

# Arts Management Newsletter

Bi-monthly Magazine for the global Perspective in Arts and Business



Dirk Heinze,  
Editor-in-Chief

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## Editorial

Dear readers,

we hope, that you had a good start into this new year. Our network aims to accompany you to deepen your knowledge in arts management and widen your perspective. In the last year our website were visited by 40.000 users in 177 countries. These astonishing statistics document our position as a real international resource.

This newsletter issue brings background stories from various regions in the world. Nadya Zimireva from the Russian Arts Manager Magazine led an interview with Marco Mancuso, founder and director of Digicult.it. Digicult is something like a pioneer in the digital culture. Mancuso's interest lay in the use of technologies as a creative tool, concerning their impact on art, design and contemporary society.

You will also find an exciting portrait of Istanbul and its concept as the *European Capital of Culture 2010*. Our correspondent Ulla-Alexandra Mattl asks, if the vibrant Turkish city will use the chance to be a fresh breeze for the entire European Capital of Culture program - as a city at the crossroad between Europe and Asia, or Western and Eastern culture.

During the recent years, several arts management courses has been developed in Istanbul. We introduce two of them in this issue.

Among dozens of new book releases last year, we have found an interesting one from Robert R. Janes. Janes, who is a museum consultant and editor-in-chief of the magazine *Museum Management and Curatorship*, explores the meaning and role of museums as key intellectual and civic resources in a time of profound social and environmental change. *Museums in a Troubled World* argues that much more can be expected of museums as publicly supported and knowledge-based institutions.

Last but not least it is time to get an overview about important conferences this year. We have selected three of them, convinced, that it can be only a small choice. Which conferences you plan to attend? Please forward your favorites, and we will add them to the online calendar at <http://conference.artsmanagement.net> - as a benefit for everybody.

Your Dirk & Dirk, Weimar, Germany



Digital culture on the internet

# Digital culture on the internet

*Project Management features*

An interview with Marco Mancuso, creator and director of *Digicult* project

Interview by Nadya Zimireva specially for [www.artmanager.ru](http://www.artmanager.ru)

**AM:** Tell us about conception of your project. Who was the initiator, how have your project been created and developing?

**Marco Mancuso:** *Digicult* was born 5 years ago (January 2005), with the idea of starting a project that could collect my backgrounds, my studies, my passions, my professional skills and my wish to do something important for the cultural economy of my country, in terms of sharing the project and the «original» idea with other Italian people working around that was so called «new media». The idea of *Digicult* was to start a project that could be challenging for a new kind of economy and culture, something really independent, not linked with any institution, made without any money and help, based on a networking philosophy, something that could be able to use the Internet as a free and worldwide communication platform. At that time I was still working as a critic and journalist, focusing on audiovisual art and design work that linked the experiences and historical developments of electronic music, visual arts and experimental cinema. At the same time I was totally interested in all the possible artistic and creative branches of disciplines using digital technologies as a creative tool, concerning their impact on art, design and contemporary society: netart, software art, electronic music, sound art, video art, experimental cinema, performing art, graphic design, interaction design, architecture, robotics, bioart, generative art, hacking, possibly without any restriction. All these items became the centre of a project that is a web journalistic portal (*Digicult*, that is based on taking news and collecting and translating them into Italian from lists like *Rhizome*, *Spectre*, *NetBehaviour*, *Nettime*, *Syndicate* and other sources, and re-pushing *Digicult* activities inside them) and a critical magazine (*Digimag*), which I wanted to be monthly in order to follow the constantly changing world of digital creativity. With the idea of sharing the project on a national level, I contacted the first 20 people, some friends and colleagues working in Italy as curators, critics, journalists, presenting the project, shared ideas and asked them to write for the magazine *Digimag*, concerning their different knowledge and backgrounds focuses on those disciplines I listed above. In these years some people left and some others still remain. Of course, the Network enlarged, including at the moment around 40 people that write every month for the magazine *Digimag* in different sections. I quickly decided to enlarge the project, opening the *Digi-*



### Digital culture on the internet

pod podcast, the *Diginews* newsletter, the web 2.0 social networks (like *Facebook*, *Twitter*, *Flicker*, *Vimeo*, *Delicious*, *LinkedIn*) and lately the *Digimade* art agency. I decided to open the art agency for the same reasons as I started *Digicult*: to work with Italian artists' values, promote them outside Italy, showing that something important could be done also without money and institutional help.

**AM:** Is there any analogies or concurrent of the project?

**MM:** I cannot answer your question for sure, because new projects starts every day on the Internet and sometimes I still find out something I don't know. Of course, there are today and in some cases there had already been very important projects (sometimes much more important, structured and wider than *Digicult*) on the Internet concerning new media and digital art and culture long time before *Digicult*. I'm talking about communities like *Rhizome*, or platforms like *LabForCulture* and *Furtherfield.org*, blogs like *New Media Fix* and *Institute for Network Cultures* and *We Make Money Not Art* and *Artificial.dk*, or magazines like *Neural* and *Metamute*. I have never considered any of them as concurrents: it would be anachronistic, in Italy we would speak about «the war between the poors»: we work in a world without big money investments in digital art and culture, that is not a real market producing big profits in terms of events, exhibitions, art-market, readers, something that is now emerging as the dominant culture of our days, that is still on a plan of something that is struggling to have some official rebound from the world of contemporary art and from the official dominant cultures. I mean, I always considered more important to try to share contents, to open collaborations, to start collaborative projects if possible: with some of the projects I listed to you (and with many others, smaller blogs or platforms or projects) I did it, with some others I tried to do it, but it never happened. Of course, what I can tell you is that *Digicult* has it's own specific characteristics: I think it's one of the very few projects that is really based on a shared Network of people giving life all together to the projects, it is one of the few magazines focused on digital art and culture that has a monthly publication, without forgetting that is a really complex cloud made of different branches spreading from a central web portal, with a magazine, a podcast, a newsletter, an art agency, a system of social networks and (we're working on it) a television in the future.



**AM:** Tell us about command of the project, who is this people? And what are their functions?



### Digital culture on the internet

**MM:** I directly work on *Digicult* every day: it's my job, my main activity even if it doesn't generate any direct money for my survival. So, I work on the web portal updating, on managing of a new issue of *Digimag*, I manage contacts with all the authors from the Network, I work on graphic design or changing and of course on new projects, or ideas or possible connections and developments with other partners, trying to involve other curators from the Network from time to time. But nothing, and I can tell you nothing could have been possible without the technical help of my programmer (Luca Restifo, ndr) in the last years. Without his help, I don't really know what *Digicult* could have been like today. And of course, I have to say «thank you» to my graphic designers (Riccardo Vescovo and Luca Pertegato) who have been designing logos or some graphic structures of *Digicult* and *Digimag* in the last years and are still helping me for new graphic ideas, to some members of the networks that helped me to translate news and update them on *Digicult* web portal (Silvia Scaravaggi and Claudia D'Alonzo) and to Claudia D'Alonzo herself, who is still working on *Digicult* as press editor, and Mauro Minnone and Luigi Ghezzi who are helping me for web 2.0 strategies, of course Giuseppe Cordaro who is the *Digipod* editor. Not long ago I started working with the professor Tim Parks, professor and coordinator at *Istituto di Anglistica* at University IULM in Milan, who activated a professional stage for its students that work on *Digicult* translating news for the web portal and sometimes also for the *Digimag* magazine (from English to Italian, for those articles that I accept in English language). And, of course, I cannot forget all the translators and interpreters who have been working on English translations of the *Digimag* magazine during all these years: there are too many of them, I cannot list them all, but you can find their names in English versions of *Digimag*.

[Digicult.it](http://Digicult.it)

**AM:** What technologies and principles of management do you use?

**MM:** No special technology. The website is developed in ASP code and is based on a CMS system for updating. All the other things are made in HTML code and all the graphic is being edited with Photoshop. I use a web provider, a fast connection line, a shared office, a laptop and a portable HD. That's it. Light and safe.

**AM:** Tell us about sources of funding or how do you work with sponsors?

**MM:** Ur, it's an old and sad story. There was no public funding in *Digicult* at all, never. There was no Italian cultural or art institution that was interested in working with *Digicult*, or helping the project in some way, or in joining *Digicult* within their structure. And there wasn't any serious editor who would have decided to work with me on *Digicult* and the *Digimag* magazine. Of course, I have my faults: on my side, I have never really worked on searching public funding, or sponsors, on European or National level. Sometimes it was my idiosyncrasy for bureaucracy that could not push me to search, follow and fill



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up forms for public funding, sometimes it was simply a lack of time and energy (I work alone on *Digicult* and I have too many things to do, really too many), sometimes it was also because I never found a trusted person who would have worked on it. Please, consider that *Digicult* is not a structured project with a real staff, working every day, so everything is to be filtered with a different eye.

**AM:** Do any paid services exist for visitors of your site?

**MM:** No, there are no paid services at all.

**AM:** What is your target audience? Tell us about statistics of the visitors and how do you work to increase the number of your audience?

**MM:** I'm not a statistics maniac. It means that I don't care too much about *Digicult* target audience. Of course, I think it could be made up of people interested in the world of art, merged in technologies and digital tools, both new software and hardware. People that could be critics, curators, journalists but also «normal» people involved in networking cultures, free software, open source technologies, new trends of music, video, design, architecture, software, or the possible liaisons between art and science. *Digicult* was designed as a meta-project, trying to cover different subjects and items. So, I think the audience reflects the inner nature of the project itself. Of course, I always works on increasing the number of audience: there are no big marketing strategies, but professional networking, using mailing lists, social networking, interviews, that make working on a new project possibly more and more interesting.

**AM:** Does your project have partners? Who are your friends? How do you cooperate with them?

**MM:** Yes, *Digicult* has project partners and friends. In Italy the audiovisual artistic collective *Otolab* is a friend and partner. We support each other, we sometimes work together on the art agency, or I run their new productions. *VjCentral.it* and *VjTheory* are two platform friends and partners of *Digicult*, focused on Audiovisual Art and Live Media theories. But also New Media Fix by Eduardo Navas is an old *Digicult's* friend, taking and republishing some contents from the *Digimag* magazine but also involving me in some interesting networking projects on the Web. But also guys from *Furtherfield.org* (and *NetBehaviour* mailing list) always supported *Digicult* by helping to spread our projects through their channels and we normally publish their projects online on *Digicult's* platforms. But also there is *RandomArt* here in Italy, of course the *AHA* community online, and also festivals *Digicult* collaborated with in the past became, step by step, friends and partners: like *Elektra festival* in Montreal, *Cimatics* in Brussels, *Sonic Acts* in Amsterdam, *Nemo* in Paris, *Art Tech Media* in Madrid, but also *Netmage* or *Dissonanze* here in Italy. *Digicult* tries to create an international network with them, which would enable to promote Italian artists and theorists outside Italy.



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**AM:** What is the future of the project like to your opinion?

**MM:** This is a really good question, I always ask myself without finding a unique answer. What people and friends normally say to me is that the project is too big and complex, too many things to follow, too much work for one person to do and so probably some day everything will crush down. It could be so, of course, and *Digicult* will remain a positive experience. What I prefer to think about is that *Digicult* is becoming something important, both at national and international level, with some friends, readers and partners worldwide. General economy is changing and new typologies of jobs and professions are developing, new kind of professional relationships are spreading on the Internet without any rigid control, without any rules. I think *Digicult* was able show the way of possible using Networking as a creative and potential instrument to create and spread culture: there are no rules to be good professionals, everything is changing under our eyes, and big editorial or cultural institutions are too big and lazy and old to move faster. We are the present and the future of information, of culture, of work, especially in this period of economic crisis. We show how it is possible to do things without spending money, but generating it. *Digicult* is still one of the few projects in Italy (and worldwide) so deeply focused on items like impact of new technologies and sciences on art, design and contemporary society. And the digital cultures and new technologies are growing up and becoming the cultures of our time, not only something for a niche of people, with different applications not only in the world of art or design (if you think about new technologies used with growing social and political consciousness, with impact on environment, connections with scientific applications). So, what to say, I'm optimistic and I can tell you that *Digicult* will also be here in the next years and grow up, without losing its philosophy and targets.

**AM:** Except virtual life of *Digicult.it*, does your project appear offline?

**MM:** Yes, of course. *Digicult* appears online through the job of its *Digimade* art-agency. I mean I don't like branded parties or branded meetings, made and organized by *Digicult*, I don't like marketing strategies, fake and plastic situations, probably you understood this. But, with the *Digimade* art-agency, *Digicult* is able to work as a guest curator of specific digital art exhibitions and events, as a curator of specific projects that we thought up and developed and presented in some festivals in Italy and worldwide, as a promoter of Italian artists outside Italian borders. You can check all the *Digimade* activity at the website [www.digicult.it/agency](http://www.digicult.it/agency). I can assure you that I would really love to have a chance to do something more, more chances to work physically in the real world: except for the rare occasions when *Digicult* worked directly with a gallery or a cultural space, locations and venues are usually incredibly expensive to rent in Italy, and it's quite impossible for small cultural situations like *Digicult* to use them and organize something that normally costs you a lot of money (inviting artists, setting up, providing technical equipments and so



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on). So, as usual, the problems are economic, political, social, cultural. And I can tell you for sure, that Italy is the third world in this sense, very depressing.

**AM:** Is collaboration with Russian audience possible?

**MM:** *Digicult* started as an Italian project: I was very rigid and strict about it. Only Italian writers, journalists and theorists. Of course, like everything so radical, it was and it is now a very interesting idea in my opinion, but I think that now *Digicult* demonstrated that in Italy there are many good critics, journalists and theorists of digital art and culture (and, please, consider that ALL the good Italian writers, theorists and critics write for *Digicult*), and we are able to create something like *Digicult* from really nothing. So, after receiving many requests, I finally decided to open doors a little bit to foreign professionals as well and to start making *Digicult* more international: it's only the beginning and I can tell you that I'm really balancing this new trend, but now *Digicult* has 3 or 4 non-Italian critics. So, yes, collaboration with Russian audience is also absolutely possible.

**AM:** What would you wish those people who dream to create a similar project?

**MM:** Oh, if you talk about dreams, I don't think *Digicult* could represent a dream for someone, it's really too much. I think it's better to think about *Digicult* as an example, one of the possible examples you can find online today about different items and things of course. If you want to start a new project today you have so many chances, so many different things to do, so many potentialities: as I told you, I think *Digicult* was probably the right project at the right moment in the right country, and I think it is strongly depended on the country where it comes. It started and it is still alive thanks to the free job (not paid) of many, many people, who probably see *Digicult* as a professional tool for their life and jobs, we never forget it: it is a project where money is not at the center, not the focus, not the reason to be. It started from a strong necessity, first mine, which reflected that many people joined the Network in the last years. So, if you want to start a project like *Digicult* or anything similar today, I think you need to observe cultural needs of your countries and in general, without thinking of making money from the beginning, work honestly and hardly sharing everything you know and network with all the professionals, realities and independent institutions you like and respect. Don't work alone, don't stay under any master, stay free and leave the windows opened...🙏

### DETAILS:

[www.digicult.it](http://www.digicult.it)

[www.artmanager.ru](http://www.artmanager.ru)

# Istanbul 2010

*Will it be just another European Capital of Culture or a fresh breeze for the European Capital of Culture Programme?*

In the past, Turkey did long benefit from a strategic geographical location. Istanbul has been the capital of the Roman, Byzantine, Latin and Ottoman empires and is known as the city of crossroads and as the gateway to the East. This vibrant Turkish city with a population of around 12.7 million is already a cultural capital and today's cultural and financial centre of the country. This year, Istanbul is to share the title of European Capital of Culture (ECOC) with Essen and Pécs. One of the largest cities to ever hold the title, Istanbul won the race against Kiev in 2006 and has since been working hard on the preparations for this year's events.

By Ulla-Alexandra Mattl, correspondent, London (UK)



Istanbul will also be the last non-EU city to carry the title and to be the European Capital of Culture this year has huge importance for Istanbul, trying to prove that it is a European city with the aim to revive Turkey's accession negotiations in order for it to become a member of the European Union. Turkey's application to become a member dates back to 1987 but according to the Economist, Turkish support for EU accession fell from 70% in 2004 to 42% in 2008. Negotiations have stalled several times and only one out of 35 chapters (Research) has so far been closed. Chapter 26 on Education and Culture needs further efforts from Turkey

but is not one of the many more difficult chapters to be addressed.

In his speech at the ECOC opening ceremony on 16 January 2010, Prime Minister Recep Tayyip Erdoğan stressed that Istanbul is a European city and that "Istanbul alone is a solid indication that Turkey is a European country, a natural member of the EU." The question whether or not Turkey should become a member of the European Union does not belong here but it can be argued that Istanbul with its unique history is not Turkey just as much as London is not England or the UK. In 2006 the selection panel for the European Capital of Culture pointed out the strong European dimension of the Istanbul proposal. Although this year's events are a huge opportunity for the city in terms of cultural exchange with Europe and for discovering shared values and history, which form an important part of Istanbul's identity, one thing should not be forgotten: Istanbul is also the gateway to the East and to the rest of



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Turkey and it is essential for a Capital of Culture to embrace its complete identity in its events and initiatives in order for the ECOG project to be beneficial in as many ways to as many people as possible.

Indeed, Istanbul included this aspect in its bid, saying that it is “a bridge connecting Europe to its East” and “a living example of the meeting of civilisations”. According to the bid, the programme for the cultural year is built around the four elements of the universe, which have a special meaning to Istanbul: “Earth” refers to tradition and transformation; “Air - heaven sent” will bring local and foreign musicians together. “Water - the city and the sea” will focus on a multitude of activities on the Bosphorus and “Fire - forging the future” will focus on modern arts and events for large parts of its population. Having learnt from past ECOG events that it is important to involve civil society organisations and the local population, Istanbul indicated that it had initiated a bottom-up process from the very beginning, also involving young artists who have not worked on an international level before. The ECOG was announced as being developed around three main areas, being the general improvements to the state of the arts in the city, attention to cultural heritage and urban and city development.

Although Turkey has been affected by the global financial meltdown, the country has done reasonably well and has largely escaped the crises. According to reports by the ECOG Agency the budget for the programme was not affected in any way. The planning of the events has not been without conflict, however, since the chairman and several other people of the board handed in their resignations last year. Preparations were also hampered by usual “ECOG problems” such as disagreements between policy makers and artists, NGOs and civil society in general as well as frequent allegations of corruption.

A common point of criticism, which has also been faced by other European Cultural Capitals in the past (mainly those that have a vast amount of cultural heritage to protect), is that there has been too much focus on the restoration of landmark buildings and sites instead of promoting contemporary arts and culture; something that would be unfortunate, considering that the city has such a strong contemporary art scene. Landmark restoration projects would be for example the comprehensive restoration of the Hagia Sophia, which was launched in January last year. One reason why Istanbul has invested more into heritage protection has to do with threats by UNESCO to put some sites on the “in danger” list should they not be up to UNESCO standard within a given time frame. So the city had to speed things up before collecting the ECOG title in order to avoid embarrassment. Istanbul’s eagerness to develop the city into an international cultural centre over the years has also led to the planning of projects vastly criticised by UNESCO and civil society such as the eviction of a thousand year old gypsy settlement in Sulukule and the gentrification of the area in order for new construction to take place. This

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year will also mean an opportunity for artists and civil society to raise awareness about these urban development projects through artistic projects and other initiatives.

What about the legacy of Istanbul 2010? Will Istanbul do a better job than some other cities in the past? Since the cultural year in Istanbul has only just started it is impossible to answer this question at this stage and it will take a long time until we will be able to see some of the real impact and benefit of events and projects unfolding this year. Although Istanbul has had a close look at previous Capitals of Culture, has adopted a special management structure untypical for Turkey in order to plan and manage events and projects, the ECOC project has already been facing many obstacles along the way. The experience and the challenges are different for each city that holds the title but Istanbul's cultural links to Europe will certainly be boosted by better connections to European cities and organisations, especially in the areas of culture and education. The Cultural Capital title will contribute to raising awareness of common cultural and European cultural values and will provide artists, practitioners and anyone involved in the project with necessary experience for future cooperation projects. Istanbul has also been cooperating with other European Capitals of Culture in order to develop a cultural policy by 2010. And indeed, as a start two new publications on cultural policy in Turkey by Istanbul Bilgi University Press in conjunction with a series of partners have just been launched; an Introduction to Cultural Policy in Turkey and the first issue of the Cultural Policy & Management Yearbook in Turkey, which deals specifically with cultural policies and cities. The present cultural year will form an opportunity for Istanbul and Turkey to strengthen already existing relationships and of course to promote their national culture abroad, also to the large number of compatriots living in Europe. Turkey, which only joined the EU Culture Programme in 2008 and for which only one application has been successful so far (while around 30 Turkish organisations contributed to projects) will hugely benefit from new European-wide contacts for cultural cooperation.

Geographically the furthest East from Central Europe a Cultural Capital has ever been, Istanbul will be able to gain from and attract a different audience and visitors who have so far not participated in projects or events with a European dimension. At the same time the programme might also attract Europeans who are used to having a Cultural Capital on their doorstep and are looking to venture a bit further this time around. ¶

### SIDE STEPS

[www.istanbul2010.org](http://www.istanbul2010.org)

### ABOUT THE AUTHOR

Ulla-Alexandra Mattl, born in Finland, holds a Diploma in Photography and an MA in Finno-Ugric Languages from the Universities of Vienna, Helsinki

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and the Sorbonne Nouvelle in Paris. After several years "European experience" in Brussels (working for the European Commission and for the Austrian Cultural Forum in Brussels) she completed an MA in Arts Management at CityUniversity in London. She is now working as a Freelance Arts and Project Manager as well as a Research Analyst. Her main interests lie in international cultural co-operation and comparative cultural policy as well as events- and project management. She joined the network in 2005.

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# Arts Management Education in Turkey I

## *Yildiz Technical University Arts Management Program in Istanbul*

Yildiz Technical University Art Management Program is a four year undergraduate program, founded with the establishment of Faculty of Art and Design in 1998, as one of the first examples of art management programs in Türkiye. Although many art management programs were founded in 1990's, with the opening of the private universities, Yildiz Technical University is still the only state university, which offers art management education.

N. Hanzade Uralman, PhD Candidate and Research Assistant

The Art Management Program has been founded to train individuals who carry out and implement research, which will bring together the sphere of art and society at large. Besides the program's curriculum, Art Management Program academic staff also support the Faculty's B.A. education, teaching all the students in the field of art history and offering elective courses to them, such as art pedagogy, artist rights, public practices, curatorial practices. Currently the Program's teaching staff number is twelve and the number of students is eighty. However, the Faculty's total number of teaching academic staff is seventy-three and the total number of students is five hundred seventy eight. The academic staff also offer courses in post graduate programs, providing students opportunity to specialize in different subjects of art management. The Faculty has three M.A. programs, one proficiency in art program and one PhD program.

Yildiz Technical University's Art Management Program, is one of the seven undergraduate programs of the Faculty. The other undergraduate programs are Combined Arts, Photography and Video, Communication Design, Modern Dance, Musical Ensembles, Audio Design. As it is specified in the Faculty's catalogues, all programs of the faculty aim to train individuals who have adopted an interdisciplinary approach to art, constantly develop themselves, follow the multifaceted developments of the age, are active in the national and international milieu, have received a sound basic art education, combine traditional methods with contemporary approaches and technology, display an evolved creativity in thought and practice, and able to assume the mission of research and directorship in addition to art and design applications. Individually, The Art Management Program aims students, during their education, to obtain the ability to manage ethical, political, educational and social problems and to gain a critical view by taking as basis the significance of art and culture.

### ... Arts Management at the Yildiz Technical University

The Program support the Faculty's interdisciplinary approach in the courses allowing students to to know different art products and the production processes in art, in their studies. For this reason the faculty is a challenge for students to understand different fields of art, according their tendencies. Furthermore, the Faculty's art center, Yuksel Sabanci Art Center can be used by art management students to do their own projects, besides the regular exhibitions prepared with the support of the academic staff and the students.

The idea of fouding an art management program is based on Museum Studies M.A. Program, which is also the first museology program in Turkiye and established before the opening of the Faculty, in 1989. The founder of the Museum Studies M.A. Program, Prof. Tomur Atagok, who is also one of the founders of the Faculty of Art and Design, has initiated with her colleagues and the proffesionals from the field of art in Turkiye, to constitute an arts management program in the Faculty that is founded with the vision of becoming a pioneering faculty in the education and research of contemporary art and design.

Since the day it was founded, the Program has begun to offer edcuation with academic staff who also took part in art market as a curator, designer, and researcher. Since then, this integration has been mainly considered and has been developed in many ways. Curriculums are formed considering the aim of meeting the managerial needs of art sector and students. Internship is one of the most important meeting points for students to be noticed in the market. Many cultural institutions make their choices from these interns.

Besides all the program courses, student projects are considered as the most significant achievement for the Art Management Program students, working interdisciplinary and understanding the art market. The ability of writing and managing projects, is the vital skill which is aimed at. During their education, academic staff help them to have have their own projects. In the first years of their education students learn how to write projects technically, then they start to choose their subjects of their projects according to their tendencies and they write and present their final projects, to be graduated. These projects can be exhibition projects, archive projects, activity projects or educational projects. One of the most improtant criteria, to evaluate their projects, is to be an applicable project in the art sphere. These projects can be usefull for studens to show themselves in the sector, especially when their projects have been realized. For instance, one of the students wrote his project related to the photography exhibition "Turkey with Magnum Photos " at Istanbul Museum of Modern Art, while he was working at the Museum. It was a project which offered a museum education program for the Museum's international photography exhibition and was carried out at the Museum in 2007.

### ... Arts Management at the Yildiz Technical University

#### Improving Sustainable Quality in Art Management Education in Yildiz Technical University with The Art Sector

Founding an art management program has been part of this Faculty's vision to satisfy the changing needs of art sector and also was a provision for the increasing demand in art sector in Turkey. Since 1980's, art sector started to have new dynamics. New organizations took part mainly in Istanbul, such as new museums, new galleries, initiatives, festivals and new cultural institutions. The students have started to be assigned in these organizations which the academic staff involved in as the curator or project manager. This development accelerated with the Project titled "Improving Sustainable Quality in Education" conducted in Yildiz Technical University, at the beginning of 2000's. This project provided arts management program insight, understanding the need of art sector in Turkey better and more collaboration with cultural institutions.

Within the University based project, Art Management Program defined the expectations of the art sector in the city. The research is conducted with a survey of stakeholders of the program such as artists, gallery owners and managers, the cultural departments of The Municipality, art centers, museums, collectors. These analyses showed the need by cultural institutions. The expectation from the Art management Program, to educate young people who understand and write critics knowing art literature, know exhibition techniques, communicate efficiently with people, manage information practically. The contexts of the curriculum are revised with respect to the results of this quality development project. The Project also developed internship possibilities. Cultural institutions became more aware of the program and they started to accept the students as their interns. Some of the people who work in museums, galleries, archives, art or design magazines today are the graduates, who did their interns in that institutions.

What is more, the program started to conduct projects in collaboration with cultural institutions. For instance, as the most extensive work is Eczacıbaşı Virtual Museum Education Project, conducted by the Program academic staff, in 2000's. In the project, applied in art fairs, a lot of student from the program gain experience about educational processes in art and the communication with art audiences.

It is possible to say that, Yildiz Technical University Art Management Program introduced to art sector, young people who are educated art management field and created a demand for the graduates. The graduates have started to have job as curators, lecturer, archivist, collection manager or assistant, editor, museum educator, impresario, manager assistant in cultural organizations. The development of art sector has continued to create new opportunities for 20 years. Even shipping companies in art sector started to hire educated people, recently. ¶

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# Arts Management Education in Turkey II

## *The courses at the Istanbul Bilgi University*

In the last twenty years the cultural sector in Istanbul has developed immensely with the opening of many visual and performing arts institutions, cultural centers and museums as well as with the organization of large-scale festivals and events. Istanbul has become the European Capital of Culture in 2010, as a result of its rich and dynamic artistic and cultural environment. This new and fast growing cultural sector needs young multifaceted, creative professionals. Cultural Management, Art Management, Management of Performing Arts Departments and Performing Arts Track at Istanbul Bilgi University fulfill this mission.

Deniz Unsal, Cultural Management Department, Istanbul, Turkey

Twenty years ago, a university degree in arts and cultural management in Turkey would have raised suspicion in the minds of students and their parents. Today, it makes sense, as we now realize that the role of culture in politics, economy, welfare, diplomacy and education is crucial in maintaining the identity of communities in the society, promoting diversity of life-styles, spreading new ideas and building networks around the world. Culture is instrumental in creating quality for life, combating social exclusion, raising awareness for social and political issues in urban areas, or forging cooperation in international relations. It can also generate economic value, thus contributing to the economic welfare of all.

As cultural sector grows in Turkey it requires professionals who define and redefine its constellations, laws and structures together with skills and knowledge that sustain it. The innovative, creative and dynamic nature of the cultural sector attracts young professionals who are mobile, multilingual, communicative, networking, practical, flexible and aware of local and global issues. The goal of the Cultural Management Undergraduate Program at Istanbul Bilgi University is to train professionals of the future who will develop creative projects and new approaches on regional, national and international levels within the changing cultural, economic and social environment. Students graduate as professionals with the operational knowledge, communications and administrative skills needed to develop the necessary substructure to design and realize every type of cultural product and activity, their marketing and consumption.

Among the areas in which graduates of Cultural Management assume responsibility are, first and foremost, management of various institutions in the cultural realm in addition to fields such as corporate communications

### ... Arts Management at the Istanbul Bilgi University

and sponsorship, and also include both private and public cultural enterprises, festival organizations, cultural institutions of the European Union and other international groups, organizations devoted to culture in civil society including associations and foundations, film production and distribution enterprises, fairs, sports clubs, publishing companies and national and multinational music enterprises.

BİLGİ offers two specializations in the cultural management as they require different skills and knowledge:

Art Management Undergraduate Program focuses on museums and visual arts institutions. Today, the exhibition of artistic and cultural heritage, biennials, art fairs and museums are charged with establishing continuous multidirectional communication with the viewing public. Based on this factor, the Program aims to educate young managers capable of making decisions and developing and executing programs that will ensure that museums and other institutions involved in the visual arts become and remain participative, cooperative and sustainable.

Students in Art Management participate in various projects in this sector as a result of their education in art history, introduction to archaeology, museology, museums and communication, exhibition administration and planning and program development.

Graduates in Art Management work in fields as cultural heritage institutions and institutions, projects and activities involved with the visual arts as well as art and museum communication, programming, funding and marketing.

The Management of Performing Arts Undergraduate Program was instituted for the purpose of educating performing arts managers of the future by providing the necessary formation, operational and production skills and experience with institutions and initiatives in the arts of theater, dance, opera and performance. The graduates have the ability to work in the areas of audience development, public relations, project development, finance, human resources and management in various performing arts enterprises and institutions in the private, public and third sectors.

The Performing Arts Track under Management of Performing Arts Undergraduate Program, offers a field of study and practice with a contemporary and cross-disciplinary approach to performance in a broad sense. Although the students get a thorough knowledge and training in the various forms of performing arts, they are expected to build a trans-disciplinary relation with the body in a critical and contemporary way. The Performing Arts Track focuses on performance, acting, choreography, installation, writing, curation and organization. The track is founded in 2007 in collaboration with the Duncan Conservatory in Prague and is carried out in parallel with the courses of Ma-



### ... Arts Management at the Istanbul Bilgi University

agement of Performing Arts, Cultural Management and Arts Management programs of Istanbul Bilgi University.

The cultural sector in Turkey accommodates professionals from different disciplines. For those professionals who prefer to enrich their careers in this sector or those recent graduates who wish to pursue a more specialized study, BİLGİ offers an MA in Cultural Management. It presents an interdisciplinary education that offers students the opportunity to examine cultural structures and their policies in both regional and international dimensions within their social, economic and political frameworks by analyzing the components of the culture industry and by participating in academic and professional networks. The aim of the Program is to equip the student with the ability to examine, discuss and develop creative approaches to the art and culture substructure and its institutions along with production and management in this sector, offering a wide perspective on cultural management, cultural policies, governance, civil society, the role of the culture sector in the global economy and research in the realm of culture management. The MA in Cultural Management is organised in semester-long and modular courses and co-taught by professors from and outside BİLGİ. In this way, it allows the students to follow the academic discussions on cultural management and policy in Europe from first hand. The program has so far hosted Giep Hagoort from Utrecht School for the Arts, Franco Bianchini from Leeds Metropolitan University, Dragan Klaic from Leiden University, Milena Dragičević Šešić from University of Belgrade, Lisanne Gibson from University of Leicester, Lluís Bonet from University of Barcelona and will host Charles Landry from Comedia. Through Thursday Talks series the program also brings students together with professionals from the sector.

These programs are a result of interest and need for professionals and academics, who study, research, develop and disseminate theories and practice of sustainable cultural management and participative cultural policies. This rather young, though absolutely not new sector must invent itself with management models that are sustainable, that can respond to local needs while having an eye on the global changes; it needs policies that create a dialogue between cultural and non-cultural actors.

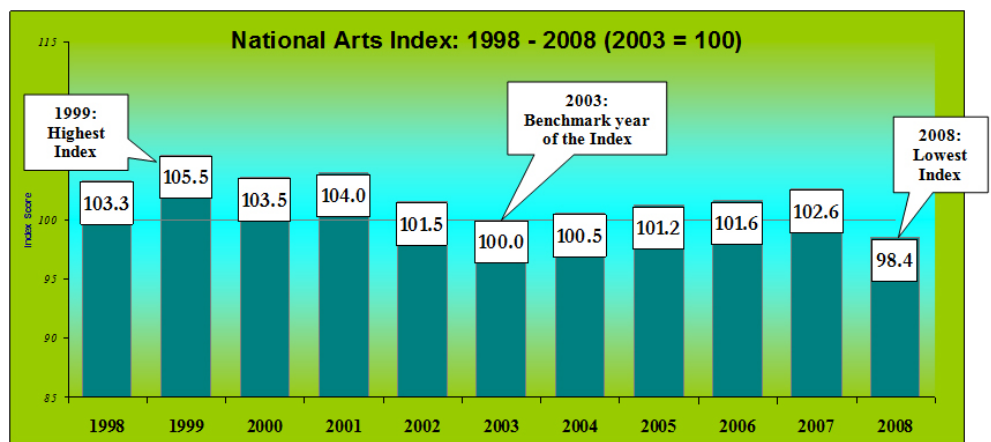
Located in the heart of Istanbul, in three different campuses, is an urban university with more than 9.500 undergraduate and graduate students. BİLGİ was founded in 1996 as a private non-profit institution. BİLGİ seeks to educate free-thinking, creative, intellectually curious and enterprising individuals who will contribute to a world in which knowledge is the primary driving force in society, in which knowledge as accessible to all and, indeed, in which access to it has come to be seen as a fundamental human right.

BİLGİ is a member of Laureate International Universities. ¶

# The Arts as a dynamic System

*Americans for the Arts released the 1st National Arts Index for the USA*

The National Arts Index is a highly distilled annual measure of the health and vitality of arts in the United States by using 76 equal weighted, national-level indicators of arts activity. This report covers an 11-year period, from 1998 to 2008.



Similar to reports such as The Conference Board's tracking of consumer confidence, the Index views the arts as a dynamic system and provides reliable longitudinal information. It is unique when compared to other arts data systems in its scope, amount of data it presents, and annual publication. The Index is set to a base score of 100 in 2003. Every point difference represents one percent change.

- The National Arts Index fell 4.2 percentage points in 2008, reflecting losses in charitable giving and declining attendance at larger cultural institutions—even as the number of arts organizations grew.
- The arts follow the nation's business cycle—not surprising as the arts are composed of 100,000 nonprofit arts organizations and 600,000 more arts businesses, 2.24 million artists in the workforce, and count on billions of dollars in consumer spending. Based on past patterns, we estimate an arts rebound to begin in 2011.
- Demand for the arts lags capacity. From 1998 and 2008, there was annual growth in capacity of the arts industries—a steady increase in the number of artists, arts businesses and nonprofit arts organizations, and arts-related employment. Nonprofit arts organizations alone grew in number from 73,000 to 104,000 during this span of time. That one out of three failed to

### ... Arts attracting Attention and Support

achieve a balanced budget even during the strongest economic years of this decade suggests that sustaining this capacity is a growing challenge.

- How the public participates in and consumes the arts is expanding. The arts participation measure is on the increase. Personal arts creation by the public is growing steadily (making art, playing music). Attendance at mainstream nonprofit arts organizations, however, is in decline. Technology has also had an impact: 50 percent of music and CD stores have disappeared in the past five years, while the number of online downloads grown four-fold in just the past three years.
- The subsidy model is struggling. Arts and culture continues to lose their market share of philanthropy to other charitable areas—a decline that began well before the current economic downturn.
- Demand for arts in education is up. A growing percentage of college-bound high school seniors are getting four years of arts and music, even as other national studies point to a decline in arts education. College arts degrees conferred annually have increased from 75,000 to 120,000 in the past decade.
- The competitiveness of the arts is slipping. Overall, the arts are not “stacking up” well against other uses of audience members’ time, donor and funder commitment, or spending when compared to non-arts sectors. ¶

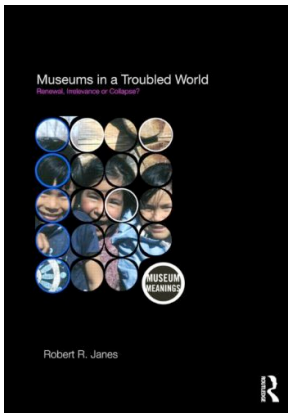
### SIDE STEPS

[www.artsusa.org](http://www.artsusa.org)

#### Arts Management Bookstore

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

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



**AUTHOR**

Robert R. Janes

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## Are Museums irrelevant?

### *Museums in a troubled World. Renewal, Irrelevance or Collapse?*

Museums are rarely acknowledged in the global discussion of climate change, environmental degradation, the inevitability of depleted fossil fuels, and the myriad local issues concerning the well-being of particular communities – suggesting the irrelevance of museums as social institutions. At the same time, there is a growing preoccupation among museums with the marketplace, and museums, unwittingly or not, are embracing the values of relentless consumption that underlie the planetary difficulties of today.

*Museums in a Troubled World* argues that much more can be expected of museums as publicly supported and knowledge-based institutions. The weight of tradition and a lack of imagination are significant factors in museum inertia and these obstacles are also addressed. Taking an interdisciplinary approach, combining anthropology ethnography, museum studies and management theory, this book goes beyond conventional museum thinking.

Robert R. Janes explores the meaning and role of museums as key intellectual and civic resources in a time of profound social and environmental change. This volume is a constructive examination of what is wrong with contemporary museums, written from an insider's perspective that is grounded in both hope and pragmatism. The book's conclusions are optimistic and constructive, and highlight the unique contributions that museums can make as social institutions, embedded in their communities, and owned by no one.

**DETAILS AND ORDERING**

[artsmanagement.net/index.php?module=books&func=display&bkid=807](http://artsmanagement.net/index.php?module=books&func=display&bkid=807)

# Reinventing the Future

## Arts Reach National Arts Marketing & Development Conference 2010

Hundreds of top arts marketing professionals will gather on March 13-16, 2010 at New York University for the Arts Reach National Arts Marketing & Development Conference 2010. The title of the Conference is *Coming Together, Setting the Course: Reinvent Your Future with the New Marketing and Fundraising Strategies of the Next Decade*.



In light of the economic downturn, this conference is designed to help organizations focus their precious resources in the most effective ways to maximize the achievement of their organization's mission. As we enter a new decade, what new marketing and fundraising strategies must we adopt to not only survive, but thrive? Which ones that aren't working well will we need to throw out? What paradigm shifts will be required of us to keep pace of the revolution in the way people are seeking cultural experiences?

Answers to these questions – and many more – will be on tap as you and delegates from across North America come together to discuss and learn the most effective and efficient ways arts organizations are moving forward. The faculty includes leaders from such organizations as Alvin Ailey American Dance Theater, the New York Philharmonic, the Greater Philadelphia Cultural Alliance, the Brooklyn Museum, and many others.

The Opening Plenary Session will begin the Regular Conference, March 14 & 15. Given by Diane Ragsdale, Associate Program Officer for the Performing Arts, The Andrew W. Mellon Foundation, it's titled "The Excellence Barrier: Why arts organizations need to stop selling the idea of excellence and start brokering relationships between people and art(ists)."

There will be a pre-conference day presented by Patron Technology on Saturday, March 13, titled E-marketing E-mersion E-vent. New this year are two Post-Conference Days on March 16: Making the Case for Investment in the Arts will be led by Kay Sprinkel Grace and The Art of Pricing will be led by Rick Lester.

The Advance Registration Savings deadline is March 6, 2010; plus, when someone registers for the conference by that date, they can bring a colleague for FREE. Teams are encouraged to attend. Delegates can also register at the door.

## Conferences

### ... Arts Reach National Arts Marketing & Development Conference 2010

The intimate size of this gathering provides maximum opportunities to rub elbows with industry experts and get individual questions answered. Delegates will be able to sign up for one-on-one consultations with several of the session presenters.

In addition to holding meetings for arts management professionals, Arts Reach publishes a how-to, results-oriented journal that describes successful revenue-generating strategies designed to help all arts organizations.

With support from several national and regional associations, this conference promises to be a watershed event. Arts Reach is working with national associations such as American Association of Museums, League of American Orchestras, Chorus America, Dance/USA, Opera America, Chamber Music America, The League of Historic American Theatres, and Theatre Communications Group, plus regional associations such as Western Arts Alliance and Museum Association of New York to bring the members of these associations significant discounts to make it easy for them to attend.

Several corporate sponsors--some long-term and some new this year--are lending their financial support and expertise in numerous ways, all with the goal of advancing the field of arts management. ¶

#### SIDE STEPS

[www.artsreach.com/conference.html](http://www.artsreach.com/conference.html)

#### **Successful Global Job Advertisements**

Arts Management Network provides the only news service for arts managers with the global perspective. Among our 7.200 subscribers, companies will find professionals from all cultural disciplines, including management, marketing, and communication staff. The global distribution of our newsletter offers new opportunities for you and your organisation. Strengthen your arts organization and place now your job vacancy for just 150 EURO. Or for 200 with a banner at our website.

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



# Regional Responses and Global Shifts

*Regional Studies Association Annual International Conference 2010 on May 24-26 in Pecs, Hungary*

An increasingly complex array of actors is involved in today's regional development agendas. They range from private firms and labour organisations to government and non-government institutions. Despite the growing awareness in the public and academic domains of the multi-actor nature of regional development, we still often struggle to fully comprehend the mutually interactive strategies and practices which cut across regions and countries. In light of recent upheavals in the global economic and financial system, such an understanding will be critical to future studies of regional development.

Indeed this interest in actors, institutions and organisations in regional development needs to be properly grounded in the wider contexts of global change in economic imperatives, transnational working and cooperation and environmental concerns. To some regions, these contexts provide favourable and timely frameworks for action and initiatives. Other regions may find these contexts increasingly challenging and threatening. Taken together, understanding better these broader contexts can provide important insights into regional development potential, planning and practices and establish the agenda for research and policy.

We welcome papers from all – academics, students and those working in policy and practice. The event is inclusive and offers major networking opportunities for scholars in our field. As well as the conference abstract volume, opportunities for publication are strong with anthologies, special editions of journals and other publications often following from these sessions. Formal networking and collaboration meetings to promote journals, the development of applications for transnational programmes and other partnerships are being encouraged in Pécs. All abstracts are usually accepted provided that they address the conference themes and meet quality thresholds. We reserve the right to enter into discussion with the authors about possible revisions to the focus and approach of any paper in order to improve its fit within the session or its overall quality. ¶

## SIDE STEPS

[www.regional-studies-assoc.ac.uk](http://www.regional-studies-assoc.ac.uk)

# Making Connections

*The Arts Administration Educators (AAAE) will meet for their annual conference in Washington D.C.*

The focus of the conference at June 3-6 lays on the need of "Making Connections: Preparing Cultural Leaders for Future Challenges. The American University Arts Management Program and George Mason University's Arts Management Program will co-host this year's event.



The location will provide an ideal backdrop for intensive networking, teaching, and learning, and a wealth of extraordinary speakers to inform AAAE's work and advance its vision. The AAAE annual conference is a unique opportunity to share, to listen, to grow as educators, and to connect to international trends and issues that impact their work.

The conference will begin with an intriguing assortment of pre-conference offerings including a bus tour of the innovative *Cultural Development Corporation* projects in DC. Executive Director Anne Corbett will be on board to give a first-hand account of the important work of this exciting cultural and economic development organization.

Later that evening at the *John F. Kennedy Center for the Performing Arts*, Kennedy Center President Michael Kaiser, undertakes a 50-state Arts in Crisis tour. ¶

## SIDE STEPS

[www.artsadministration.org](http://www.artsadministration.org)

[www.culturaldc.org](http://www.culturaldc.org)

[www.kennedy-center.org](http://www.kennedy-center.org)





## Imprint

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