

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,

The recent developments in the economic and financial crisis have undoubtedly raised concern in the cultural sector. Back in the middle of April, 500 cultural experts and politicians gathered together in Berlin to discuss new possibilities in the cultural sector in light of the financial crisis. Our correspondent Zenaida des Aubris takes a look back for us to the IETM Meeting "Plan C".

And, while here in Europe the main question has been whether government funding for the arts should be pulled back, American cultural institutions have had it significantly more difficult. Private donors and patrons were forced to suddenly pull back with their grants, with funding down 5.7% in 2008 in comparison to 2007. However, despite this setback philanthropy has become increasingly popular and individual donors are trying harder to find ways to support individual causes financially. In the past decade, both churches and universities were ranked first in the amount of money they received from private donors. The greatest increase in support was by organizations offering direct support, either in the form of job opportunities or in micro-credits. Led by the Baby Boomers, there has been a fundamental shift in the image of donors, with the focus shifting away from growth-oriented investments over to income-generating investments in the humanitarian and ecological sector.

As the younger generations X and Y become more socially aware as well, one starts to wonder what cultural institutions can, in light of this shift, expect from donors. One thing does seem to be clear: the change is moving away from dissociated patrons and management over to business-oriented companies and individuals willing to support a cause. The task is more than merely 'representing' a cause but the ability of the individual donor to do something. New donors want to tackle issues hands-on and actively partake in problem solving. They also expect more 'inclusiveness' from cultural institutions in order to have more freedom and say about specific issues. At any rate, this connection also provides cultural institutions the possibility to strengthen their ties with local communities.

At both our portal and newsletter you can find numerous reports that will help you precede here with innovative means to improve your institution's



management and marketing. This includes the strategies in the music business, which was subject to radical changes in the past years. We present the European Union's Green Paper, which has the potential of awakening cultural and creative industries. Or you can read about the new possibilities created for museum marketing through the Foursquare networking application.

To keep updated with the latest news, don't forget to follow us via Twitter: www.twitter.com/amnweimar

And now, we wish you a rewarding reading experience!

Yours,

Dirk Heinze, Sonja Ostendorf-Rupp

Translation: Erik Dorset (www.artofrhetoric.net)

Arts Management Network - The global Resource

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The Evolution of Philanthropy in the Digital Age

What does the term “social entrepreneurship” actually mean? Broadly speaking, it describes situations in which business principles are used to further social good. Many artists and organizations working in the arts and culture sector have already made use of social entrepreneurship with great success. However, while they have been systemically integrated into the strategies of organizations working in issue areas such as international development, poverty reduction, and public health, their potential has not been fully realized in the arts and culture sector.

An article by Thomas Ogletree, Americans for the Arts, USA



Social entrepreneurship, or social enterprise, is a general term that applies to any individual or group that uses business principles to both further social good and generate profits. Social entrepreneurs – both individually and within the context of organizations – work to develop targeted solutions to specific, often localized, social problems. Many of the major advances in social entrepreneurship have been in the field of international development, where small-scale, highly targeted projects can have far-reaching impact for communities in developing countries.

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There is no singular way to describe social entrepreneurship activities and models. These approaches are still evolving methods that continue to undergo new developments and innovation. In many cases, they are as unique as the individuals employing them.

Case in Point: Echoing Green, one of the leading social entrepreneurship organizations, provides grants to emerging social entrepreneurs to launch new organizations working to develop “new solutions to society’s most difficult problems.” The organization identifies potential fellows and provides resources and technical assistance, and has granted over \$28 million to 471 social entrepreneurs. One such entrepreneur is Risë Wilson, founder of The Laundromat Project, which works to create personal and social transformation by using the space in local coin-op Laundromats in Bedford-Stuyvesant, Brooklyn to display art. The project seeks to use open space to engage those who may not be actively seek out an arts experience or be involved in social change initiatives to engage them through workshops and other forms of social and cultural engagement.

A number of variations on the classic social entrepreneurship model have blended traditional giving models with innovations from social entrepreneurship. Some of the most recognizable approaches include venture philanthropy, microlending, giving circles, and new online giving strategies.¶

SIDE STEPS

www.artsusa.org

Legacies of prejudice

Racism, co-production and radical trust in the museum

Museums have been complicit in the construction of physical and cultural hierarchies that underpinned racist thought from the Enlightenment until well into the twentieth century, in marked contrast to the inclusionary role that many now seek to fulfil. In *Revealing Histories: Myths about Race* (2007-2009) at the Manchester Museum, UK, a team from within and beyond the museum tried to address this uncomfortable history. They faced challenges and raised many questions: how to present such material honestly but sensitively? Could other voices be included without jeopardising the credibility of the museum? How can post-colonial arguments be made with a collection based on the spoils of empire? And, finally, how are museums to escape the legacies of prejudice?

An article by Bernadette T. Lyncha and Samuel J.M.M. Alberti, Manchester
Published in co-operation with *Museum Management & Curatorship*

Although well intentioned, the actions of museum staff in realising the project - the authors included - exhibited unanticipated vestiges of institutional racism. Drawing on race and international development studies, this paper concludes that a more radical trust may be called for if UK museums are genuinely to collaborate with other groups on projects like this; to become spaces for democratic exchange, and to face up to their legacies of prejudice.

Uncomfortable issues have been the subject of museum displays in recent years. High-profile exhibitions and entire institutions have explored prejudice, colonialism and even genocide. These have generated a growing body of literature on exhibitions tackling difficult subject matter (Bonnell and Simon 2007; Logan and Reeves 2008; Macdonald 2008; Mazda 2004; Sandell 2006; Teslow 2007). Such writing draws attention to the value of analysing process, as well as product, in these contexts. These processes invariably involve not only museum staff but also others outside the museum, for rarely is it appropriate for professionals to tackle such issues without considerable engagement with the communities affected by the iniquities in question. There are now some eloquent reflections on the mechanics of collaboration, especially with indigenous communities in the Anglophone former settler societies (Kahn 2000; Krmpotich and Anderson 2005; Peers and Brown 2003).

But these encounters still resonate with the museum's role in essentialising difference. Western institutions continue to maintain borders and to privilege particular ways of knowing. Consciously or not, those who staff museums and galleries have been trained and socialised to think and know in those ways, and museums are not set apart from global economic injustice and the reality of racial conflict and prejudice. In Britain, this reality has its roots

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in empire. There is nothing 'post' about colonialism as a view of the world that persists. Encounters between museum professionals and external individuals, particularly those from Diaspora communities, still bear traces of coloniser meeting colonised. Fanon (1952) warned that we should not disregard the long-term pathologising effects of colonialism on the coloniser, and yet the museum adopts a benevolent position, while the community member becomes the beneficiary. Have we yet escaped this colonialist way of thinking and operating? Can we discern traces of institutionalised racism in even the most well meaning of organisations?

Download: <http://www.artsmanagement.net/downloads/Lynch-Alberti.pdf>

Special offer:

Museum Management and Curatorship provides up-to-date research, analysis and commentary on developments in museum practice. The journal encourages a continuous reassessment of collections management, administration, archives, communications, conservation, diversity, ethics, globalization, governance, interpretation, leadership, management, purpose/mission, public service, new technology and social responsibility.

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Crises, Creativity, Challenge, Collaboration

The IETM 2010 plenary meeting „Plan C“ in Berlin

With over 400 subscribing members from over 45 countries, it was not surprising to see over 700 delegates turn up in Berlin on April 15 – 18 for the IETM (International Network for Contemporary Performing Arts) plenary meeting.

A report by Zenaida des Aubris, correspondent, Berlin

Since its inception in 1981, IETM has become a meeting platform from across the full spectrum of contemporary performing arts, including theatre, dance, music-theatre and new interdisciplinary forms such as performance, installation, film and video. Judging by the turnout in Berlin, its members tend to be the younger, outside-mainstream representatives, movers and shakers of these disciplines.

The theme of the plenary session was “what is your Plan C”, where Plan A is continuing the status quo with plenty of funding, Plan B is continuing the status quo with less money and Plan C is making do with no money, or as IETM put it “Searching for Plan C - Celebrating and Cerebrating the Crisis” through self-organisation & collaboration, thinking out of the box, showing initiative and taking responsibility. Or, as became apparent throughout the meeting, dealing with the “c-word”: crisis, chance, creativity, challenge, cooperation, collaboration, commerce

Being a no-budget meeting and in order to squeeze the maximum creativity out of its participants, the organisers decided to use an Open Camp conference approach, which relies on self-organisation, with the participants themselves setting the agenda and leading the discussions. This conference system, based on the Open Space Technology, has proven to be an extremely dynamic way of discussing difficult questions and potentially turning talk into action in a very short space of time. Starting out with no agenda and with all participants sitting in a quasi circle, a facilitator explains the process of self-organizing the “Open Space”. Individuals are encouraged to step into the circle and voice their issues, bulletin board style. A break-out session for that issue is scheduled and the initiator is responsible for leading this group in the discussion and for having notes taken. These notes are then compiled into a summary document and distributed to the other participants. “Open Space” has been successfully used in thousands of conferences and meetings worldwide since its “discovery” by Harrison Owen in the mid-1980s in the United States. According to the book he wrote, “Open Space Technology, a user’s guide”, the system works best when four conditions are met:

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- a high level of complexity, such that no single person or small group fully understands or can solve the issue
- a high level of diversity, in terms of the skills and people required for a successful resolution
- real or potential conflict, which implies that people genuinely care about the issue
- a high level urgency, meaning the time for decisions and action was "yesterday"

Although it is self-organising, there are four basic principles, which, at the IETM meeting, were hand-written on large sheets in various languages and hung throughout the main conference hall:

- Whoever comes is the right people – if 2 or 200 doesn't matter as long as those who come are interested and willing to contribute.
- Whenever it starts is the right time
- Whatever happens is the only thing that could have ... accept it and move on.
- When it's over, it's over ... do the work as necessary and be done with it.

The only irrefutable "Law of Two Feet" is as follows: "If at any time during our time together you find yourself in any situation where you are neither learning nor contributing, use your two feet, go someplace else," as defined by Harrison Owen. This puts the responsibility squarely on the shoulders of the participants: don't waste time! More on OST: <http://www.openspaceworld.org>

The resulting reports on the more than 30 different breakout sessions are as varied as the topics and attendees themselves: from "How to make cultural-political issues SEXY for politicians and thus improve funding conditions?" to Climate change and international work and Artist mentoring programmes. I'd like to run one, any advice gratefully received.

The only real "lecture" was delivered by Prof. Niels Billou, an expert on social entrepreneurship. In his opinion, crisis is a coin with two sides, and as such, can be viewed negatively or positively. Our societies tend to associate crisis with negative connotations, but it can also mean the opportunity for change, development, creativity born out of the need for new solutions. Prof. Billou cited one of the outstanding examples for success of social entrepreneurship as the work done by Nobel Peace Prize winner Muhammad Yunus and the Grameen bank for microfinance and microcredits he set up in Bangladesh.

On the last day, the activist German stage director Christoph Schlingensiefel presented his project Remdoogo Opera Village in Burkina Faso. Arguably, it is his own very personal way of dealing with a (health) crisis and turning it

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into creative energy. With the collaboration of the Burkina Fasian architect and winner of the Aga Khan Prize for Architecture, Francis Kéré, Schlingensief is building a compound, about an hour's drive outside of the capital Ouagadougou, which will include a theater with about 500 seats, a school, library, workshops, but also a medical aid station and living quarters. The design is based on a traditional round African kraal. Schlingensief has already raised over 1 million Euros for his "social art project" as he calls it, thanks in large part to the support of the German Foreign Ministry, the Goethe-Institut and several prominent German show personalities, among others. Currently, the building phase is underway and 13 containers full of theater materials (donated by the German Ruhrtrienale Festival) are expected to arrive shortly.

In summary, this plenary meeting was an opportunity for the delegates to network, to find solidarity in sharing their problems with other members and hopefully to find their very own Plan C solution. ¶

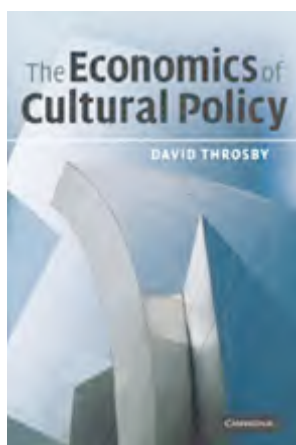
SIDE STEPS

www.ietm.org and www.plan-c-berlin.de

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



The Economics of Cultural Policy

Cultural policy is changing. Traditionally, cultural policies have been concerned with providing financial support for the arts, for cultural heritage and for institutions such as museums and galleries.

By David Throsby

In recent years, around the world, interest has grown in the creative industries as a source of innovation and economic dynamism. This book argues that an understanding of the nature of both the economic and the cultural value created by the cultural sector is essential to good policy-making. The book is the first comprehensive account of the application of economic theory and analysis to the broad field of cultural policy. It deals with general principles of policy-making in the cultural arena as seen from an economic point of view, and goes on to examine a range of specific cultural policy areas, including the arts, heritage, the cultural industries, urban development, tourism, education, trade, cultural diversity, economic development, intellectual property and cultural statistics.

Reviews

As is to be expected of this leading writer on the economics of the arts, this book is yet another valuable contribution. It covers areas not previously well trodden and covers a subject of vital importance for the flourishing of the arts. Well written, as pieces by Throsby always are, it will add to the enjoyment as well as knowledge and understanding of its readers.

William J. Baumol, Harold Price Professor of Entrepreneurship, New York University

David Throsby has again met the challenge of making cultural economics accessible to non-specialists while maintaining the interest of more specialised readers. His summaries of the various theories and their application to cultural policy could not be bettered and demonstrate his thorough understanding of both. I can recommend the book to everyone concerned with cultural economics and with cultural policy.

Ruth Towse, Professor of Economics of Creative Industries, Bournemouth University and Professor Emerita, Erasmus University Rotterdam

Paperback: 272 pages, Cambridge University Press; 1 edition (June 30, 2010), ISBN: 521687845 ¶

Details and Order:

artsmanagement.net/index.php?module=books&func=display&bkid=810



Creative Strategy

Reconnecting Business and Innovation

People tend to think of creativity and strategy as opposites. This book argues that they are far more similar than we might expect. More than this, actively aligning creative and strategic thinking in any enterprise can enable more effective innovation, entrepreneurship, leadership and organizing for the future.

By Chris Bilton and Stephen Cummings

By considering strategy as a creative process (and vice versa), the authors define 'creative strategy' as a mindset which switches between opposing processes and characteristics, and which drives every aspect of the business. Drawing experiences and cases from across this false divide: from the music industry, sports, fashion, Shakespearean theatre companies, creative and media organizations and the military, as well as what we might regard as more mundane providers of mainstream products and services, much can be learned from any of these arenas.

The book is structured around four aspects of strategy - innovation, entrepreneurship, leadership, organization - and four paradoxes of creative thinking - creating vs. discovering (innovation), diligence vs. dilettantism (entrepreneurship), seeing vs. doing (leadership), intensity vs. slack (organization).

Reviews

Creative Strategy is a talisman for those looking to take a new path
Matt Hardisty, Strategy Director, Mother Advertising

In today's world, new thinking – creativity – is required to tackle long-standing problems or address new opportunities. The trouble is few organizations understand how to foster and apply creativity, at least in any consistent manner. This book provides new insights into just how that can be done. It moves creativity from being just the occasional, and fortuitous, flash of inspiration, to being an embedded feature of the way the organization is run.

Sir George Cox, Author of the Cox Review of Creativity in Business for HM Govt., Past Chair of the Design Council

Paperback: 240 pages, Wiley-Blackwell (April 26, 2010), ISBN: 1405180196

Details and Order:

artsmanagement.net/index.php?module=books&func=display&bkid=809

Kufstein Summer School

Sustainable Sport and Culture Management – Learning from the Past

August 22-28, 2010, Palea Epidavros/Greece



The 1st Kufstein Summer School focuses on the significance of sport and cultural management as one combined subject-area in which, over recent years, new synergies and challenges have emerged. Throughout the countries of Europe, terms such as ‘identity’, ‘integration’ and ‘cultural representation’ are being discussed extensively, thus revealing the increasing importance of sport and culture as integral parts of social encounters and intercultural exchanges. The Summer School reveals the historic lines of connection between the two, stemming from ancient times and continuing into the 21st century, which raise questions of the relationships between identity, the human body, and social representation. This also includes the impacts and challenges which make up sport and culture management. Organisational aspects as well as the historical, economic, and political issues that influence the staging of the various events will be discussed. From the Olympic Games in Athens in the year 2004 up to the new staging of plays at ancient venues it appears that the same fundamental questions recur and reveal themselves in varying forms to the public-consciousness. Appertaining to that, is the examination of the unknown as well as the shared experience of companionship and tolerance experienced at sports and cultural events. In addition to a rich

Education

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excursion and panel program the 1st Kufstein Summer School offers a starting point for the formulation of a new, modern perspective on the management of sport and culture – ‘Learning from the Past’ with a view to gaining greater competence for the future.

Short facts

- Program coordination: Prof. (FH) Dr. Sebastian Kaiser, Prof. (FH) Dr. Robert Kaspar & Prof. (FH) Dr. Gernot Wolfram.
- Language: English
- Target group: Graduate students from sport and leisure management, cultural studies, cultural management, social sciences as well as managerial economics. Students from other fields of study are also welcome.
- Costs: Euro 390, incl. lectures and program costs, hotel (shared rooms), breakfast, dinner (4x), travel costs during seminar, entrance fees.
- Arrival: Own arrangement.

DOWNLOADS

Program:

<http://www.artsmanagement.net/downloads/kufstein-announcement.pdf>

Application Form:

<http://www.artsmanagement.net/downloads/kufstein-application.pdf>

Arts as Cultural Diplomacy

A Forum for Young Leaders

The Weeklong Seminar "Arts as Cultural Diplomacy: A Forum for Young Leaders" will be held in Berlin from 11th – 18th July.

Arts have a unique role in cultural diplomacy. Whether visual arts, literature, film, music, dance or theatre they have the power to transcend political borders and cultural barriers. The arts can appeal to universal feelings, thoughts and ideas that everyone can understand, but also can be specific to certain times, places and political climates. For the first time ever, the Institute for Cultural Diplomacy in cooperation with the European Cultural Parliament, has developed a program to explore the unique place of arts in cultural diplomacy.

In particular, the seminar will focus on the following areas:

- The role of culture in the process of European integration: opportunities and challenges
- Engaging with diversity: artistic responses to multiculturalism and integration
- European identity, active citizenship and access to arts & culture
- The differences between cultural diplomacy and propaganda
- Berlin – an exploration of the political and cultural capital with its turbulent history
- How social, legal and financial conditions affect artistic activity
- Leadership initiatives: How to develop your own initiatives

Details: www.culturaldiplomacy.org

Imprint

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