he is not an artist, but he contributes his own artistic interpretation to the project and lives from the inspiration for a cultural category.
- The cultural manager as an enabler: This type is closely related to the definition of the *Deutsche Bühnenverein* quoted above. He probably reflects the most constant idea of the cultural manager. He is a cultural manager who is equipped with techniques, instruments and contacts, is not conceptually oriented himself, but rather wants to use his infrastructure to realize the ideas and initiatives of others.

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- The cultural manager as a post-heroic artist: In this type, management and artistic practice are united. The cultural manager becomes the enabler of his own artistic ideas. This constellation is virtually non-existent in the study of cultural management so far, as it is very far from the idea of the mediator and pure enabler. However, one should not neglect it entirely, as more and more artists now study cultural management (e.g. at the Study Centre for Cultural Management of the *University of Basel*), in order to follow exactly this path.

These descriptions of types offer an initial introduction to the multifarious fields and self-images of cultural managers. Whereby it is expressly emphasized that this kind of collection can never be complete and that there are many combinations of the individual types. (15) That is, probably every cultural manager will identify completely or partly with at least two of these role models. In addition, there are many other typologies. Voegen, for example, differentiates between cultural mediators and cultural marketers. (16) Siebenhaar, who understands cultural management as a “reflexive collage discipline”, sees in the term “cultural manager” a “permanent hidden-image puzzle” that concentrates on the areas of networking and mediating. (17) In addition there are cultural managers who – primarily with the help of various disciplines of relationships – deal with the field of cultural management as researchers. (18)

As mentioned at the beginning, the goal is not the harmonisation of the types; moreover, the emphasis of the multifarious tasks, understandings, analogies, differences and especially achievements of cultural managers. In order to be conscious of the contexts in which cultural managers work and what contribution they make to the facilitation and creation of artistic as well as cultural products, it seems sensible – especially from the perspective of the practicing cultural manager – to foster an in-depth and continuous reflection on the roles of cultural managers in the cultural area and their value (see below) apart from normative terminologies. Often, outsiders are not aware of the explicit contribution cultural managers make, and it is only possible to make that clear when these achievements are made more transparent.

Furthermore, a broader and more open discussion (especially also outside of the “academic community”) would help to overcome the not uncommon understanding of cultural management as being a “purely helping instrument”. Because one thing must have become clear in the meantime: Cultural managers are often also intellectual, active co-designers of art and culture; they are critical observers of the “system of art and cultural business” and thus valuable experts for all cultural protagonists – next to their original function as facilitators, mediators and marketers of art and culture.

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3. Work Value of the Cultural Manager: Impulses for Discussion

In the sense of the importance of cultural managers in the culture and art business outlined above, in the face of an increasingly networked society (19) and in the advent of a creative industries boom (20), it is likely that the demand for the described (interfacing) competencies will increase. For that reason, and in particular because of the problematic often low valuation of the cultural managers' work, it becomes necessary to discuss the "work value" of cultural managers more intensely.

In this kind of discussion, two central perspectives open up at first glance: One is the process of increasing consciousness of the (possible) functions and roles of cultural managers mentioned above as well as the respective (potential) achievements. Kleine admits in this context and in the context of the "boom in culture and the cultural landscape" in an exemplary way, that "not only value added chains (...) (should) determine cultural policy and practice, but the social core tasks that can be fulfilled by well-educated young academics". (21) On the other hand, the concrete question of the monetary value of work in cultural management must be posed.

In the previous passages, selected subject areas on the first point have been mentioned. Therefore, only a supplementary aspect is mentioned here. In order to foster the visualisation and valuation of cultural management, it is certainly also necessary to promote the establishment of the special area of cultural management. In practice, this could take place through a more intensive collaboration on application-oriented research projects, for example. In science, the improvement of research conditions and the self-confident establishment of the subject as the study of supply in the context of other real sciences seem to be especially important. (22)

Concerning the work value of cultural managers, the perceivable need for discussion and exchange between cultural managers and between the educational institutions needs to be mentioned here. Because the challenges are known (23) and a general increase of the value of cultural management (24) can only take place if one engages in a long-term discourse on common standards, even if it is probably not possible to conclude it because of the various educations, functions and attitudes of cultural managers. This discourse (25) would be sensible anyway in order to distance oneself from the freeloaders in practice and education, who are absolutely harmful to the "serious" cultural managers. This could be a long path, as is made clear by the foundation of occupational associations and the protection of professional names in other areas, for example (e.g. "architect" in the EU territory). Whether this kind of procedure is recommendable or realistic for the occupation of cultural management cannot be examined further here. At present, individually expressed quality standards or goals as they are found in cultural consultancy offices and cultural management study programmes would certainly be useful. However, much sooner, a direct discussion of the work value of cultural

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management should take place. In the context of a “work value theory discussion” not only Adam Smith, Karl Marx and other scholars and philosophers could be helpful sources for a basic debate, but also a survey of similar or comparable working areas. For example, it might be interesting for one’s own cultural management consultancy work to find out what consultants in other areas earn. That does not mean that it would be easy to receive similar margins. But it could be an encouragement to demand more than before and would increase the sensibility for the estimation of one’s own work. Especially since the cultural manager is often confronted with working the most for the least pay and every demand for more money is interpreted as an affront and politically incorrect in the cultural field.

Furthermore, cultural management needs a lobby, not the least among the current protagonists in cultural policy and administration as well as in cultural management education, to name only a few. Kleine admits: “The debate on creative industries (26) is carried out by the departments of business, work and culture. These work contexts must be used to develop strategies for ,advancement”.(27) Furthermore, she explains, “The younger cultural protagonists are hardly present in cultural policy. [...] We must make room for the young [Rem. in order to state needs] and offer them the opportunity to speak”.(28)

4. Future Prospects

In conclusion, the question arises as to who can bring these discussions forwards, making them more precise and differentiated. In the previous chapters individual ideas were already stated. Here, they are summarized:

- First, the cultural managers themselves are required to make their needs better known and to become more involved in the existing platforms and associations or those yet to be founded. (29) Until now, cultural managers often remain in a “lonely fighter position” in everyday and competitive business. Thus, a sensible and productive exchange – even informally – with other cultural managers cannot develop sufficiently.
- Alumni-networks of cultural management graduates could engage more strongly in exploring the subject of “work value”. It would be recommendable for the alumni-clubs to be networked, in order allow exchange nationwide and to be heard more clearly.
- The founding of the *Fachverbandes Kulturmanagement e.V.* (German Association for Cultural Management) last year gives reason to hope that, next to the important establishment of the subject in the area of science, the concrete life realities and work demands of (future) graduates will be more intensively discussed and considered in the group of study programme leaders.
- In addition, it is necessary for the trainers (30) and the receivers as well as the mediators of cultural management achievements to become involved in

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and to exchange ideas about the income, insurance and working conditions of cultural managers more than ever before.

The ideas outlined above can hardly be the last word on this subject, however. Because apart from the indisputable and growing necessity of cultural managers, the question still arises out of the perspective described, as to how many cultural manager graduates are actually necessary? That is, that in the future it will be necessary to discuss how the chances and risks of this chosen occupation can be better communicated. At the same time, a fundamental discussion will be necessary, especially for the educational opportunities apart from the established cultural management institutes, how to do more justice to the specific and constantly changing demands on cultural management, for example from the different categories (e.g. by using specializations specific to one location, subject emphases and competencies explicitly designed for job qualification)? This way, the employability of some degree programmes or the success of young entrepreneurs could probably be fostered. ¶

Foot Notes

1 This was one of three forums offered under the main headline “New cultural managers between the creative industry and the public sector”. Both of the other forums had invited participants to discuss the subjects “Entrepreneurial thinking and acting in a cultural business” and “Entrepreneurial thinking – political actions”.

2 See the detailed description of these current challenges in Kulturbetrieb Klein 2007 (German).

3 See the following chapter 2, which is exemplary of the various traits of culture managerial types.

4 For more in-depth information on the situation of cultural managers, see Voegen 2005a.

5 For the cultural and creative business, see Bunz 2006.

6 See exemplary chosen recent publications by Bendixen 2006; Glogner 2006; Heinze 2002; Mandel 2002 and 2007; Klein 2006, 2007 und 2008a; Kleine 2007; Konrad 2006; Siebenhaar 2003a; van den Berg 2007; Voegen 2005a und b. Also the many articles at www.kulturmanagement.net are worth mentioning as a valuable and central source.

7 On the development of the specialist area cultural management see Klein 2008b and Siebenhaar 2003c.

8 For more detail, see Mandel 2007.

9 See Kleine 2007: 58.

10 It is necessary to “mitigate” here by pointing out that the variety of meanings and associations in regard to the term “cultural management” – understandably enough – can basically lead to imprecision and misunderstandings. See Siebenhaar 2003b: 10.

11 Deutscher Bühnenverein 2007: 28 f.

12 Heinrichs/Klein 2001: 193.

13 See van den Berg, 2007.

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14 See Heinrichs, 1999: 24.

15 See also van den Berg 2007: 133, 145 ff.

16 See Voesgen 2005a. For a discussion of the role model of a cultural manager, see also Keller 2001.

17 See Siebenhaar 2003c: 11.

18 See the exemplary van den Berg 2007: 143-145, the dissertation projects at the Institute for Cultural Management in Ludwigsburg and the activities of the research group "Regional Governance in the Cultural Area" in the study curriculum of Cultural Work of the FH Potsdam.

19 Here we refer to the terms "cooperative/activating cultural policy" and governance/cooperation, for example.

20 See for example Kulturpolitische Mitteilungen 2007.

21 Kleine 2007; 59.

22 See the exemplary Föhl/Glogner 2008.

23 See for example Kleine 2007 and Voesgen 2005a.

24 An increasing number of protagonists from the cultural management sector has been able to attain a considerable – also monetary – increase in the perceived value of cultural management by way of their personal achievements.

25 A symposium of the Kulturrat (Cultural Council) in Austria under the title "State of the Art – Arbeit in Kunst, Kultur und Medien", which took place in March 2008 in Vienna is a positive example for this kind of discourse.

26 In this article, this is contextual and exemplary for the entire cultural management field.

27 Kleine 2007: 59.

28 Ibid.

29 Above all, www.kulturmanagement.net is worth naming here. In addition the initiative "Frei-Schaffen.de" is a positive example for an exchange platform for the self-employed.

30 See the exemplary study by Kohl/Zembylas (2006) of the occupational area of the cultural manager in Austria and the current research project "Welche Kulturmanager braucht der Markt?" ("Which Cultural Managers does the Market Demand?") by Prof. Dr. Armin Klein at the Institute for Cultural Management, Ludwigsburg.

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Making a Single Case for the Arts

An international perspective

A research report written by Alexandra SLABY
for the Canadian Conference for the Arts

One is forced to admit that in Canada, the cultural sector is fragmented and that it has been impossible so far to articulate a single cultural policy, a fact which was deplored as recently as late June 2008 by the Governor General of Canada Michaëlle Jean and her husband Jean-Daniel Lafond. Historically, the *Canadian Conference for the Arts* was the single, overarching organisation representing the interests of all artistic disciplines in all regions. Nowadays, professional, discipline-specific organisations have developed to represent their own interests. Nevertheless, it remains the CCA's mandate to "act as the national forum for the artistic and cultural community in Canada" and articulate policies ensuring the growth of the cultural sector.

This double mandate of "Think Tank" and advocate for the cultural sector raises a number of questions, particularly in a political context where lobbying is viewed with suspicion. While the American Constitution recognises the right for citizens to lobby politicians, in Canada the activity is perceived rather negatively and is the object of ever stricter legislation and regulation. There is no legal distinction in Canada between lobby and advocacy. The Federal Accountability Act adopted in December 2006 by the 39th Parliament of Canada makes no difference between the two concepts, referring instead to "communication" with an elected official or a designated bureaucrat on a policy issue. None of the for legal dictionaries consulted even give a definition of either term. Obtaining a consensus on issues to promote as part of a cultural policy necessitates resorting to the notions of advocacy and lobbying, especially in a context when federal support of the arts is jeopardised. Both involve artist associations and members of the civil society to approach the public sector to secure greater support for the arts.

This research report aims at investigating how other countries have addressed this issue and succeeded in developing a collaborative modus operandi among arts organisations each articulating cultural policies in order to make a single case for the arts. In the United States, the National Association of State Arts Agencies (NASAA) provides clear examples to distinguish between the two activities: "Making general arguments about the importance of public support for the arts is advocacy. Asking a legislator to vote for an increase in public arts funding in an appropriations bill is lobbying." We will look at the contexts which have produced successful arts advocacy efforts.

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Then we will look at foreign best practices in that respect. The main example will be Americans for the Arts, for it offers the most developed illustration of arts advocacy network building. Finally, from these examples, we will identify the elements of a successful arts advocacy. ¶

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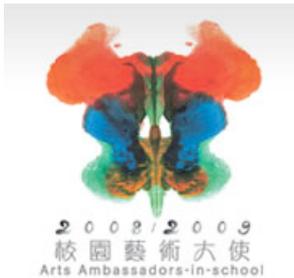
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Arts Ambassadors-in-School-Scheme

Hong Kong will encourage students to participate in arts activities

The Hong Kong Arts Development Council (ADC) launches the first Arts Ambassadors-in-School Scheme to encourage Hong Kong students to actively participate in arts activities and to share the fun of arts. The new scheme is jointly organised by RTHK Radio 2 and the Hong Kong Academy for Performing Arts. By providing students with a flair and enthusiasm for the arts the opportunity to become arts ambassadors for their schools, the Scheme aims to take their passion for the arts beyond campuses into the larger community.

Themed "Live in Art, Thrive in Sharing", the Scheme will invite all primary and secondary schools to nominate from each school one distinguished candidate who is outstanding in arts learning, participation and sharing to be the arts ambassador. The Scheme aims to raise public's awareness towards the importance of arts education to social and cultural development, and to widen the horizons of the arts ambassadors and encourage the sharing of artistic passion by providing opportunities for them to participate in arts activities.

A series of interesting arts programmes such as meeting with art maestros, workshops, talks and art appreciation events will be offered to the arts ambassadors during April to August 2009. The Hong Kong Institute of Aesthetic Education will host the creative arts workshops while the Hong Kong Academy for Performing Arts will host the "Theatre Magic" and "Behind the Scenes" workshops during the summer holiday. Arts ambassadors will also have the opportunities to engage in dialogues with arts maestros in sharing sessions hosted by Chung Ying Theatre, City Contemporary Dance Company and Dr Lung Heung-wing (Artistic Director of Hong Kong Percussion Centre).

Each arts ambassador will receive a HK\$500 scholarship, a certificate of commendation, an ambassador-in-school badge as a token of appreciation. An award presentation ceremony will be held in July 2009 at the Queen Elizabeth Stadium to commend the efforts and achievements of the arts ambassadors.

The first Arts Ambassadors-in-School Scheme is now open for nomination until 16 January 2009. 

ONLINE

taiteenkeskustoimikunta.fi

Towards new Challenges

The Arts Council of Finland 40 Years

An article by Hannu Saha, Chairman, The Arts Council of Finland

The arts have become increasingly important in society and will continue to do so. Their role is no longer restricted to promoting cultural and spiritual well-being; they have also more bearing on social policy-making and on social and economic well-being. The field of professional arts in Finland has expanded due to increased education in the field, and the fringes are richer than ever. Simultaneously new crossover and multidisciplinary projects continuously generate renewal.

Increasing international networking and co-operation require a new kind of mobility from artists. Thanks to electronic distribution, many art forms already have a global audience. Fruitful interaction between cultural identities and cultural diversity is also a regenerative force. Creativity is a slogan in nearly all social and economic development but nobody denies that art and science are at its core.

Can the 40-year-old promoter of art keep abreast of the change, or even steer it? The Finnish system of promoting the arts was created in the late 1960s along the lines of similar systems in other Nordic countries. These systems share several features, such as the fact that state subsidies to the arts are distributed by councils and subcommittees comprising experts in the various fields of art.

In Finland, arts councils are expert bodies administratively under the Ministry of Education but operating independently according to the arm's length principle. Decision making in the councils is based on transparency and the criterion is artistic quality.

Finnish arts councils grant direct subsidies to artists in particular, while most decisions on state subsidies to organisations are made by the Ministry of Education. In addition to subsidising art, the basic tasks of arts councils include art policy and development work and research in the field.

As the organisation chart on page 10 shows, the Finnish arts council system has many branches. This diversity has and continues to be deemed a richness. A sufficiently comprehensive system ensures that there is expertise on every art form and their sub-genres, and also in the fringes. Decision making seeks equality in terms of region, language, gender and age.

The basic structure of the system has changed surprisingly little in the past 40 years. It has, however, been expanded and augmented to respond to changes in the field of art. New art forms have been incorporated into the system and challenges of crossover and multidisciplinary art have been met.

... Arts Council of Finland 40 Years

On the other hand, the diversity of different forms of grants – there have been no fewer than 40 of them – will be reduced next year. This will lead to increased freedom as the field of art is challenged to proactively break away from predetermined subsidy targets towards a new kind of creativity.

The Finnish arts council system is an astonishingly wide network of experts as it comprises nearly 450 people, 300 of whom are in decision-making positions of trust for a term of three years at a time. Members cannot serve more than two consecutive terms in any one council so the expression of different views is guaranteed. All in all, more than 1,800 experts from various fields of art have served on the councils in the past 40 years. Today, there are more than 100 paid employees, approximately 50 of whom are fixed-term regional artists on regional arts councils and 11 artist professors under the Central Arts Council.

40 years ago the arts councils helped the Finnish art system and policy to move into the era of a welfare state. On an abstract level, state subsidies moved from passive support to active promotion of the arts. In the late 1960s, the arts were seen as an integral part of a modern society and a functioning field of art as one of the central prerequisites of a nation. It was deemed that the State must bear responsibility for the existence and promotion of the arts by supporting the arts for their own sake, for their intrinsic value.

Finnish art policy has long expressed a wish to include culture and art at the core of Government innovation policy alongside science and research. Therefore it is justified to hope that the Government would double its investment in the arts. This could be enabled by a new funding model that crosses administrative boundaries. The expert network of the arts councils could be a central powerhouse of ideas in this reform. The arts council system will transform into an extensive centre for the promotion of the arts as it will take over increasingly more of the executive tasks that are currently handled by the Ministry of Education.

The challenges awaiting the arts councils are extensive. While preparing for them it is also time to thank all those experts who have contributed to the activities through the years. Acting in a position of trust requires time, effort and sacrifices but it also gives much. It offers a showcase of Finnish arts and their context. ¶

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ONLINE

www.ewts.at

The Economics of Art and Culture

Summer School - Call for Applications

The European Science Days 2009 are inviting applications for the summer school "The Economics of Art and Culture" to be held in Steyr, Austria from July 12 to July 16, 2009.

Lecturers:

- ★ Francoise Benhamou (Université de Paris 13): *The French and European Cultural Exception*
- ★ Kathryn Graddy (Brandeis University): *Art Markets and Auctions*
- ★ Alan Krueger (Princeton University): *Rockonomics. The Economics of Popular Music*
- ★ William Landes (University of Chicago): *Copyright and Art Law*
- ★ Jerrold Levinson (University of Maryland): *Aesthetics and Philosophy of Art*
- ★ Jordie McKenzie (University of Sydney): *Economics of Movies*
- ★ Chris McManus (University College London): *Exploring the experimental Psychology of the Arts*
- ★ Dean Simonton (University of California, Davis): *Cinematic Creativity and Aesthetics*
- ★ Peter Tschmuck (University of Music and Performing Arts, Vienna): *Creativity and Innovation in the Music Industry*
- ★ Schlomo Weber (Southern Methodist University, Dallas): *The Economics of Cultural and Linguistic Diversity*

Each day will comprise six hours of lectures and seminars. Participants are asked to prepare posters for the poster sessions. Best posters will be awarded. Participants who have attended all lectures and seminars will receive a certificate. Graduate students and post-docs in economics, political science, sociology, cultural sciences, arts or related fields are invited to send their application to the *European Science Days Steyr*, Dr. Alexandra Suess, a.suess@ewts.at. Applications shall include a letter of motivation, a CV, a brief statement describing research interests and achievements, and one letter of recommendation. We request the letter of recommendation to be sent by the recommenders directly to the above email address. Deadline for application is March 31, 2009. The Summer School itself is free of charge. Participants will be charged a contribution of Euro 400 for the cost of lodging, meals (breakfast, coffee breaks, lunch), and social events throughout the conference. ¶

ONLINE

www.encatc.org

International Meeting of Cultural Observatories

State of Art and new demand of cultural information and knowledge for decision making

ENCATC has the pleasure to officially invite you to participate in and actively contribute to the international meeting of Cultural observatories “New challenges of Cultural Observatories. State of Art and new demand of cultural information and knowledge for decision making” organized in Bilbao, Spain, next 10 – 12 December 2008.

This meeting is part of a series of encounters in the framework of ENCATC that deals with current issues concerning cultural observatories and information and knowledge.



This meeting aims to be a forum to discuss about the new challenges of cultural observatories and the objectives are:

- 1) To enable professionals, researchers and politicians debate on the new challenges of cultural observatories;
- 2) To promote the exchange of experience working in cultural observatories;
- 3) To enhance the thought and reflection on the phenomenon of cultural observatories;
- 4) To promote the realization of joint research, training and dissemination among those responsible for cultural observatories.

The contents are organized through plenary sessions, debates and talks. Since in these meetings we are intended to take the opportunity to meet and analyze regional and local experiences, contents will be complemented by presentations and study-visits to the main bids of the Basque Country to face the new challenges of the first decade of the XXI Century. ¶



Imprint

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