

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,

As an educational major, it has been possible to study cultural management for nearly the past 50 years. Just looking at our education guide online, you will quickly get an overview of just how many degree programs there are currently in this area worldwide. This in turn has contributed to the fact that many students go abroad now to study, thereby making cultural industries increasingly international. It also leads us to ask the following questions: what are the different programs available and which subjects are important for students? Moreover, which fields of research are being developed in result of these teachings and in what ways has cultural management profited from such degree programs? These are just some of the questions we would like to investigate in this issue.

We also held an interview with Brett Egan, the director of the *DeVos Institute of Arts Management* at the *Kennedy Center* in Washington, D.C. His institute, which was established in 2001, received a grant of \$22.5 million to help support their training of fellows and students studying arts management. In our interview, Brett Egan discusses the story behind this astonishing grant, as well as how the recent economic crisis has influenced education.

Moreover, a North American perspective can be found in a report by Michael Wilkerson, Sherri Helwig, and Ximena Varela, whose schools in Washington and Toronto are members of the *Association of Arts Administration Education (AAAEE)*.

Once again, this issue of the bi-monthly *Arts Management Newsletter* focuses on one specific subject, addressing specific and important developments of our fascinating branch. We hope that these specific themes assist you in your studies and work. Not only would we greatly welcome your feedback about specific contributions, we would also like to offer you the chance to use the *Arts Management Network* as a means to publish your own articles. There is hardly any other platform that is so international and wide reaching as ours.

In our upcoming issue, which will be published in October, we will be investigating human resource management in the cultural sector. We will be holding the first meeting in Germany about this subject in Weimar at the end of November. At this meeting we would like to highlight the current staff requirements in the cultural sector, introduce the newest tools for staff recruiting and staff marketing, find out about the latest trends in staff devel-



opment in context of cultural changes, and, last but not least, discover the newest strategies and leadership concepts for cultural organizations.

Again, we welcome your feedback and hope that you find this current issue of our newsletter both informative and enjoyable.

Yours,

Dirk Heinze

Translation: Erik Dorset (www.artofrhetoric.net)

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Training - an investment in the future of a healthy arts infrastructure

An interview with Brett Egan, Director, DeVos Institute of Arts Management, John F. Kennedy Center for the Performing Arts, Washington D.C.



Dirk Heinze: The Kennedy Center has just received a \$22.5 million commitment from the Dick and Betsy DeVos Family Foundation for the newly named *DeVos Institute of Arts Management*. Please tell our readers the story behind this pledge. Why was this commitment made particularly in the field of arts management?

Brett Egan: First, I should clarify the commitment. The first \$2.5 million will support the Institute's operating funds over the next 5 years. The remaining \$20 million will constitute an endowment to indefinitely provide the Institute with annual support.

Betsy DeVos recently stepped down from the Board of Trustees at the *Kennedy Center*, after having served for many years. Part of the conversation surrounding her voluntary departure was the exploration of a mutual interest for their Foundation to fund the Institute in a meaningful way. Several conversations between Betsy and Dick DeVos and *Kennedy Center* President Michael Kaiser established their interest in training arts managers across the U.S., based

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on the idea that there are simply not enough professional development training opportunities for arts managers outside of universities and major cities in this country. And even in those places, available training is still fractional in respect to the amount of arts activity taking place—not only for arts managers, but for board members as well.

We and the *DeVos Foundation* are convinced that, especially in a moment of financial crisis, arts managers and board members need to be part of a community that shares best practices to help preserve their organizations.

As a culture, we spend a tremendous amount of money and resource educating and training artists, and comparatively little, not only in the U.S. but worldwide, to train the managers that keep our artists employed, that run our organizations and keep them healthy. I think that the *DeVos Foundation*, like the Kennedy Center, views arts management training as an equally important investment in the future of a healthy arts infrastructure.

We are starting programs, for instance, in Detroit, MI; in Miami, FL; and in Upper Manhattan, NY. These are places where the national economy in the U.S. has taken a particularly hard hit.

We have observed that in moments of financial crisis, arts managers and their boards get scared, understandably, and in turn, start to scale back on programming and marketing. Our message is, of course, that temporary cuts may be necessary, but cuts alone will not get us to a place of turnaround, and that the most important weapon in our turnaround will be to continue to offer ambitious, exciting programming and to market that programming aggressively.

If we begin to cut our programming, and the marketing that supports that programming, we will have fewer ways to excite our audience. Our audience will have less reason to buy tickets and make contributions. And this will lead to increasingly fewer resources to create and market exciting programming the next year. In this way, we try to warn against “saving yourself to death”. That is our message at this moment. And the *DeVos Foundation* commitment has allowed us to take that message to a different scale.

DH: What implications have the problems cultural organizations in the U.S. are facing after the financial crisis had on the various training programs you offer? How exactly is it possible to make your students and fellows fit to become cultural leaders, to design better programs?

BE: We run different types of programs for arts managers at different career stages. This includes everything from internships and fellowships at the *Kennedy Center*, to group Capacity Building seminars in multiple regions, to tailored mentorships for more senior arts leaders. What I can say for our Capacity Building programs, which deal with five core curricular subjects—fundraising, marketing, strategic planning, artistic planning, and

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board development—is that we are not in the leadership training business. We do not offer, per se, training in leadership skills. What we do is try to strengthen arts organizations' ability to plan. We are trying to inculcate a culture of planning. And we are trying to provide a safe space for that process to take place in a community of like-minded people.

Our work operates on two tracks. First, we examine a macro strategy, or what we might call a global strategic view: We look at the life cycle of an organization and how the major pieces of a strategy fit together. Why exciting programming is required and how it is achieved, why aggressive marketing is required and how it is achieved, how this combination builds family around an organization, a family whose support—both in contributions and attendance—in turn allows the organization to produce more programming of greater scale and scope, and so on. We focus on this cycle as a long-term strategic approach to organizational health.

On the second track we try to provide targeted, practical, and technical assistance in key areas. In marketing, for instance, we look at the strategic use of very specific new technologies in social media. We also examine technologies that try to gauge the effectiveness of subscription programs and facilitate decisions on whether or not to continue investing in renewals or acquisitions. We look at how to market not only our programs, but our institution as a whole. In fundraising we might look at, for instance, how many organizations at an earlier career stages have not yet built regular, institutionalized methods to raise money, such as creating memberships. We look with them at how to evaluate this issue, asking questions such as: do we have the capacity to do so now, how do we start, and so on.

DH: You mentioned one of the curricular subjects of the training you provide is artistic planning. Would you describe which experiences you provide?

BE: I should clarify that this is not a discussion of artistic planning specifically dedicated to the process of artistic directors. Our focus is not what the programming should be, but what we should be thinking about while we are planning our programming and on what time frame we should be thinking. We know the dangers of failing to plan artistic programming far enough in advance. We have seen that organizations which plan their seasons only six months in advance or even, in some cases, only one month in advance, suffer in their ability to attract artists and audiences. Of course, this varies widely by culture throughout the world. But, most importantly, the ability to fundraise is compromised, and even in places where there is a very high level of governmental subsidy, we all know that the ability to fundraise or form strategic producing alliances can enable artistic directors to produce work of greater scope and ambition. Our basic message here is that we want arts organizations to be planning programming well in advance—three or four years in advance if they can. In some areas like opera or orchestra, this is absolutely essential, of course, to attract A-level talent. But even for smaller organizati-

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ons like dance ensembles, chamber orchestras or regional theatres, our argument is that we need and want our artistic directors thinking four or five years in advance, so that executives or board members have time to produce, to fundraise, to market, to build an audience, to educate. This is really the focus of our work on the artistic side.

Because our programs stem from our experience at the *Kennedy Center*, the teaching starts from a presenting or producing standpoint. But these strategies are not dissimilar from those evolving from a curatorial standpoint, such as that which we might encounter in a museum or a historical society or even a library. We always want the art—no matter whether it's on stage, in an exhibition hall, in a garden, or on the street—to be the driver for the conversation. But the focus of the Capacity Building seminars is almost exclusively on how to better the conditions in which the executive and board members can produce, in collaboration with the artistic director, work of increasingly larger scale and scope, work which is in line with, and that celebrates, the artistic mission of the organization.

DH: As you know, an arts manager can build a career in the private, public or nonprofit sector, as well as in so many cultural areas. How do you recognize the specific demands and career pathways for these sectors during the education?

BE: That is a very good question. We focus on not-for-profit organizations, on helping them raise money for what they need to do. While the curriculum, as I said in response to your last question, has been built from the viewpoint of a producing organization like the *Kennedy Center*—an organization that produces and presents dance, music, theatre, etc.,--we do interact with advocacy organizations, service organizations, historical societies, even gardens – organizations that fall outside of the traditional “presenting” model. We do feel that the curriculum is relevant to the needs of these types of organizations. Regardless of the artistic product, they all have to raise money utilizing similar means. They all have to lobby the community on behalf of their organization. They all have to build excitement and enthusiasm for their offerings. And many of the technologies used by presenting organizations can be useful for non-presenting organizations. Especially when we understand that in order to incite people to give to our organizations—whether an opera or a service organization—we must first program content that is surprising and exciting, market that programming aggressively, and continue to build a family of supporters to surround that work.

For instance, at first pass, service organizations that represent communities and produce research don't have much to offer potential donors. In fact, they are forced to compete for funding with arts organizations who are their own clients. So for such an organization the question is: How do we compete when we don't have concerts, stars or fancy parties to bring people to? We want non-producing organizations to adopt those strategies, to begin thin-

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king like a dance or theatre company: What is it that we have, what we can use to excite our donor base? We work, for example, with arts schools that typically don't have such artistic output. But we are still asking the same basic questions: how can we create a family of funders, of ticket buyers, of clients, that surround our organization and that, through their financial support, enable us to produce better research, better advocacy, and better education?

In this way we look at the same basic mechanisms for non-producing or non-presenting organizations that we are looking at for traditional presenting organizations. This is not meant to be a perfect analogy, but there is enough cross-over that a zoo, a botanical garden, a museum, or even a public institution that has to raise money can take something away from the program. ¶

BRETT EGAN

In December 2009, Egan joined the *John F. Kennedy Center for the Performing Arts* as Director of the *DeVos Institute of Arts Management*. In this capacity, Egan directs the Center's programs in arts management training and consulting, comprising of capacity building programs in eleven American cities and similar initiatives in several countries worldwide. Additional programs under Egan's direction are the *Arts in Crisis Initiative*-which has served more than 800 organizations in the United States; International Fellowships, with 42 participants from 28 countries; an international cultural exchange program administered on behalf of the *Department of State*; the Kennedy Center Fellowship, a nine-month program for mid-career arts executives; various independent consultancies; and three websites, including *ArtsManager.org*, an online service for arts managers and their boards. From 2006 to 2009, Egan served as Executive Director of the New York-based modern dance company, *Shen Wei Dance Arts*, a Kennedy Center resident company and principal contributor to the 2008 Olympic Opening Ceremonies in Beijing.

SIDE STEPS

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

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Widening perspectives

An overview of arts management study in the United States and Canada

Although the practice of arts management is, arguably, as old as the arts themselves, arts management as an academic discipline is a far more recent phenomenon. The first wave of arts management programs in North America launched in the late 1960s and early 1970s, with a second wave of explosive growth in the 1990s and 2000s. Because the academic field began as a response to the needs of practice (a reconfigured economic, social and political climate that required greater professionalization on the part of arts managers), and because the practice of arts management is so varied and broad, there has not been a clear consensus on what, precisely, an arts management program should look like.

An exclusive report by Sherri Helwig, Ximena Varela and Michael Wilkerson

In the United States and Canada, the discipline of arts management has grown in much the same fashion, as have virtually all newer academic disciplines. Just as schools of business grew out of departments of economics, and schools of journalism arose from departments of English and communications, so has arts management spun itself off from more traditional fields.

The unusual aspect of arts management, however, is that it has so many different academic influences, whose salience varies by institution. Arts management is, in many ways, the perfect embodiment of what many universities and academic theorists see as an era of multi- and inter-disciplinarity. Yet, unlike informatics, which grew directly, quickly and deliberately from computer science programs, arts management inherits at least some of the traditions of business, public policy, the arts and humanities, and international studies.

At some American and Canadian universities (such as the *University of Wisconsin-Madison* and *HEC-Montreal*, among many others) arts management programs reside in, or were created by, schools of business management; some of these (such as York University) offer combined degrees with arts schools. At other institutions, such as *Ohio State*, *Indiana University* and *Carnegie Mellon*, arts management, with its strong emphases on cultural policy and nonprofit organizational leadership, resides in public policy schools. The third major locus for arts management programs is, quite naturally, the arts. While an increasing number of arts programs themselves (theatre, music, creative writing, visual art and dance) include courses, minors, or even joint majors in management, still other arts and humanities-based schools house freestanding graduate and undergraduate degrees in arts management; examples of this include *American* and *Drexel Universities* and the *University of Toronto-Scarborough*. Still other programs have traveled between different parent

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schools (Indiana University's has been housed in business, public affairs, music, and an interdisciplinary graduate school during its 35 year history).

The field, in part because of its diverse origins, remains more diffuse and in some ways less developed than other more tightly parented "new" disciplines. Some universities, such as *American*, Wisconsin, Indiana, *New York University*, and others, attended a summit convened by the *National Endowment for the Arts* in the early 1970s to develop the first American arts management programs. Subsequent waves of growth have vastly expanded the field, with the most recent growth taking place primarily at the undergraduate level. In Canada, after programs had already been developed and others were in the planning stages, the *Canada Council* funded a meeting of representatives of educational institutions, public funding bodies and arts organizations at the *Banff Centre* in 1983. Discussions resulted in the articulation of needs and priorities of each of the parties and the understanding and appreciation of the role of arts management-specific education in a sector that was becoming increasingly sophisticated and complex. A second wave of growth in the 1990s occurred at the graduate level, adding the study of for-profit arts and entertainment industry to the original mix. In the 2000s, a boom in undergraduate programs has taken place. While veterans of the field think of it as a Master's-level discipline, almost half of the program directors answering the *AAAE-Wilkerson study* in 2010 indicated the presence of a Bachelors program, in many cases with no attached graduate program or courses.

At several conferences of the *AAAE (Association of Arts Administration Educators)* and at recent iterations of the *Cultural Management Symposium* in Helsinki, arts management professors have struggled with the question of what constitutes a proper curriculum in arts management. Although Varela and Eidner have identified a core curriculum common to graduate programs, consisting of five critical competencies (policy, marketing, fund development, overview and writing/communications), there is tremendous variation in the composition of the curriculum of the remaining core and electives. Over the past decade, the *AAAE* has been active in developing standards for both the graduate and undergraduate curricula - standards that attempt to recognize the tremendous diversity in program design and objectives. The standards are used, as was intended, by faculty members and administrators for program and curriculum planning and program evaluation purposes; a happy but accidental outcome of the development of the standards (including the undergraduate standards which have not yet been finalized), is the degree to which the insightful conversations leading to their development continue to inform policy and objectives at the *AAAE* and conversations in the classroom.

New initiatives by the *AAAE* coming out of these conversations involve a careful but critical look toward the future: a draft statement is in progress that would define the ideal qualities and credentials of a faculty member and the ideal work output of a tenure candidate. As well, the standards conversations

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about marketing, for example – listed under “Income Generation” in the graduate standards – has helped those faculty members involved in the conversation develop a deeper, more sophisticated understanding of the ways in which arts marketing is about so much more than just income generation.

Another important dilemma has to do with the consideration of what constitutes tenurable work by a faculty member. A 2010 study by Wilkerson of 47 arts management program directors, found that tenure standards were perceived as largely difficult to understand, and recorded that about half of arts management tenure track appointees eventually fail to achieve tenure, with up to a third of such appointees going all the way through the rigorous six-year tenure preparation and application process without success.

The study did not ask why the failure rate for tenure track professors might be so high, though vastly differing perceptions by program directors of what criteria constitute tenurable performance might contain a hint of the answer. In a field that is defined by service, not one of the 47 directors listed service as the most promising path toward tenure. About half listed a combination of research and teaching, though half of those evaluating teaching as the key criterion stated that the sole or primary way of rating excellent teaching rested on student evaluation forms. The substantial number that listed research as either the sole or a significant tenure criterion varied widely as to what “counts” – publication in refereed journals, books, talks at conferences, blogs, consultancies, and other forms of knowledge creation and dissemination were all considered critical by some respondents. About half the faculty also noted that criteria for tenure at their institutions seemed, to a significant degree, unclear.

Further, there seems to be no agreed-upon terminal degree for arts management faculty. To most institutions, individual qualifications (usually a graduate degree in business or the arts plus significant professional experience in nonprofit arts management) signify sufficient preparation for faculty status. Because Ph.D. programs in the field are few, it is not possible, even if desirable, to staff programs entirely with doctoral faculty. The *Association of Arts Administration Educators* produces a document supporting the Master's Degree in arts management as the terminal degree in the field upon request by tenure committees, and has done so for a number of years. Still, university search committees cast a wide net and often seek a Ph.D. or a degree (such as an MFA) in the arts. Like most new disciplines, such as journalism, there will be a period during which arts management faculty will hold a wide variety of degrees. The question is what will become the eventual standard.

The future remains somewhat mysterious. If arts management is a primarily skills-based discipline, then one-day and short-form workshops in specific areas such as grant writing and financial management might well overtake the demand for arts management degrees (although we continue to see significant increases in the number of arts organizations listing “a degree” or “an

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advanced degree” in arts management or arts administration as a required or ideal qualification in related employment postings) If universities and accreditation bodies, primarily driven by PhDs and those who may not understand less traditional disciplines, are left to define the standards and work of faculty for us, it is likely that book publication and a doctorate will become the ticket for admission to the profession. One can look at journalism as a cautionary tale in this regard. Accreditation standards have influenced schools toward adopting the PhD. as the standard for faculty, and have rendered many curricula highly theoretical and historical, forcing the core courses in how to be a reporter or editor to be taught by part-time and adjunct faculty.

Perhaps the key difference between a truly multidisciplinary field like arts management and “single-parent” fields such as business, informatics and journalism, is that arts management is not pushing against, or measuring itself according to, a standard set by a single discipline. To have too many standards is to have, perhaps, too much academic diversity, and not enough focus. On the other hand, the opportunities for growth and experimentation in multiple directions are greater.

The questions before arts management programs in Canada and the United States, nearly forty years after inception, remain: who are we? What is our ideal work? What kind of research and teaching do we need to produce to gain respect in the academy? And how can we best serve and complement a rapidly evolving professional field that, like journalism, at times does not fully appreciate or understand the work that we need to do and the kind and the depth of knowledge that our graduates have?

These are enduring questions that will never have fixed or even single answers. Still, the growing recognition by faculty of the need to remove the adjective “emerging” from the usual characterization of the discipline of arts management implies that much is happening to develop a more coherent, vibrant and established field of study and scholarship. One possible bridge to the practitioners’ field would be the addition of one or more journals that could be read productively by both academics and professionals alike. At the present time, the field has only two North American journals with “Arts Management” in the title. Much of the best research is published by institutes, foundations and trade journals, while some of the most insightful work on the field is found in proceedings of events (such as the Helsinki Cultural Management symposia) which are not widely distributed to the arts management world at large. The time seems ripe for an arts management version of the *Harvard Business Review* or the *Chronicle of Philanthropy*. A number of arts management faculty in the United States and Canada, are, indeed, exploring such an option, and it seems likely that their efforts will be diffused more widely in the near future.

Thus, the field of arts management is entering a new phase in which self-reflection, not just about its curricula but about its very purpose and the quali-

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fications of those who would populate it, seem of paramount importance. A lively dialogue has begun, and is surely going to spread and intensify.

SIDE STEPS

www.artsadministration.org

www.caaae.ca

CONTRIBUTORS NOTES

Sherri Helwig is currently on a one-year sabbatical from her position as Program Supervisor of the Specialist Arts Management programs at the *University of Toronto Scarborough* in Canada (where she teaches practice- and policy-related courses). She is President of the *Canadian Association of Arts Administration Educators (CAAAE)* and on the board of the international *Association of Arts Administration Educators (AAAE)*, and continues her work as an arts consultant for provincial and national arts organizations and funders.

Ximena Varela is Associate Professor of Arts Management at *The American University* in Washington, DC, where she teaches cultural policy, urban development, audience development and research methods courses. She is the former Research Director of *Drexel University's* Graduate Arts Administration Program, and a former board member of the *Philadelphia Cultural Fund* and of the *Association of Arts Administration Educators (AAAE)*. Currently she serves on the board of the *Latin American Institute of Museums (ILAM)*. Her research on cultural policy and arts management has been presented and published in North America, South America, and Europe.

Michael Wilkerson teaches for *The American University* program in arts management, specializing in cultural policy, financial management, and artistic marketing. He worked previously as a university administrator, professor, and as executive director and board member for several arts organizations, including artists' residency programs and theatres. He currently serves on the boards of *AAAE* and a grass roots dance center in Mt. Rainier, MD.

Arts as Cultural Diplomacy

A Forum for Young Leaders

Between 11 and 16 July the Institute for Cultural Diplomacy (ICD) in cooperation with the European Cultural Parliament gathered more than 30 participants at its European headquarters in central Berlin.

A report by Ulla-Alexandra Mattl, correspondent, London

Some participants had come from as far as Mexico, the US, Canada and Swaziland to meet with like-minded graduates and post graduates as well as young professionals in order to learn more about cultural diplomacy by following a week-long intensive programme while experiencing the summer heat in buzzing Berlin. Berlin, having become an international melting pot with an outstanding cultural offer and a compelling history and a place which is sought after by many as a conference and meetings location, did certainly further underline the case for the arts and cultural diplomacy.



Considering the diverse background of the participants and the exchanges which took place during the week, the programme had already delivered a big part of what the ICD stands for and wants to promote: cultural exchange.

The ICD was founded in 1999 by Mark Donfried and is an international not-for-profit NGO aiming to promote global peace and stability through strengthening and supporting intercultural relations at all levels. This mainly takes

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place through a range of different programmes that bring together people with different cultural, academic and professional backgrounds from all over the world.

The ICD runs a wide range of programmes under the categories Academy, Young Leaders' Forums, Individual Conferences/Projects and the Global Community. While some bi-lateral programmes such as Germany meets Turkey or Canada meets Germany are more established, the Forum on Arts as Cultural Diplomacy took place for the very first time. Managing Director Sophie Röhrig tells me that the majority of participants usually comes from a political background while this was the first time that a large part of participants was made up of arts and cultural managers, also including some artists. I was rather surprised to hear this, considering that the ICD actually stands for cultural exchange, of which artistic expression forms an important part. Cultural exchange is the only way forward for cultural diplomacy in a globalised world in which no one holds absolute control anymore and where the old terms of hard power and soft power seem increasingly outdated and we have come to realise that not only diplomats but everyone has to help to master today's global challenges. It seems that the ICD, in its programmes, has so far actually seen culture more as a tool for broader political agendas in order to promote peace and stability and cultural expression plays a very small role when looking at some of the upcoming programmes. As it happens, I tend to - along with many others - get suspicious when a group of politicians and aspiring politicians, policy makers and diplomats gather to discuss the role of culture and cultural diplomacy in maintaining good international relations without mingling with those who actually work in the arts and culture. The fact that for the first time an ICD event was aimed at a different target group certainly feels very comforting. The forum was well attended and although no concrete plans have been made, another similar event is likely to take place in the future. Instead of separating politicians and arts managers/artists it would indeed make sense to make them meet in order to experience a real exchange of perspectives and a much needed rapprochement between those working within the arts/culture and those with a politics/policy background.

It has to be said, however, that even though the participants did most likely not include any aspiring politicians or diplomats this time, the programme offered a varied journey all across the field of cultural diplomacy, including trips to cultural institutions such as the *Radialsystem* or the *Kulturfabrik Moabit* as much as a tour through the Bundestag while paying particular attention to the vast international art collection and architectural highlights of the building. The programme further included a visit to the Danish embassy and a presentation by Matthias Peschke, Head of the European Commission's Berlin Representation, by Werner Wnendt, Director of the Department for Culture and Communication at the German Foreign Office and a range of presentations by artists and cultural actors in Germany.

Conferences

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To discover more about cultural cooperation in Europe and European programmes was probably particularly interesting for participants from outside Europe, who were able to gain insight into a wide range of initiatives including the European Cultural Capital Programme, presented by Prof. Hanns-Dietrich Schmidt, the International Relations Commissioner for the current cultural capital - or region - *Ruhr 2010*.

The programme also allowed for participants, many of whom had recently completed research projects, to present their own ideas and projects and discuss them with the rest of the group. As ever, when like-minded people meet, the discussions and networking alongside the official programme are just as important and will for sure result in future projects and professional connections, especially with a programme that runs over an entire week and where there is plenty of time for exchange.

A hidden agenda of the Forum in Berlin was the possible formation of a *Young European Cultural Parliament*. Amb. Karl Erik Normann, who heads the *European Cultural Parliament (ECP)* presented the idea, which was then further discussed during a workshop that same week. The idea is likely to be taken forward by some participants during the next meeting of the ECP in Athens in September.

Currently, the ICD is welcoming applications for the following upcoming programmes:

- Cultural Bridges in Germany: A Forum for Young Leaders Berlin, 16 - 21 August, 2010
- USA Meets Europe: A Forum for Young Leaders Berlin, 22 - 27 August, 2010
- The ICD Academy for Cultural Diplomacy Berlin, 07 - 12 September 2010
- Europe Meet Latin America: A Forum for Young Leaders Berlin, 12 - 17 September, 2010

For those who wish to do an internship at the ICD, the institute accepts interns upon application. Interns play an essential role in the running of the programmes and come from all over the world. ¶

SIDE STEPS

www.culturaldiplomacy.org

Know-how & Information through the Web

Interview with Dirk Heinze, Arts Management Network, Weimar

An article by Lidia Varbanova, Lab for Culture

Lab for Culture: *Arts Management Network* provides important information and plenty of resources for professionals in the arts and the creative sectors for more than 8 years now. On your opinion, what are the most demanding topics nowadays for cultural managers worldwide? What kind of news, publications and information resources are they most interested in?

Dirk Heinze: I think, the interests of cultural managers depend mainly on the challenges, which they face in their countries. For some it is important to acquire more skills and information in project funding, for others leadership and human resource management is the key topic. In general we still feel a big fascination by our users in the development of the creative industries. Many young people like to work in the cultural and creative sector, whether in the public, or the non-profit, or the private sector. It is chic to be a cultural entrepreneur. The problem for most of them: how to get along as a freelancer or as a 1-person-company. There is a big need in self-marketing-strategies, funding opportunities, or solutions to attract new business. It is a challenge for our platform to attract these target groups with knowhow on these subject matters.

LfC: What are the recent studies and research work in the field of arts management which you find most valuable and why?

DH: I remember, for example, the 2009 *Ticketing Software Satisfaction Survey* in the United States and Canada: it is clear how big the potential for cultural intuitions is when they use technologies. It has less to do with reducing costs or to get as effective as possible, but to improve the service of the visitors. In fact, many arts organizations do not use any technology, and do not know anything about their audience.

Another research was about the neighbourhood Impacts of the *European Capital of Culture Liverpool* since 2008. I'm confident that a few European cities of culture did not meet their expectations because they neither made a cultural development plan before, nor an evaluation process after the year of the event. Glasgow or Krakow have undertaken an impressive development since the initial starting point of a *European City of Culture* because of a strategic planning and, not to forget, a wide communication process to involve all people.

LfC: On your website you say that you provide "the world's largest directory of arts management courses". You certainly follow up the trends in arts mana-

Interview

... Interview with Dirk Heinze, Arts Management Network

gement education and training worldwide. Could you share with us what on your view are the gaps in this field? What do we still lack in our arts management programmes and courses to be able to train “the managers of the future”?

DH: Indeed, there are a high number of courses and training opportunities in the field of arts management (for example, only in Germany they are about 60). As a result, the cultural sector has got thousands of professionals, better trained in marketing, financing, or organisation of the arts. But on my view, the most important thing to become a good arts manager is the empathy for the arts! That’s why we say: any course should mediate passion, for example, with artistic projects or visits. Another challenge is the right balance between theory and practise in any training. In our current newsletter issue we took education & training as the special topic. Brett Egan, director of the *DeVos Institute of Arts Management* at the *Kennedy Center* in Washington, told us how training for artistic directors can work successfully. Their basic message is that the arts organizations learn to program well in advance, so the executives or board members have time to produce, to fundraise, to market, to build an audience, to educate.

Another benchmark is the *Utrecht School of the Arts*. The arts management faculty there build up a program, which ensures, that any internship is directly linked with the curriculum. Students have the chance to expand their skills, because there is assistance by both the arts organisations as mentors and the faculty. Not many arts management courses have these direct links with the market they educate for.

LfC: There are so many bulletins and newsletters which cultural professionals receive in their e-mail boxes nowadays! The flow of information certainly requires filtering and prioritising. What is the uniqueness of the Arts Management monthly newsletter ? What is your personal motivation to edit and distribute it?

DH: With our bi-monthly newsletter, we want to provide a global perspective of arts management. This is what our readers appreciate. There is no chance to cover all developments in any region of the world. But we currently undertake a strategic process to find out what kind of role this international network could play in the future. The main business of our company happens in Germany, Austria, and Switzerland – with services like: online job market, conferences, advertising campaigns, or consultancy in the creative industries.

LfC: New technologies change drastically the way we create, cooperate and share ideas, projects and research work in the cultural sector. How on your opinion the digitalisation of content and the wider online participation by users change our responsibilities as researchers, producers and information providers?

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DH: With the social web, the participation of the user is higher than never before, and customers can act as producers, too. We interpret this development positive. As an information provider, we can learn more from the interests and needs of our users - through comments, discussions threads or surveys. With tools like *Twitter*, we are better connected to the information gateways. We have followers, but we also follow - this is a new rhythm of our knowledge management. Sometimes I am astonished about the speed of this technological change! However, not all social web tools are helpful or necessary. Currently I wonder how *Facebook* can be useful for the business side of life at all, or whether Facebook destroys the privacy of people.

LfC: LabforCulture moderates the *Young Cultural Policy Research Forum* online. Considering your own experience, what would be your main advice to the young researchers who plan to pursue a career in the field of cultural policy and management?

DH: I hope they will discover the broad range of topics in the research field and they could contribute to the practice of cultural institutions and projects with their research work. I am sure that they will discover new pathways: for example to set up cultural strategies for the demographic change. Arts Education becomes more and more important subjects, especially in some regions here in Germany. We have theatres and museums, but not enough visitors. How they can develop strategies to be attractive and inviting for visitors, and how they can raise more money and support to become more independent from the public subsidies. These are questions for the whole society, but especially arts managers and cultural policy researchers can certainly help with their expertise to ask the right questions, and find alternatives, as well as strategic answers. ¶

SIDE STEPS

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Imprint

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