

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

Table of Content

DEVELOPMENT

· The Future of Culture
with a Conservative
Government
Page 2

· Promotion of Creative
and Cultural Industries
Page 9

PORTRAITS

· Cultural Points Brazil
Page 10

PUBLICATIONS

· Museum experiences
that change visitors
Page 13

CONFERENCES

· 6th Annual NARPACA
Ticketing Professionals
Conference, Sydney
Page 17

· Musikmesse
Frankfurt
Page 20

Editorial

Dear readers,

the need for information and knowledge about arts management is on the rise. And yet, it has also become more difficult to maintain an overview about the newest developments. One needs a platform like *Arts Management Network*, which, supported by various associations, courses, publishers, correspondents and guest authors, reliably keeps its readers informed about the most important activities, publications, and studies. So that you are even better connected the coverage of our network in the future, we have stepped up our use of the Social Web.

Follow us on Twitter: www.twitter.com/amnweimar, where you will immediately receive notification when important contributions appear on our portal or when we hear about trends and the latest developments during our visits to conferences. You can also find us at *Facebook* (www.facebook.com) where you can more easily come in contact with other cultural managers who use our network. The exchange of information and ideas between arts professionals will be now brought to a new level. We would be pleased if you were to use this service or provide us feedback so that we can find ways to improve or expand it.

In this issue of our newsletter we report about the 6th annual NARCAPA *Ticketing Professionals Conference*, which took place between the 10th and 12th of February 2010 in Sydney, Australia. In addition, you will find an extended overview about the big trade fair *Musikmesse Frankfurt*, Germany, which took place from 24 to 27 March 2010. At first, we take a look to United Kingdom, where the conservative Tories introduced recently their positions in cultural policy.

Something interesting for arts managers: during the next weeks and months there will be numerous conferences taking place. Of course, *Arts Management Network* is the right place to visit in order to get an overview about the most important trade meetings. And, if you know of an event that we forgot to include in our online calendar or in this issue of our newsletter, please let us know. Your e-mail will make it possible for us to pass on this information, thereby benefitting all readers and users of our network!

Your Dirk & Dirk, *Arts Management Network*, Weimar, Germany
Translation: Erik Dorset (www.artofrhetoric.net)



The Future of Culture with a Conservative Government

The cultural policy proposals of the Tory party in the UK

It's election time in the United Kingdom. Most polls predict that after 14 years of Labour Government, the Conservative Party will soon reign again in Downing Street. Labour and the current Prime Minister Gordon Brown are so unpopular in the country that it will take more than a small wonder to snatch the electoral win away from David Cameron and the Tories. Although very little is known yet about their actual policies, British voters consider the Conservative Party as more competent and better equipped to tackle present and current challenges in virtually every field of policy. Even cultural policy, a field that has traditionally been regarded as an area of Labour expertise, seems to be falling to the Tories.

A story by Quirin Gerstenecker, Leeds

Ben Bradshaw, the Minister for Culture, Media, Sport, lacks the charm, verve and political instinct of his contender, Jeremy Hunt, who after a “two year charm offensive” enjoys the sympathy of many leading figures in the British art sector as the Guardian journalist Charlotte Higgins, a close observer of the national arts scene, has recently pointed out.

Yet, it seems as if the love affair between British arts managers and the Tory party might be over before it has really begun after Hunt recently published a manifesto depicting his plans for the cultural sector. Entitled ‘The Future of the Arts with a Conservative Government’, the document reveals not only a fundamental lack of understanding of the most basic realities of the arts scene, it also proposes a series of aims, policies and initiatives so unrealistic, confused and contradictory that even supporters of the Conservative Party wondered whether Hunt’s main aim was to paralyse the arts sector to such an extent that it wouldn’t be able to criticise a future Tory government.

Cool Britannia: New Labour and Cultural Policy

In Hunt’s defence, it has to be said that he is likely to take on a very difficult legacy. First, the recession has affected the UK even more than most European countries. To manage the exploding public deficit, cuts in the already small budget for arts and culture are very likely. Second, Arts and Culture are arguably one of the very few remaining success stories of New Labour.



... The Cultural Policy Proposals of the Tory Party in the UK

It has often been argued that New Labour's interest in arts and culture was merely populist. Tony Blair used Britpop musicians, actors and writers to generate a young and hip image for himself and his party which is nowadays known referred to as Cool Britannia. However, in June 1998, Blair invited the directors of leading institutions to a Number 10 summit on how New Labour's policy on the arts might develop. Afterwards, he publicly announced: "We must write the arts into our core script." And only two weeks later the long freeze on arts funding begun by the Conservatives was over, thanks to a three-year settlement worth an extra £290m. Museums, galleries and the performing arts all benefited.



Photo: Turbine Hall of Tate Modern

The main aims of Labour were to make the most of the economic and social benefits they believed culture could contribute to society. Based on the ideal of democratising culture, they aimed to widen access to cultural activities and tried to overcome barriers to attendance and participation. At the same time they supported the private creative sector through tax breaks and major infrastructure investments. Christopher Frayling, former chairman of Arts Council England, therefore describes the last decade as "a golden age for the arts in Britain." And numbers show he is right. The UK now has the largest and fastest growing cultural economy in the world – the creative industries contribute 6.2% to the UK economy, with nearly 2 million people in creative employment. Two thirds of the adult population enjoy the arts, visit historic sites, and go to museums and galleries. Music contributes nearly £5 billion to the UK economy, with £1.3 billion of that coming as export earnings. The economic benefits of the UK's major museums and galleries alone are estima-



... The Cultural Policy Proposals of the Tory Party in the UK

ted to be £1.5 billion per annum. The economic impact of theatre is £2.6 billion a year. In 2009 the 52 major theatres in central London, which represent a mix of subsidised and commercial theatres and productions, had their best year ever, worth £504 million in box office receipts. British visual artists, conductors, musicians, composers, actors and film-directors are among the very best in the world.

Three core principals

In the face of such overwhelming success it is curious that Hunt comes to the conclusion in his appraisal of the current British arts scene that these achievements are generally the results of the last Conservative government, on whose policies he now intends to build. His approach, he proclaims, will be based on three core principles. The Tory government will promote excellence in the arts, widen access to, engagement with and participation in cultural activities and most importantly will establish a mixed economy model in order to secure and improve long-term funding for the arts.

The promotion of excellence

According to Hunt's plans, publicly funded arts organisations will be liberated from ever-growing bureaucracy to be able to focus predominantly on artistic goals. This will be achieved by reducing the existing myriad of funding criteria and by awarding multi-year funding schemes to arts organisations that have generated critically acclaimed artistic work of outstanding quality. Museums will also become more independent through a new bill that establishes an administrative status to the sector and liberates it from most of the legal constraints imposed on public bodies.

Photo: Jeremy Hunt



While all this makes sense on paper, Hunt doesn't mention that the large number of existing non-artistic funding criteria are a legacy of the last Conservative Government and the major cuts it imposed on the [public and] arts sector. In order to survive, the arts sector not only had to professionalise, but also lobbied for funding on the basis of the assumed economic and social benefits of arts and cultural (which now form the majority of funding criteria). Despite repeated attempts to reform the Arts

Council, Labour didn't manage to solve the problem of exploding bureaucracy. It seems highly unlikely, however, that yet another reform, which would be the third major one in the last five years, would solve the problem. It should also be mentioned that the three years of funding that the ACE has



Developments

... The Cultural Policy Proposals of the Tory Party in the UK

awarded to organisations regularly funded under Labour is already a major improvement over the yearly decisions made under the last Tory Government which denied most arts organisations the opportunity to undertake long-term planning.

Extending access

To widen access to arts and culture has arguably been the main concern – and correspondingly the main effect – of Labour’s cultural policies. Building on Labour’s success, Hunt’s Tory party promises to broaden participation in and engagement with arts and culture even further. One of the main strategies to do so is to provide cultural organisations with the latest tools and know-how to enable them to make the most out of the digital revolution. Another is to consolidate art policies in schools in order to guarantee that all children will receive a sound cultural education and have the opportunity to learn to play an instrument. In the face of Labour’s staggering efforts and successes in the field, it has to be doubted that the Conservatives will be able to make any major progress in these areas. In fact, Labour’s plans to further extend the exposure of school children to arts and culture failed mainly for the simple reason that they would have required an additional five hours of class to the already busy weekly schedule of the average school child.

The mixed economy

The main reforms Hunt’s manifesto delineates are concerned with a reformation of the public funding system. In the face of insurmountable public deficits, the Tories plan to establish a number of initiatives combining private and public sources to secure the financial future of British arts organisations. They promise to restore the aims of the National Lottery to serve its original good causes and to reduce the administrative costs of the main funding bodies by more than 50%. The main goal however is to make fundraising easier and more attractive for arts organisation – by introducing new legal and fiscal frameworks that enable arts organisation to build up endowments and by multiplying the number of matched grants -- funding awards that are dependant on the arts bodies raising some money themselves.

While the manifesto doesn’t spell out the need for such a reform, it is obvious that the Tory government will drastically cut public spending on the arts. In fact, George Osborne, the shadow Chancellor, has already announced that the cultural sector will have to contribute to the consolidation of public expenses. However the initiatives Hunt presented are not likely to balance out any cuts in the British arts sector’s already meagre financial provisions. While philanthropy is doubtless more common in Britain than on the continent, it is still far less common than in the United States and provides just a small fraction of the arts sector’s income. To expand private donation will require a major cultural shift, which will need not only resources and money to generate, but time -- time that the sector doesn’t have. As the US example also



... The Cultural Policy Proposals of the Tory Party in the UK

demonstrates: in times of a recession, private donations are quick to dry up. It will also be impossible to simply redirect money from the National Lottery back to the arts. What Hunt conceals is that the proceeds from the National Lottery are needed to partly fund the 2012 Olympic Games of London. It's unrealistic to expect a Tory government to find alternative streams of funding for the largest British political project to improve international standing and reputation.

Critics of the Tory plans have also pointed out that Hunt's ideas favour large cultural organisations which already received the majority of public money. New tax regulations would minimise the work of companies that have already invested in professional and effective development departments and created close relationships with their audiences – companies which because of their reputation are also more likely to attract private donations. In contrast, smaller companies will have to stretch their already strained resources even further and focus more on fundraising. This development might lead to a general decline in artistic quality and innovation. "I am afraid that these plans are likely to result in less diverse and innovative artistic work", explains Jean N., the general manager of small musical theatre company based in the Midlands. By more likely to benefit, the Tories demonstrate a lack of understanding of the interdependency of the arts sector in Britain. Leading British directors, musicians and actors have almost exclusively learnt their trade in small-scale companies where they had the relative freedom to experiment and develop their particular skills, talents and ideas. Considering the fact that these small companies that form the hotbed of aesthetic innovation and renewal in Britain receive only a small fraction of the total public endowment for the arts makes the Tories' proposals even less comprehensible.

It is therefore, that critics have drawn their attention to the historical animosities between the Tory Party and the cultural sector. Stuart L., who has worked for a series of leading national theatre companies, remembers that productions at the National Theatre dealt almost exclusively with Margaret Thatcher and the horrific effects of her policies. "From today's perspective, it seems surreal that we gave one person so much attention, spent so much creative energy on ridiculing her. Now I would say that a lot of the work was rather predictable regarding message and content, but back then we were all motivated by the mission to induce political change. And we never felt more powerful as when we heard rumours about how much she hated our latest efforts."

It is debatable whether the Tory Party really fears the impact of arts and culture on the electorate so much that it aims to smother critical voices well in advance. However, Hunt's proposals to cut the power and influence of the Arts Council by limiting its expenses support such suspicions. Historically, British arts policies are based on an arm's length principle. While the government provides the necessary funds, it is an autonomous body of experts,



Developments

... The Cultural Policy Proposals of the Tory Party in the UK

the Arts Council, who decides about its distribution. Despite obvious flaws, the Arts Council has to follow political agendas given by the Ministry for Culture. This principle has remained sacrosanct in British cultural policy discourse until recently. And while Hunt officially subscribes to the main ideas of this principle, he rarely misses a chance to undermine it. The Conservative manifesto can be read as an attempt to extend the government's influence on artistic policies and the programmes presented. Jean N. for instance believes that the funding structure might lead to less artistic freedom: "To get public funds, you are required to raise private money. Private donors are in their tastes often quite conservative and just want to see a certain kind of work. To get their money you are expected to meet their expectations and for us that would mean to be a lot less innovative and cutting edge. This whole manifesto is an exercise in promoting traditional, you might even say reactionary, aesthetic ideals."

Banking on Culture

Of course it remains to be seen what effects the ideas proposed by the Tory manifesto will have in practice. Facing considerable public criticism Jeremy Hunt has already distanced himself from a number of the positions he proclaimed in his manifesto and promised to lobby on behalf of the arts sector to spare it from further cuts. One of the positive effects of his paper might be that it served as some kind of wake-up call. For the very first time leading British arts and heritage organisations have recently joined forces and launched their very own manifesto for the future of the arts in Britain. Demonstrating the myriad of ways the sector provides value for money and generates social and economic benefits, the document fittingly 'Cultural Capital: A Manifesto for the Future' argues that Britain could only suffer from cuts in public spending for the arts. Let's hope that Jeremy Hunt will follow this manifesto and not his own.¶

About the Author:

Quirin Gerstenecker has worked for a wide range of cultural organisations including the Berliner Festspiele, House of World Cultures and the world music festival popdeurope. He is currently based in Leeds, United Kingdom, and works in the marketing department of Opera North.



Developments

... The Cultural Policy Proposals of the Tory Party in the UK

Advertisement



The **Barenboim-Said Foundation** (www.barenboim-said.org) is a public non-profit institution based in Seville (Spain). Among others activities, the Foundation organizes individual instrumental lessons, children's choir activities, chamber concerts and orchestral workshops in the Palestinian Territories.

The Foundation is searching for an **Executive Director** for its Music Education Project in the Palestinian Territories.

Job description:

He/she will act as a representative of the Foundation in the area, leading the team and interacting with local institutions and partners as well as with government bodies. We are looking for a highly motivated individual with excellent communication skills who is willing to reside in Ramallah during the school year (September- mid July). His/her **key responsibilities** will include:

- Designing the strategy and priorities of the project.
- Drafting and executing the annual activities plan and budget in close collaboration with the music director.
- Managing the Foundation's activities in the area and coordinating the staff.
- To be responsible for the communication strategy and visibility of the Foundation's projects in the area.
- Providing periodic reports.

Qualifications:

- University degree. (Requirement: Bachelor's degree. Post-graduate degree would be an asset).
- At least 5 years experience in cultural management and especially in music institutions, managing similar projects.
- Fluent in written and spoken English and Arabic. Knowledge of Spanish language would be an asset.
- Ready to work flexible hours (including weekends and evenings).
- Middle Eastern background or experience is desirable.
- Music studies would be an asset.

Please send resume and cover letter in English stating reference to:

Fundación Barenboim-Said
Ref. 5/2010 Executive Director/Palestinian Territories
San Luis 37,
41003 Sevilla, Spain
Tel.:+34 955 03 73 85
Fax:+34 955 03 73 84
Or to the following email address: info.fbs@juntadeandalucia.es



FUNDACIÓN BARENBOIM-SAID San Luis, 37 41003 Sevilla
Teléfono: +34 955 03 73 85 / +34 955 03 73 86 Fax: +34 955 03 73 84

Promotion of Creative and Cultural Industries

Second FOMECC Honduras call for cultural and creative entrepreneurs

On February 19th the Casa de Cultura de Santa Rosa de Copan, Honduras, in the framework of the “Promotion of Creative and Cultural Industries (FOMECC)” project, organised a public launch of the second call for cultural and creative entrepreneurs. The session included two speeches and the presentation of the results of the first FOMECC Honduras call which has enabled the development of business ideas for seven cultural entrepreneurs, ranging from crafts to performing arts management.

Interarts Foundation, Barcelona

As a complement to the second call, on February 18th, an artistic event was organized in the city’s Central Park. The FOMECC project is coordinated by Interarts with the collaboration of the “Santa Rosa Vive el Arte” programme and with the support of the Spanish Agency for International Cooperation towards Development (AECID).

This project conducted by Interarts and the “Santa Rosa Vive el Arte” Programme, as local partner, aims to contribute to human and social development by reinforcing the creative and cultural sector in the town of Santa Rosa de Copán, Honduras. This support to cultural agents and artists involves several activities of different types, including training seminars on management, an incubator and a project bank, presentations to potential partner or collaborating institutions, etc. This initiative, financed by the Spanish Agency of International Cooperation for Development (AECID), also includes activities to facilitate the successful completion of incubated projects and the commercialisation of their products.

The first call for entrepreneurs took place in May 2009, when in Santa Rosa de Copán was held a week of raising awareness about the project and presenting it to all interested persons and institutions.

The main objective of the project is to improve the status of Santa Rosa de Copán’s cultural operators, to enhance the management skills and capacity of professionals in the sector and also to develop capacity-building programmes for cultural self-employment.

For more information see

<http://www.interarts.net/en/encurso.php?pag=1&p=296>

Cultural Points

An initiative in Brazil

Seeking to improve its political cultural program, the Brazilian Ministry of Culture created in 2003 the Alive Culture program (Programa Cultura Viva), which provides financial transference to civil society through four actions: Digital Culture, Culture Alive Agent, Alive School Action and Griot.

To give a form and life to these actions, alongside this program was implemented and announced an edict for Cultural Points, in 2004. This edict provides also a financial transference for institutions that already have a cultural work in progress. The edict does not allow the creation of new cultural entities, but helps the strengthening of existing bodies.

An introduction by Mairelli Dittrich

The Cultural Points program idea came from one word, and now, one action: unhide; to show, to give visibility and voice to the most different existing cultures along Brazilian territory, which often are crushed and hidden by the culture industry. These are cultural organizations from civil society that gain strength and acceptance while establishes a partnership with the State.

The concept of Cultural Points is what the communities and its agents already practice: shared work and the developing of cultural activities respecting the autonomy and communities role. The purposes of Cultural Points are: foster culture, increase the visibility of the most diverse civil cultural initiatives and promote cultural exchanges between different segments of society

The Cultural Points project propositions do not fit in molds; it is not only erudite and it also does not reduce itself to the dimension of popular culture. It goes beyond the worshipping of one simple and naive art, seeking for a more sophisticated look, to the capability of seeing what is not shown by the mass media.

As a Cultural Point cannot be created, neither invented, but potentiated from an existing initiative, the program is developed today by many different kinds of institutions like social educational ONGs, samba schools, residents associations, quilombolas, indigenous villages, theatre groups, conservatories, academics extension groups, museums, rural settlements cooperatives, among others. Each one with its specific character and organizational form, but with the same goal: to stimulate culture from their daily lives, their own reality, their own community.

The edict predicts one financial pass of R\$180 thousand (U\$100 thousand) divided in three annual plots. This money can be used in many ways, since in accord to the proponent institution needs. In some of the propositions, the largest use of the investment goes to the adequacy of physical space in use;

... Cultural Points in Brazil

others, to the purchase of equipments in need; or, as in the most propositions, to workshops. The only common and obligatory element is the achievement of one multimedia studio, which allows the recording of the productions made and the availability of it in the World Wide Web.

The money contribution by the Ministry of Culture is not that much if calculated: R\$ 5 thousand by month (U\$ 2.700,00). The difference is that it is a directly recourse to the communities, without arbitrations. This is why so much is done with such a short recourse. In the poorest communities or very small cities, for example, this is the only money to expend with culture in the local area.

This project performs a reversal in the hierarchy of actions. Instead of the imposed governmental cultural program, or a call to find out what cultural groups needs, the question made now is how cultural groups need. Instead of understanding the culture as one product, it is recognized as a process. In simple lines, the Ministry of Culture offers an amount and the proponents define, from their one point of view and needs, how to apply this recourse.

Equally or more important than the money is the transformation process that the Cultural Point triggers: respect and valorization of the community people, new pact forms between State and society, strengthening of civil society autonomy, networking, increases of knowledge practices and exchanges, releases of dreams and creative energies.

The management of Cultural Points starts with the signed accord between Govern and proponents, defining responsibilities (public access to the Point, collaborative work, shared decisions with the community) and rights (regularity in the transfer of resources, monitoring and training, public access to goods and services purchased with funds transferred, etc.). This shared management idealized by the Ministry of Culture is a partnership between State and civil society for cultural development. The applying of this shared management concept in the Cultural Points aims to establish new parameters of management and democracy.

As pillar of this shared action are: autonomy, ownership and empowerment. Autonomy is not seeing only as a simple transference of responsibility that once belonged to the State, but as the capacity of decision taking; the ownership is in the practice of implementation of the resource with concrete acts of participation and social affirmation; the empowerment is in the power transference to the communities to work with their own problems, without one questioning system.

Another requirement for Cultural Points is the networked state; the institution can have a vigorous cultural work in the community, can be autonomous and a local protagonist, but if there is not a predisposition to receive and offer ways of culture, if there is not a opening space to listen, they will not be

Conferences

... Cultural Points in Brazil

considered a Cultural Point. To reinforce this places there are regional and national forums, called TEIA, or, NETWORK.

The Brazilian cultural scenario today counts with the Cultural Points activities as the main movement, with approximately 3 thousand Cultural Points all over Brazil. This initiative triggers another nine Alive Culture programs: Areté Networking Events, Wings, Culture and Health, Aesthetic Interactions, Little Cultural Points, Free Media Points, Tuxaua Alive Culture, Digital Culture and Alive Economy, each one with its own focus and public. In 2010 the Brazilian Ministry of Culture is going to provide approximately R\$31 million (U\$18 million) to cultural activities, a large step into Brazilian cultural economy.

Besides these new investments, one academic interest for researches and theses about this theme starts to appear in the national scene. Also, the Cultural Points became one international interest in governments, politicians, academics and civil entities connected to cultural projects in foreign countries.

As example of this international movement, Italy was the first country to adopt the Cultural Points model. In one initiative of the Chamber of deputies and the Management department of Lazio region, where is situated Roma, the project "Officine dell'Arte" was created, inspired in the Brazilian example. In the beginning of 2010 was firming one Technical Cooperation Agreement between the Ministry of Culture of Brazil and the Afro-Brazilian association of dance, culture and arts in views to establish one International Cultural Point in Austria. Another interest is focused in the Mercosul Parliament, entity that reunites politic representations from Brazil, Argentina, Uruguay and Paraguay. The initiative is to elaborate a regional legislation that defines articulated policies between these four countries.

With the Cultural Points initiative in Brazil and similar projects all over the globe, now, the State is the one honoring people direct action, without intermediaries. This official recognition triggers a process of networking and civil empowerment. The culture cannot be for people, but from people: a organizer in local levels, serving as a reception and irradiation point of culture. Cultural Points initiative is culture in process, developed with autonomy and role by civil society to civil society. ¶

SIDE STEPS

<http://mais.cultura.gov.br>

Museum experiences that change visitors

Historical Perspectives on Culture, Economy, and the City

Barbara J. Soren, Museum Studies, University of Toronto, Canada
in: *Museum Management and Curatorship*, Volume 24, Issue 3 (9/2009)

Transform, transforming, and transformative are common terms for describing museum spaces, the creation of objects on display, and experiences for visitors. But is there evidence that museums profoundly change visitors through their objects, collections, exhibitions, public programs, and websites? The nature of transformational museum experiences and potential 'triggers for transformation' are the focus of this article. Two case studies describe ways in which visitors articulate change they have experienced. Included are projects about teachers and artists during an intense two-week summer institute in an interdisciplinary museum and about visitors to a traveling exhibition highlighting the role Canada plays in international development. Individuals' comments and questions indicated that experiences with authentic objects and the unexpected, highly emotional responses, new cultural and attitudinal understandings, as well as motivation to become more proactive in the way they live their lives, may have been triggers for transformational experiences.¶

DETAILS

<http://www.informaworld.com/smpp/content-content=a913154515-db=all>

Arts Management Network - The global Resource

Latest Articles: <http://artsmanagement.net/index.php?module=News>

Book Directory: <http://artsmanagement.net/index.php?module=Books>

Conference Calendar:
<http://artsmanagement.net/index.php?module=PostCalendar>

Course Directory:
<http://artsmanagement.net/index.php?module=Education>

New Thinking-Rules for the (R)evolution of Museums

Cultural Organizations as Learning and Communication Environments

This exciting new collection of essays by leading international museum practitioners focuses on the across-the-board innovations taking place in some of the world's most forward-thinking museums - and charts the new directions museums will need to take in today's increasingly challenging and competitive environment.



Among the world-class organisations sharing their innovative experience are:

- Canada Agriculture Museum
- Canadian Museum for Human Rights
- Conner Prairie Interactive History Park
- Cooper-Hewitt National Design Museum, Smithsonian Institution
- Imperial War Museum
- Liberty Science Center
- Miami Science Museum
- Museum of London
- National Museum of Denmark
- Royal Collection Enterprises
- Smithsonian American Art Museum
- Victoria & Albert Museum
- Wellcome Collection

And among the stimulating and thought-provoking topics covered are:

- Capacity Building and Cultural Ownership
- Collective Conversations
- Confessions of a Long-Tail Visionary

Publications

... Cultural Organizations as Learning and Communication Environments

- Creating A Utopian Experience
- Crossing The Threshold: Design To Engage
- Engaging the Public
- Ethnographic Research: A Fresh Eye on Marketing
- How Museums Speak
- Inclusive Without Knowing It: How Can Visitor Research Help?
- How To Increase Your Visitor Spend
- Interpreting the Second World War
- Serving Children When Parents Come Along
- Souvenirs of Here: Diversity, Practical Museology, and Happiness

Among the highly experienced contributors to this volume are:

- Ken Arnold, Head of Public Programmes, *Wellcome Collection*, London
- Victoria Dickenson, Chief Knowledge Officer, *Canadian Museum for Human Rights*
- Jeff Gates, Lead Producer New Media Initiatives, *Smithsonian American Art Museum*
- Wayne LaBar, Vice President Exhibitions & Featured Experiences, *Liberty Science Center*
- Nuala McGourty, Retail Director, *Royal Collection Enterprises*
- Eithne Nightingale, Head of Diversity Unit, *V&A Museum*
- Ellen Rosenthal, Executive Director, *Conner Prairie Interactive History Park*
- Frazer Swift, Head of Learning, *Museum of London*
- Gillian Thomas, President, *Miami Science Museum*
- Margot Wallace, Associate Professor of Marketing, *Columbia College*

For more information and to order, please visit:

www.museumsetc.com/?p=2703

Academic Training & Practical Experience

The Kennedy Center Arts Management Institute Fellowship Program

The Kennedy Center Arts Management Institute Fellowship provides 10 mid-career arts managers with academic training and practical work experience at the nation's cultural center, one of the world's largest and most dynamic performing arts institutions. Fellows study with senior staff in weekly seminars (strategic planning, development, finance, and marketing), and complement that study with practical work rotations in three departments.

The nine-month, full-time program begins in September. A stipend, course-work materials, and health insurance reimbursement are provided. A minimum of three years work experience is required. International applicants welcome. (The Center also offers a month-long Summer Fellowship for international participants only).

The application deadline is April 21, 2010. Please visit the Arts Management Institute Web site for more information and application instructions.¶

SIDE STEPS

www.kennedy-center.org/education/artsmanagement/

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>

Ticketing Professionals meet in the emerald City

6th Annual NARPACA Ticketing Professionals Conference in Sydney

Ticketing Professionals converged on Sydney in February to share ideas, compare thoughts and discuss initiatives to ensure that technology did not distract from the importance of PEOPLE: The Human Face of the Box Office. The sixth annual NARPACA Ticketing Professionals Conference was held at the Sydney Marriott Hotel from Wednesday 10 to Friday 12 February and attracted a record of 150 delegates from all states and territories around Australia and countries nearby including New Zealand, Singapore and Malaysia.

A review by Vicki Allpress Hill, director, *The Audience Connection*

Email: vicki@audienceconnection.com, www.twitter.com/vickiah



The program included international and national speakers including Beth Aplin from the UK, Jeremy Dixon from New Zealand and Aaron Curran and Stephen Baillie from the Sydney Opera House sharing their thoughts on The Role of Ticketing in the Marketing a Cultural Icon. A favourite returning this year was John Paul Fischbach with the World Café which percolated with 30 simultaneous conversations exploring ideas as to how organisations can make the most of the human resource. The conference ended on a high note with a discussion of the timely question: Is online ticketing and other self-service technology killing off the human face of the box office?

The conference is accompanied by a tradeshow for vendors, who this year included Tickets.com, Tessitura Network, Seatem Ticketing Services and SeatAdvisor Australia, along with new ticketing solution TicketServ Asia Pacific, which was the new Platinum Sponsor for 2010. The tradeshow was augmented by a training day on the Wednesday preceding the conference and featured full day sessions for users. For me as a Tessitura user, it was great to have a chance to meet with other users and enjoy some focused sessions to learn about specific aspects of the software and new functionality.

In 2010 the theme of PEOPLE: The Human Face of the Box Office built on those of the previous conferences – 2008's CRM: a box office headache or a marri-

Conferences

... 6th Annual NARPACA Ticketing Professionals Conference

age made in heaven? in Melbourne and 2009's STRIKE GOLD: Mining Box Office Knowledge in Gold Coast.

The conference and tradeshow is presented by NARPACA (*Northern Australian Regional Performing Arts Centres Association*) as a national event to support the ongoing professional development of a key part of any arts organisation that is often overlooked. NARPACA President Mr Destry Puia said that "over the last 10 years the box office has evolved from being a simple transactional process into what is now a key component of any venue's audience development strategy".

I was fortunate to attend a range of presentations and discussions and as a marketer found the focus on customer service and box office eye-opening and stimulating. I particularly enjoyed observing the theme develop over the two days and the bridges being built between practitioners of the different disciplines.

Photo: Sydney Opera



Keynote speaker Debra Templar opened the conference by sharing her wealth of experience in retail customer service – often delivered with an irreverent twist. Debra started by defining and discussing service as relevant to the arts and ticketing, then led into five elements of quality service: reliability, empathy, assurance, responsiveness and tangibility. She then discussed communication in detail with particular attention to listening and then addressed customer-focused behaviour and resolving customer service breakdowns. It became clear that Deborah takes no prisoners when it comes to poor customer service, and she left many of us pondering how we would go back to our workplace and do things better.

Aaron Curran and Steven Bailey from the Sydney Opera House engaged the delegates with an entertaining dialogue on The Role of Ticketing in the Marketing of a Cultural Icon. Rather than 'marketing' and 'ticketing' co-existing from permanently combative or antagonistic positions, Aaron and Steven believe they should have a positive cooperative relationship, characterised by

Conferences

... 6th Annual NARPACA Ticketing Professionals Conference

successful jointly-conceived and implemented initiatives. Their own cooperation was evidenced by several case studies of successful campaigns with exciting results.

I really enjoyed the return again this year of Beth Aplin from The Aplin Partnership from Cambridge in the UK, as did many others delegates I spoke to. She shared the results of Core Values: a survey of Box Office practice and attitudes in Queensland, Northern Territory, Victoria and Tasmania, providing us all with some statistical food for thought. In January this year, 74 Box Office Managers were surveyed with the aim of provoking informed debate and re-assessment of habits as well as creating a robust benchmark comparison for Box Office Managers to take back to their organisations. The research was funded by NARPACA, VAPAC, Arts Victoria and Arts Queensland and a report will be published in April.

David Eedle who was co-founder of ArtsHub spoke enthusiastically about Putting a Human Face on Technology. He started by highlighting a couple of the challenges presented to us by technology and then suggested some principles for responding to these challenges in the future. He got me thinking with the quote from the American Life & Culture Survey - “Boomers consume. Millennials create” - something we all clearly have to face in the way we reach and remain relevant to new, younger customers. David wrapped up with four concepts to embrace when considering how to maximise the challenges and opportunities presented by today’s technologies - Personal, Interactive, Responsive and Transparent (PIRT) - and provided recent and cutting edge examples of these maxims in action.

John Paul Fischbach’s World Café is based on the premise that the best conversations at a conference take place in the gaps between the formal program. The discussion opener “What questions are not being asked by your organisation, that - if it did ask - would make better use of its Box Office and Box Office staff?” really challenged us to think in a lateral way.

The diverse range of presentations, workshops and debates made for a stimulating conference, particularly when combined with training sessions and the tradeshow. There was plenty of networking at the social events and even a chance after the opening cocktail party to see the musical Wicked. This conference has become an annual highlight for me, whether presenting or participating, always with plenty of new knowledge and ideas to bring back home afterwards. ¶

SIDE STEPS

www.ticketingprofessionals.com.au

www.narpaca.com.au

[www.twitter.com/TixProf](https://twitter.com/TixProf)

www.facebook.com/pages/Ticketing-Professionals-Conference/205538653319

Musikmesse and Prolight + Sound Fair

Expectations exceeded: almost 110.000 visitors from 128 countries in Frankfurt

A good start to the new business season – that was the verdict on the world’s leading trade fairs for the musical-instrument and event sectors – Musikmesse and Prolight + Sound – in Frankfurt am Main from 24 to 27 March 2010. For four days, Frankfurt Fair and Exhibition Centre was transformed into a gigantic product show revolving around the subjects of music making and entertainment, and into one of Germany’s biggest concert events.



“With around 2,340 exhibitors, 62 percent of them from outside Germany, and almost 110,000 visitors from 128 countries, Musikmesse and Prolight + Sound exceeded our expectations and further consolidated their position as the leading international trade fairs for their sectors”, said Detlef Braun, Member of the Board of Management of Messe Frankfurt. “Moreover”, he added, “the number of exhibitors and visitors remained stable in comparison to last year despite some dramatic drops in sales of up to 30 percent in both sectors over the last 18 months.” Overall, the impact of the difficult economic situation in the two sectors was limited to minor declines in the number of exhibitors and visitors compared to 2009 (2,388 exhibitors, 112.478 visitors).

1,510 exhibitors presented the latest musical instruments and accessories, sheet music, specialist literature, marketing services and DJ equipment at this year’s Musikmesse while 829 exhibitors took advantage of Prolight + So-

Conferences

... Musikmesse Frankfurt

und to show ultra-modern lighting and stage technology, PA systems, microphones and displays. 107,838 visitors had been counted by 15.30 hrs on the last day of the fair.

The world in Frankfurt – level of internationality higher than ever

“The situation has stabilised in comparison to previous years. For us, this is very important because the market is still very troubled”, said Bernd Vincent Walbaum, General Manager of C.F. Peters Musikverlag, a publishing company and Musikmesse exhibitor of many years’ standing. “We are on our way to becoming an international group of companies and taking part in the fair is ideal for companies with an international orientation. And, in this connection, there is no real alternative to the Musikmesse.” As in previous years, a special international audience of visitors made their way to Frankfurt for Musikmesse and Prolight + Sound 2010. Around 40,000 visitors came from outside Germany, an increase of almost three percent over 2009. The biggest visitor nations after Germany were The Netherlands, France, Italy, Switzerland, Belgium, Austria and Great Britain.

“I am delighted with the course of business at Musikmesse 2010”, said Jochen Stock, Chairman of the Society of Music Merchants (SOMM e.V.) “There were lots of international visitors at the Musikmesse, including many from East Europe. In my opinion, trade-visitor quality has been very good, as has the willingness to place orders. The atmosphere at the fair was good and we now anticipate a more balanced year in the sector.”

Cautious estimate of the economic outlook

In line with the difficult economic situation prevailing in both sectors, which has hit the export business particularly severely, exhibitors of both Musikmesse and Prolight + Sound were cautious in their estimates of the economic outlook. Around 70 percent (Prolight + Sound: 76 percent) rated it as being satisfactory to good. On the visitor side, the estimates were somewhat higher at 80 percent (Prolight + Sound: 85 percent), which reflects the comparatively good development of sales in the trade. Thus, sales in the music business rose by 3.4 percent last year.

Overture with innovations and optimism

Overall, the two leading trade fairs, Musikmesse and Prolight + Sound, were distinguished by a positive atmosphere, confidence and new impulses for the coming business year. “We saw that the market has revived”, said Marina Prak of Prolyte Products (NL), who were making their presentation at Prolight + Sound for the first time in the new Hall 11.1. “Things haven’t climbed back to their former level but there have been numerous signs of recovery and a positive atmosphere here in Frankfurt.”

“We were very pleased with the number of visitors to our stand”, said Harvey G. Levy, founder and proprietor of Levy’s Leathers Limited, USA, Musikmesse

Conferences

... Musikmesse Frankfurt

exhibitors in Hall 3.0. “We met many important visitors and the overall visitor standard was very high.”

Europe’s piano manufacturers at Piano Salon Europe

Europe’s piano manufacturers returned to the Musikmesse after a year’s break. A special section of the fair, the Piano Salon Europe in Forum 1, provided them with the ideal setting at which to present the centuries-old art of piano making. “We are very pleased with the new location”, said Burkhard Stein, General Manager of Grotrian-Steinweg GmbH and Chairman of the Association of German Piano Manufacturers (Bundesverbands Klavier e.V.). Visitor quality has been very good and many dealers came to the Piano Salon Europe. For us, the fair fulfilled the three primary requirements: 1) to gain new customers, 2) to present the brands to trade visitors and consumers, and 3) to generate orders.” On the second day of the fair, the Piano Salon Europe provided the setting for the presentation of the ‘Piano Player of the Year’ award, which this year went to parliamentarian and piano player Agnes Krumwiede.

Music, celebrities and awards ceremonies

Prolight + Sound and the Musikmesse were accompanied by a unique spectrum of concerts, autograph sessions, workshops and special presentations. A total of over 1,000 events of this kind was a great hit with visitors and made Frankfurt the focal point of the worldwide music and event sectors. The events included renowned awards ceremonies, such as those for the Frankfurt Music Prize and the German Music Instrument Award, as well as awards for young people, such as the SchoolJam Award for Germany’s best school band and the DJ Tools Award. Prolight + Sound was not only the setting for the presentation of important awards, such as Opus – German Stage Award and Sinus – Systems Integration Award, but also for, on the outdoor exhibition area, live demonstrations of the potential of modern PA systems. Additionally, the leading trade fair for the event sector also gave visitors the chance to hear numerous interesting and expert lectures on subjects of topical interest.

Outstanding artists and well-known personalities from the world of music and entertainment were to be seen on the exhibition stands and the event stages on all four days of the fair. For example, visitors had the chance to see and hear Glenn Hughes (Deep Purple) live. Many (ex-) members of the Scorpions played on the Musikmesse stages: Uli Jon Roth, Michael Schenker, Hermann Rarebell and Matthias Jabs. ‘Glashaus’, ‘Revolverheld’ and ‘Luxuslärm’ also performed live. Additionally, stars such as Paul Landers, Richard Z. Kruspe, Christoph Schneider (all ‘Rammstein’), Erran Baron Cohen, Klaus Doldinger, Donots, Bela B., Bootsy Collins, TM Stevens, Doug Aldrich, Dick Dale, Kat Dyson, Davy Knowles and ‘Dragonforce’ appeared on the stages or took part in autograph sessions.

Conferences

... Musikmesse Frankfurt

10th music4kids

That it is actually very easy to awaken children's interest in the world of music is shown by the music4kids participatory exhibition held annually at the Musikmesse. With this initiative, the Musikmesse has been supporting early instruction in music, a subject that has been somewhat neglected in Germany, for the last 10 years. This year, over 8,000 children took part in music4kids, which gave them the chance to explore the world of music and sound in a playful and experimental way. The exhibition was open to kindergarten and school groups from Wednesday to Friday. On the Saturday of the fair, it opened to all children with an interest in music and their families.

Saturday

The Musikmesse was reserved solely for trade visitors from 24 to 26 March. On the Saturday of the fair, however, the fair opened its doors to everyone with an interest in music. This was paralleled by an increase in the number of celebrities and the number of events and concerts at the Exhibition Centre, which ensured something for every musical taste.

The next Musikmesse and Prolight + Sound will be held in Frankfurt am Main from 6 to 9 April 2011. ¶

SIDE STEPS

www.musikmesse.com

Join leading arts experts as they
examine cultural policies that
affect the arts.



Should governments regulate culture?

How is a period of recession likely to affect the politics of public funding?

What are the ultimate rationales of cultural policy, both instrumental and intrinsic?

**Explore these and other pressing issues during the innovative lecture series:
*Current Issues in International Cultural Policy***

Teachers College, Columbia University
New York, New York

MAY 24 – JUNE 4, 2010

Visit our website to learn more,
www.tc.edu/artsadmin/culturalpolicy



CONTINUING & PROFESSIONAL STUDIES

TEACHERS COLLEGE COLUMBIA UNIVERSITY

Imprint

ARTS MANAGEMENT NETWORK

Kulturmanagement Network Dirk Schütz & Dirk Heinze GbR

Postbox PF 1198 · D-99409 Weimar

Paul-Schneider-Str. 17 · D-99423 Weimar

Phone +49 (0) 3643.494.869

Fax +49 (0) 3643.801.765

office@artsmanagement.net

www.artsmanagement.net

Skype: kulturmanagement

Twitter: www.twitter.com/amnweimar

Editor-in-Chief: Dirk Heinze

Subscribers: 7.462