

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

Table of Content

DEVELOPMENTS

- Human Resource Management in the Arts (William J. Byrnes)
Page 3

INTERVIEW

- with Lisa Watts,
Arts Hub Australia
Page 9

PORTRAITS

- The Cultural Human Resource Council in Canada (Susan Annis)
Page 12

CONFERENCES

- Regional Studies Association's Annual Conference
Page 16
- Arts for Education!
Page 21
- Concert Hall Research Summer Institute
Page 24

Editorial

Dear Readers,

Back in April 2008 we took a close look at the developments in human resource management, and now, two and a half years later, we would like to return back to this theme. Human resource management plays an important role in the cultural sector as it is focused squarely on individuals and how they, through their abilities, creativity, and ability to innovate, play an eminent part in organizations as a whole. The cultural sector is currently being subjected to fundamental changes, and therefore it is all the more necessary to find and hold onto the right people for the job, as well as to offer them the chance to continue their training. Because of this, we are holding a conference in Weimar at the end of November which, with its focus on the theme of human resource management, is intended to underline the importance of this theme in Germany's cultural sector: www.km-konkret.de

For this issue of the *Arts Management Newsletter* we were able to get in contact with several experts in the field of human resource management. We begin with an article by William J. Byrnes, professor at the *Utah Center for Arts Administration*, who underlines the human resource function in arts organizations in light of the global economic downturn. He also describes trends in arts employment.

Then, Susan Annis, who is currently the director of the *Cultural Human Resources Council (CHRC)* in Canada, offers us the *Cultural Human Resources Management Toolkit*. This toolkit is based on her eight years of experience working in this field and her organization brings together cultural workers and employers to address training, career development and other human resource issues.

Finally, Lisa Watts, the CEO of *Arts Hub Australia*, presents to us her online portal, which is unequalled in how it has approached the topics of recruitment and networking in the cultural sector. In our interview with her, Watts explains how *Arts Hub* has been using social networking applications such as *Twitter* and *Facebook* for developing strategic marketing strategies. She also outlines the changes that have occurred through the introduction of new media forms.



We hope that this issue of Arts Management Newsletter will once again offer new impulses and insights for your own work or studies. Don't hesitate to offer us feedback or submit a proposal for an article.

Yours truly,

Dirk Heinze

Translation: Erik Dorset (www.artofrhetoric.net)

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>

Human Resource Management in the Arts

Trends in Arts Employment

In this article, I would like to offer a few observations about the Human Resource (HR) function in arts organizations in light of the global economic downturn. I will take a quick look at the impact the recession has had on arts organizations and I will review recent information about hiring trends in the HR field.

By William J. Byrnes, Cedar City, UT, USA

The Economy and the Arts HR Function

The scant employment data on our segment of the worldwide GDP is always a bit vexing. In addition, the media coverage about the impact of the recession on arts organizations has probably led to some exaggeration about the severity of the situation. There also have been far fewer stories about organizations that hire back artists and staff, and even less coverage of organizations that managed to keep their staffing levels consistent in spite of the economic downturn.

Organizations such as the *Theatre Communications Group (TCG)*, the *National Endowment for the Arts (NEA)*, *Actors Equity Association (AEA)*, and other arts and non-profit agencies, have provided a more nuanced picture of the impact of the recession on the arts and culture industry. The NEA reported that in, “2009 the average unemployment rate for all artists climbed to 9.5 percent, far surpassing unemployment among all professionals.”¹

A June 2009 report from the *International Federation of Arts Council and Cultural Agencies (IFACCA)* noted that 11 of the 12 countries responded that “Staff layoffs”² were being made in response to the economic downturn. Respondents indicated that, “Consolidation of operating units”³ was underway, which could have an impact on future hiring trends. The report also made it clear that

¹ NEA, Addendum to Research Note #97, *Artists in a Year of Recession: Impact in Jobs in 2008*, January 2010.

² IFACCA, June 2009, Christopher Madden, *Global financial crisis and the recession: Impact on the arts*, p. 6.

³ *Ibid.*, p. 6.

... Trends in Arts Employment

countries where the level of government support was higher were experiencing less of an impact on staffing from the downturn in the economy.⁴

Taking a closer look at the NEA report, we see in the “Addendum to NEA Research Note #97” issued in January 2010, that “artists left the workforce at a higher rate than other workers in general.”⁵ Additional data about nonprofit sector employment in America was reported in the “2010 Nonprofit Employment Trends Survey.” While this survey sample was small and included an even smaller segment of arts, culture, and humanities organizations, it did shed some light on HR practices that I have personally seen occurring and that have been mentioned to me by former students working in arts and culture organizations in America.

The employment trends survey broke the data into categories for organizations with budgets less than \$1 million, \$1 million to \$10 million, and above \$10 million (US). The report stated that 52% of the “smaller nonprofit organizations did not anticipate creating new positions in 2010.”⁶ A few other trends included a reliance of the staff left after layoffs to take on more tasks, a minimal allocation of budget resources to the HR function and to training, and an increasing reliance on low-cost recruiting techniques including using a variety of social media and personal networks.⁷

Other survey sources about employment include *The Chronicle of Philanthropy* October 2009 coverage of NFP executive compensation, which listed dozens of organizations that were cutting salaries or laying people off. *The Art Newspaper* 2009 survey of 60 major American art museums found more than 1/3rd were downsizing staff positions and many were cutting senior administrator’s salaries.⁸

Of course, when we read reports such as these we need to remember we are looking in the rearview mirror, so to speak. Broadly speaking, the unemployment trends in the arts track along with, and even a bit behind, the national trends. However, it is difficult to capture the dynamics of organizational employment trends just from reading survey results. With that in mind, I’d like to shift gears and focus on the impact of the recession on the people working in arts and culture organizations.

4 Ibid., p. 4.

5 NEA, Addendum to Research Note #97

6 Ibid., p 3.

7 Ibid., p 5- 8.

8 The Art Newspaper, October 2009, Jason Edward Kaufman.

... Trends in Arts Employment

Impact on Arts and Culture Human Resources

After reading news stories and survey reports, and even being a party to endorsing staff furloughs when I was on the Board of Governors of the Utah Shakespearean Festival, it is hard to not have deep concern about the impact of the budget cuts on people working in the arts. Furloughs or unpaid leaves for example, which are a form of compensation reduction, can't help but have a negative impact on the capacity of arts organizations to deliver their services. Arts managers and leaders have to meet the increasing challenge of keeping the remaining staff functioning effectively. It is easy to say, "We need to do more with less," or to utter that well-worn management standby, "We need to work smarter, not just harder." People do not want to be managed by clichés, they want leaders and managers who understand how important it is to protect the investment everyone has made in supporting the mission of the organization.

In my book *Management and the Arts* I point out that compensation is not always a major motivator for those working in the arts and culture field.⁹ There is often a reliance on the "passion factor," as in, "This work is my passion and I am not in it for the money." However, your compensation level and your personal perspective on the value of a Dollar, Pound, Euro, Yen, and so forth, does have a psychological impact on you.

People develop a perceived worth and value which they assign themselves and to their place in an organization. That intrinsic value is tied very closely to intrinsic motivation. Arts managers therefore need to be sensitive to the different motivational thresholds of their staff. At some point, we all can cross a line where our motivation can become negatively influenced by what we may perceive as a message that as staff we are not so valued after all. The decision-making process that led to the pay cut, furlough, or a layoff says a great deal about how the organization values your contribution to the mission.

Optimists will look upon this economic downturn as a short-term problem that is resulting in a pay cut and they don't even mind working on days when they are supposed to be on furlough. They see their value is in contributing to keeping the organization alive. A pessimist will focus on the disconnect that happens when the Executive Director or Board Chair continually issues pronouncements about, "How valuable all our staff are. We couldn't do what we do without you." As staff members look around at the empty desks in the organization, such statements can become quickly disingenuous. Regardless, people are looking to leadership to provide realistic and truthful responses to an organization's circumstances. A lack of honesty with the staff undermines

⁹ William J. Byrnes, *Management and the Arts*, 4e, Chapter 8 - "Leadership and Group Dynamics", Focal Press, 2008.

... Trends in Arts Employment

the intrinsic value people place on their contribution to the organization and can be much more corrosive than a pay cut.

I'd like to also offer the observation that from a management perspective, it is not an entirely bad thing that the economy has necessitated looking closely at the human resource allocations in arts and culture organizations. The budget cuts many organizations had to institute often were a result of a serious assessment of the matrix of positions and a detailed analysis of what work that was being done. As I pointed out in my book, the long-term costs of adding a position to an organization needs to be carefully considered before making the decision to hire.¹⁰ In some cases, as harsh as this may sound, being able to make a few strategic reductions in staff may not have been a bad thing in the long run.

The obvious complication faced by many arts managers attempting to reduce the size of the staff was it was very likely they were under-resourced to begin with. The decision-making process when cutting staff positions needs to include taking a hard look at issues such as mission-creep and the value of the programmatic activities of the organization. Not taking steps to consolidate or to make a corresponding reduction in workloads after laying people off can turn a demoralizing situation toxic. When downsizing is necessary, the way it is done and the impact on the remaining staff become a paramount concern.

Looking Ahead and Investing in Yourself

I'd like to close with some thoughts about how prospective employees, or students looking for employment, can respond to some of the new realities of the arts and culture workplace, or any workplace for that matter. The good news is employment prospects in general, and in arts and nonprofit organizations in particular, seems to be slowly improving. Government responses to the downturn, while varied, have included an expanded sensitivity to the contribution the arts and culture sector makes to the local and regional economy and to the quality of life in communities.

The global financial crisis report published by IFACCA noted that organizations were taking many positive steps to respond the economic downturn including increasing their advocacy programs.¹¹ The *2010 Nonprofit Employment Trends Survey* in the United States reported that slightly under 30% of the organizations responding to their survey were planning to make additions to staff in 2010.¹²

¹⁰ Ibid., p. 195.

¹¹ IFACCA Report #37, p. 7-8.

¹² 2010 Nonprofit Employment Trends Survey, p. 2-3.

Developments

... Trends in Arts Employment

For those searching for work the old reliable “analog social network” (i.e. word-of-mouth) is still very much a factor in getting an employer’s attention. The Employment Trends Survey noted that nearly 100% of the organizations who responded indicated “Formal networks of colleagues/nonprofits,” and “Informal networks of colleagues/friends” were their preferred method for recruiting.¹³ The typically anemic budget for recruiting staff is also being stretched much further by the use of social networking resources such as *Facebook*, *Twitter*, and professional networks like *LinkedIn*.¹⁴

While this is interesting and hopeful news, the fact remains if you want to be hired by any organization you have to be able to offer evidence that you have in-demand skills and abilities, and that you can produce results. The findings also support the fact that even if you are currently employed, you have to have a personal plan to enhance and continually develop your skills. Most arts organizations and nonprofits devote minuscule amounts to staff training and skills improvement.¹⁵ Investing in yourself by improving your skills can be your best insurance when it comes to keeping yourself employed in the next economic downturn.

Summary

The worldwide recession has had an uneven impact on those employed in the arts and culture sector. Some countries have been harder hit than others have and organizations more dependent on contingent revenue (gifts, grants, ticket sales, membership) have been harder hit by the economic downturn. However, the recession has also provided organizations and arts managers opportunities to take a long-term look at how they are managing their human resources. The downturn has provided a good opportunity for organizations to assess their programmatic aspirations. Probably the most valuable lesson learned is that protecting the investment in an organization’s human capital requires constant vigilance and needs to be the highest priority of an arts manager. In addition, people employed or seeking employment in the arts and culture sector need to be continually developing their skills and their abilities to produce positive results. Lastly, personal and professional networks continue to be critical in finding the best match of employee and organization.

SIDE STEPS

www.suu.edu/faculty/byrnes/professional.html

artsmanagement.net/index.php?module=books&func=display&bkid=476

¹³ Ibid., p. 8.

¹⁴ Ibid., p. 7-8.

¹⁵ Ibid., p. 12.

Developments

... Trends in Arts Employment

ABOUT THE AUTHOR

William J. Byrnes is the Associate Provost and Dean of Graduate Studies at Southern Utah University where he teaches in the Arts Administration MFA degree program and coordinates the Utah Center for Arts Administration. Professor Byrnes has worked for more than 35 years in production and management in theater, dance, opera, music and special events. He is the author of *Management and the Arts*, which is now in its 4th edition. He lectures and presents internationally on culture management topics such as leadership, strategic planning, project management, fundraising, marketing, and career development. He has served on several boards including the Utah Shakespearean Festival, the ESTA Foundation, and USITT. He is a past-president of USITT and is a Fellow of the Institute.

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>

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

An interview with Lisa Watts, ArtsHub Australia, Melbourne

Dirk Heinze: Which services do you offer at your website, and who is your target group?

Lisa Watts: *ArtsHub* is a member based site; individual members pay to view and apply for roles and company members pay to list their jobs. The works because the process acts as a natural filter; applications are from people who define themselves as working within the arts industry and are seriously invested in following the news, commentary and opinions that are published every day on the site. The arts companies, which may range from a national Ballet company to a small community gallery in a regional centre, are able to feel connected to the industry and to other members. Most members will only advertise roles on the *ArtsHub* site.

Part of the success of *ArtsHub* is timing; almost a decade ago when the service was created it was pitched as a low cost way to get access to information that was otherwise very challenging to stay on top of, particularly nationally.

Early *ArtsHub* employees and volunteers manually scanned newspapers (many of which did not publish much arts content online) and aggregated the most relevant news. People saw the value and were happy to pay someone to do this on their behalf.

Our services now include the listing of arts events, classifieds, arts company profiles and a resume database -as well as the core business of jobs.

DH: The social communities became very popular during the recent years. How can you use those platforms like *Facebook* or *Twitter* for the strategic marketing and communication?

LW: *Facebook* and *Twitter* are an integral part of the way that *ArtsHub* directs traffic to the site. Not only do these types of social media allow us to reach an audience of over 6000 people at no cost, they also allow *ArtsHub* users direct access to us. This transforms us from being an organisation with one point of contact to a completely interactive and multifaceted face that can speak and engage with users on a variety of levels.

Specifically we use *Twitter* to promote editorial content and drive traffic to the site that way. People can then re-tweet what they find interesting, and the information spreads virally. Occasionally, other organisations will tweet jobs

Interview

... Interview with Lisa Watts, ArtsHub Australia

that they find on the site to their followers, which we can then re-tweet. This also gives us a level of camaraderie with other arts organisations. *Twitter* is essentially word of mouth advertising on the net, and it works perfectly.

We use *Facebook* for *ArtsHub* members to participate in member offers and giveaways. Again, this allows for interactivity with the users and for members to feel as though they are getting something back through an immediate and direct channel to the company. It puts the company on the same level as in the individual in terms of communication and helps break down the wall that can often exist between organisation and individual.

DH: The conditions of the cultural sector in each country are quite specific. Which differences exist between *Arts Hub* in Australia and the United Kingdom?

LW: The noticeable difference between the cultural sectors in the AU and UK seems to be the value and political nature of the arts in these countries. In the UK there is a very strong trend to economic regeneration of poorer towns and villages through the arts. Truckloads of government funding is funneled this way in the belief that the arts will bring economic growth to a community. Cities like Liverpool, Manchester and Newcastle have emerged from this (NewcastleGateshead was voted in 2006 as the arts capital of the UK).

In general, arts news and arts issues do often get top billing in the major broadsheets like *The Guardian* – which offers extensive arts coverage and not only populist content but academic, theoretical essays.

In comparison whilst government funding for the arts in Australia is relevant, it is usually not tied to serious economic principles like regeneration, nor does it have a strong political position. The sports industry in Australia probably occupies this space more actively in Australia. The cultural sector here in Australia is either for the traditionalists (opera and ballet) or the community arts is for a demographic that is usually sympathetic to the left side of politics. The argument of economic expansion through the arts is one not often used or valued in Australia, the arts is seen generally to be a product for those with disposable income.

DH: Human Resource Management is nowadays an important issue in the cultural business. Which influences have platforms like yours for the recruitment? Is it easier than before to get the best people for the vacancies?

LW: Searching for a job online using a job board with email alerts is still the most effective and accepted method for candidates. The process itself isn't broken, and contrary to claims made by alternatives to the traditional job board –candidates are generally very happy looking for work in this way. The largest complaint from candidates is related to poor communication after they press the apply button. For advertisers the complaint continues to be that they get the wrong people applying and it's hard to professionally ma-

Interview

... Interview with Lisa Watts, ArtsHub Australia

nage the process. This means that better filtering and workflow functionality inside job boards and will be created to fix these problems.

Another significant change is that niche job boards that represent big enough verticals can build audiences via SEM and social media sites in a way that was not possible only a couple of years ago. If a site has enough of a community interacting and coming to it; the role it plays can be extended beyond a purely functional job board. Investing in chasing the “long tail” of key word search terms can pay fantastic dividends for smaller niche sites than previously possible. Competing with large generalist sites on CPC rates for the most popular phrases like “ jobs” is unaffordable, but SEO on niche phrases can be down at low cost.

DH: More and more cultural managers see their future as entrepreneurs and create their own business. How you can attract these professionals?

LW: ArtsHub publish events and classified listings; often offering services from arts professional running their own business. Our membership packages are designed for individual practitioners and our resume database profiles individuals (many of whom are arts workers as well as performers). Many work on projects on a freelance basis, thus increasing the value of the Artshub website in keeping them ‘in the loop’ with new and upcoming opportunities.

DH: Which trends in the human resource management do you see in the next couple of years, and what do you recommend the arts organisations to face these developments?

LW: Professional recruiters will build processes to capture candidate data and build more sophisticated ways to match candidates to opportunities; technology will keep evolving and there will be more integration via API's to Twitter and Facebook and LinkedIn. Arts organisations in larger /global markets will need to actively participate in order to secure the best people for roles.

It's fascinating to see the recent discussion from large newspaper publishers about introducing payments for content of value online. 10 years ago the most valuable arts content was related to jobs and funding opportunities which ArtsHub members continue to regard as the most valuable part of their membership. If newspapers now start charging for original content and it's acceptable to consumers then it's conceivable that over time micro payments for other online content may become acceptable and extend to content like jobs, cars or houses. It may be hard to imagine leading job boards charging candidates to apply for jobs; but if we all become used to paying membership /access fees for our favorite sites then it could happen. :)

SIDE STEPS

www.artshub.com.au

Cultural Human Resources Management Toolkit

The Cultural Human Resource Council in Canada

The Canadian sector council experiment which began 25 years ago is celebrating the successes of its first quarter century – and the Cultural Human Resources Council (CHRC) is one of the stars in its crown.

A portrait by Susan Annis, Ottawa

CHRC was the seventh of now over thirty sector councils to be created in the different sectors of the economy (e.g. automotive repairs, biotechnology, childcare etc. See www.tasc.ca). All sector councils are not-for-profit organizations, funded largely by Human Resources and Skills Development Canada. They are dedicated to addressing Human Resource (HR) issues in their particular sectors.

The “cultural sector” for CHRC includes 8 sub sectors: Live Performing Arts, Visual Arts and Crafts, Music and Sound Recording, Digital Media, Film and Television Production, Broadcasting, Heritage and Writing and Publishing.

CHRC’s mandate is “to strengthen the Canadian cultural workforce by providing leadership and innovative solutions to human resource issues and to better the HR environment within the cultural sector.”

Human Resource management was not a common term in the cultural sector in the 80s and 90s. CHRC’s sector study, *Face of the Future*, which was published in 2002, identified as a top HR issue, a “very weak HR culture in the cultural sector”. The reigning ethic was “the show must go on” and “all hands on deck”. Despite the fact that human resources are the primary and most important resources for the cultural sector, where the currency is intellectual property and the hallmark is creativity, human resources were often seen as dispensable and replaceable. This was particularly chronic in the case of cultural managers.

One of the earliest HR issues identified across the cultural sector as CHRC was establishing itself was the attrition – and burn out – of a generation of cultural managers who formed the spine of the cultural infrastructure in Canada as it grew, matured and flourished at the close of the twentieth century. Artists and cultural workers, policy makers and funders could see the crisis looming: where was the next generation of cultural managers waiting in the wings?

CHRC identified training and supporting cultural managers as a priority in its 2004 document *Building on Success*, and undertook several initiatives to address the issue, including creating a competency chart and profile for cul-

... Cultural Human Resources Management Toolkit

tural managers, exploring certification of cultural managers, developing a book on careers in cultural management, undertaking a compensation survey for those involved in arts administration, and administered an internship program for emerging cultural managers with cultural employers throughout the sector.

Another CHRC initiative was the development of an HR Toolkit for cultural managers. One of the symptoms of the malaise of cultural managers was the lack of resources which could apply to the specificities of their cultural sector experience. Of course there are manuals galore for dealing with HR issues on topics such as creating job descriptions, handling conflict, dealing with termination etc. But do they really invite a harried cultural manager to consult them? Or is it just easier to “fly by the seat of your pants” and muddle through?

In order to tackle this issue head on, and to contribute to the “professionalisation” of cultural managers, CHRC engaged the services of an HR expert who had been a professional dancer in a previous life, and really “got it” when it came to talking the lingo and recognizing the situations that cultural managers would typically face. Clark Reed was the perfect consultant to undertake this work.

The objectives of this project were twofold:

1. To develop a collection of key HR materials, including best HR practices and HR tools customized for use in the Canadian cultural sector.
2. To make the collection of HR materials easily accessible to practitioners in the cultural sector through effective web presence on CHRC’s web site, and through a series of seminars on HR issues across the country.

The topics covered are:

Best Practices

“The lack of effective management of human resources may be less of an issue in large cultural organizations that have dedicated HR specialists on staff. But most small/medium sized cultural organizations do not have this luxury. Their managers have had little or no training in human resources management and are coping with enormous workloads and pressures.

So they have questions:

- ▶ What exactly needs improvement? What should we be doing better? How do we do it, given our financial constraints and all the different demands on us?
- ▶ Are there small cultural organizations that are managing their people well? What are they doing?

... Cultural Human Resources Management Toolkit

The overall purpose of this project was to identify small cultural organizations that have succeeded, at least to some degree, in implementing exemplary human resource management practices, and to disseminate these practices to the broader cultural community for them to replicate wherever possible.”

HR practice areas in this overview include Retaining and Rewarding Staff, HR Policy Manuals, Training and Development, Managing Staff Performance, Recruitment, Terminations Job Descriptions, Promoting from Within, Communication and Motivation, Other HR Topics, and Sources of HR Management Advice.

Performance Management

(eg - procedures and forms, performance evaluation, review meetings, follow-up action plans)

Recruitment

(eg - advertising and other resources to access candidates, effective interviewing, negotiations, employment legislation, offer letters, contracts for employees and the self-employed)

Termination

(eg maintaining performance records, performance warnings, legislated minimums and common practices in severance packages, conducting termination meetings)

Job descriptions

(eg samples, preparation, different formats, competencies)

Conflict management

(eg resolving disputes and grievances)

Succession planning

Management and leadership development

Using the Competency Charts and Profiles

Contracting with independent contractors

The press release announced:

“The importance of HR management is only beginning to be recognized in the cultural sector, the tools are a means of introducing HR management generally, and providing specific ways to implement good HR practices. They are a customization and adaptation of generic HR tools in terms of language, tone and examples, for the cultural sector.”

After release of the HR Tools, CHRC offered workshops in five Canadian cities to promote them across the sector. Each workshop began with a panel of four

... Cultural Human Resources Management Toolkit

representatives from local arts organizations who had direct experience with HR issues. Few had formal HR training. The panelists were drawn from a range of cultural organizations from small grassroots organizations such as *Museum Alberta*, to burgeoning not-for-profits such as the *Atlantic Film Festival*, to large performing companies such as *Cirque du soleil*. The panelists responded to the theme “HR Successes, Nightmares and Challenges” with frankness and willingness to share “the good, the bad, and the ugly”. The panel sessions stimulated invaluable discussions as the participants related to the issues and freely asked questions and exchanged their own stories.

The second part of the workshop was dedicated to introducing CHRC’s HR Tools, providing an overview of the content of each of the modules. A copy of the complete series was distributed to the participants in order to encourage their contribution and questions.

Since the successful launch of the HR Tools the demand for them has been steady and feedback consistently enthusiastic and grateful. CHRC regards the creation of its HR Tools as one of its most successful undertakings on behalf of the cultural sector, and cultural managers in particular. ¶

SIDE STEPS

www.culturalhrc.ca



AD HUIJSMANS

has acquired wide experience in the field of Arts Management. He has gained knowledge of professional practices in his role as contact point for the field (internship coordinator) and in his capacity as internship supervisor. On an international level, he has built up a network for the Art and Economics course. This is being further expanded through his membership of the board of the Association for Arts Administration Educators (AAAE). Since 2004 he is thesis supervisor, internship coordinator, student supervisor and coordinator of the international programs of A&E at the Utrecht School of the Art.

Connected to Real Life

The Utrecht Model of Integrated Internships

About 20 years ago we started a new program at the Utrecht School of the Arts called Arts Management. For years this program was relatively small with ± 60 students in total. In the program the combination of theory and practice was essential. With ‘the best of both worlds’ the student changes into a young professional with knowledge and skills, both needed in their future as arts manager.

A portrait by Ad Huijsmans, *Utrecht School of Arts*, Utrecht, The Netherlands

Two important pillars supported this education system; being on the one hand the personal and on the other professional development. At that time we couldn’t imagine the huge growth of the amount of students, when we changed the curriculum from a three years to a four years program.

Now in 2010 ± 650 students are following our programs and it is needless to say, that this growth in student population has had consequences in every aspect of the faculty including our curriculum. What hasn’t changed though is the investment in supervision, we offer our students. Therefore we keep track of our students during their curriculum through their personal portfolio.

More or less strict supervision and working in colleague groups in the first year gradually changes into less supervision and individual research in the last year.

Our program is still ‘practice based’: theory is connected to ‘real life’ and our teaching staff consists of people with experience in the field. But it is a visa versa approach: when students do internships in practice, they have to connect their reports to learned theory.

A crucial year is the third year: the year of an internship of half a year.

It is the year of operating individually as member of an organization year in which theory and practice have to be combined in a much more thorough way that might decide upon their professional career.

Therefore we are convinced that a year like this, requires a lot from us too and in the lecture I will give more details of this internship program.

It is important to see the students not only as students, but also as clients and colleagues of the future. All these elements have to be part of our internship program. ¶

SIDE STEPS

www.hku.nl/web/show/id=95827



LENA MÄUSEZAHL

studied International Leisure Management (BBA), European Urban Cultures (MA) & Leisure Studies (MSc) in Germany, the Netherlands, Italy, Belgium, England and Finland. Since December 2009 she is employed at Nordkolleg Rendsburg, Germany as department manager of the Kontaktbüro KulturWirtschaft Nord. She consults and mediates between cultural, economic and political actors in topics such as fundraising, sponsoring or corporate cultural responsibility.

Regional Responses and Global Shifts

A review on the Regional Studies Association's 16th Annual International Conference in Pecs, Hungary

An article by Lena Mäusezahl, Rendsburg, Germany

With about 600 delegates from 50 countries this year's International Annual Conference took place from May, 24th till 26th. The conference was hosted in the European Capital of Culture 2010 Pécs, Southern Hungary.

The *Regional Studies Association* (RSA) is an international learned society concerned with the analysis of regional and urban issues. The organisation represents an authoritative voice and research network for academics, students, practitioners and policy makers. It organises events and conference, publishes journals, a newsletter and a book series and funds related research networks.

The discussion of the conference's main topic »Regional Responses and Global Shifts: Actors, Institutions and Organisations« aimed at a better understanding of the complex array of those actors involved in today's regional development agendas.



Increasingly, for regional development, actors from diverse disciplines and domains depend on each other, interrelate and cooperate. Due to the growing importance of the multi-actor approach to regional development the conference was concerned with the complexity of mutually interactive strategies and practices of private firms, labour organisations, governmental and non-governmental institutions.

The conference was organised in thirteen gateways addressing a number of topics, such as

- 'Innovative strategies and practices of firms in regional development'
- 'Labour markets and labour organisations and their continued relevance for regional development'
- 'Non-Governmental Organisations and Civil Society organisations: facilitators of regional development?'

... **Regional Studies Association's 16th Annual International Conference**

- Regional policies: government and quasi-government initiatives
- Reassessing EU Regional Policy
- People in regions: leadership, collective action and regional development
- Financing regions: global financial crisis and beyond?
- Cooperation across borders
- Global environmental change and the future of regional development
- Theory and research in regional studies
- Spatial planning in cities and regions
- Experience economy and experience society. Culture, leisure and experiences in spatial strategies
- Creative regions in a creative economy

I attended the sessions taking place in the gateway »Creative regions in a creative economy« organised by Lisa De Propis (*Birmingham Business School*), Luciana Lazzaretti (*University of Florence*), Hanlu Xu (*Renmin University of China*) and Caroline Chapain (*University of Birmingham*). The RSA's research interest in creative industry and culture is well established through the conference themes going back more than 10 years.

Photo: City of Pecs, Hungary

The gateway covered topics such as the Creative Class, Creative Cities and Clusters, the shift from traditional industries to creative industries, the role cultural and creative

industries play for local and regional development in Europe and the interrelation of creative clusters and regional innovation. In around twenty presentations international delegates presented their research results. Most strikingly the researchers' approaches and topics demonstrated a difference in the research stadium regarding the 'creative' (economy, cities, industries, regions, clusters) topics: researchers from Romania, Serbia and Hungary seemed to be in an early stage of discovering the 'creative industries' topics', while researchers from other countries like Switzerland, Spain, Italy, the Netherlands and UK take the importance of the cultural and creative indust-



... **Regional Studies Association's 16th Annual International Conference**

ries for regional development as given and progress on topics such as new technologies in Laser Conservation of cultural heritage, governance mechanisms in creative clusters or an in-depth network analysis between different cultural and creative actors.

As an example Eberhard von Einem, *University of Applied Technology, Berlin*, questions Florida's talent-technology-tolerance argument. Rather, he proposes to use voting patterns as an indicator for tolerance/intolerance and urban and regional business climates. He states: »particular cities and regions, enjoying over proportional quota of both liberal and green votes in federal elections, seem to perform better in economic terms than others, as measured by regional GDP p.C. and other dependent variables.«

Katja Schwanke, *University of St. Gallen, Switzerland*, applied the Social Network Analysis to get insights into the interconnections between the creative and cultural classes in a Swiss medium-sized town. The research is interested in the interconnectedness of artists and creative industries as well as their embedment in the region. By means of the Social Network Analysis the researcher is able to visualise to what extent ideas and resources (money, material, personnel) are interchanged between the respective actors and which actors have the most important roles within the region

»Life is short. Art is long: from bohemian graduates to the creative class« was the title of the paper presented by Maria Abreu and Philip McCann (both *University of Groningen*), Roberta Comunian and Alessandra Faggian (both *University of Southampton*). In their research they investigate the mismatch between the supply of bohemian graduates and job opportunities in the creative sectors as well as the low economic rewards received by graduates from bohemian disciplines.

Pedro Costa, *Lisbon University Institute*, typologised the governance mechanisms apparent in creative milieus in order to explore the conditions for the development of creativity in these spaces. For this aim he compares forms of governance in Lisbon, Barcelona and Sao Paolo comparing ten case studies.

Two presentations were concerned with the fashion industry as a tool for economic growth in former textile regions hinting at regions' challenges to switch from a manufacturing textile production with low creativity to a symbolic fashion industry. Christine Liefooghe (*University of Lille*) and David Celetti (*University of Padova*) compare in their analysis the Lille Metropolitan Area in France and the Italian Bologna Region. They raise the question on what policy strategies (urban planning, territorial marketing, stakeholder networks, and learning centres) should be used so that these local initiatives can succeed while the fashion and clothing industry is organised on a global scale by international firms.

Likewise, my own paper »Spinning the Threads: Hybrid organisations as creative intermediaries negotiating public, private and cultural values« is a

... Regional Studies Association's 16th Annual International Conference

comparative case study of two former textile cities (Huddersfield, UK and Mönchengladbach, Germany) that currently support fashion design as part of their regeneration strategy. The paper addresses the need to combine public, private and cultural actors and values in order to successfully carry out such strategies. For this aim, two hybrid organisations functioning as creative intermediaries are analysed in terms of how they internally manage to negotiate these alleged conflicting values.

Framing the workshops four plenary sessions were held:

The conference was opened by David Bailey, Chair RSA, and Gyula Horvath, chairing the first plenary about European Cohesion Policy with contributions from Dirk Ahner (European Commission), Jon Bachtler (University of Strathclyde) and Peter Heil (office of Prime Minister, Hungary). The second plenary on »International perspectives on regional studies« gave insights into Regional Studies and Practices in Australia (Andrew Beer), East Asia (Henry Yeung), USA (Mark Partridge) and Africa (Ivan Turok).

During the second plenary, the RSA Chair David Bailey handed over the awards for the three best international conference papers. For the first time the association decided this year to award an additional price for the best international conference paper in the 'Early Career Category'. The best paper award winners' papers, the book of abstracts, conference papers and presentations can be downloaded here:

www.regional-studies-assoc.ac.uk/events/2010/may-pecs-papers.asp

In plenary three Gzegorz Gorzelak, Jonathan Potter and Kevin Richardson held the Regional Studies Association Annual Lecture. Kevin Richardson from the Newcastle City Council stimulated the audience for the next *Regional Studies Annual Conference* in Newcastle. The next conference will take place in the *University of Newcastle* in Newcastle-upon-Tyne, UK April 17th-20th 2011.

The conference was ended after the last plenary on »Place, Cities and Regions«. In his speech »Place and Culture« Csaba Ruzsa, the head of the Capital Culture Programme, gave an insight into Pècs' approach to the European Capital of Culture year.

In his breathtaking speech 'Post-democratic cities: for whom and for what?' Erik Swyngedouw (*University of Manchester*, UK) criticised the conference's contribution to be mainly concerned with economic issues of development. He lamented to have missed the political issues arising. On the one hand he praised the city as the 'place for experimentation with new forms, styles and functions, whether in terms of architectural ornament, innovative gadgets, or sexual preference [...] mobilizing the inner contemporary city as a lens, we can peer into the inner-sanctum of our social, cultural and economic quandaries [...]. The city is the place where the future has already arrived'. On the other hand, hinting for example at the recent violent riots in Greece, he war-

... **Regional Studies Association's 16th Annual International Conference**

ned the audience of the repercussions of post-democratic cities, marginalising specific social groups whose appearance do not fit the requirements of our contemporary neo-liberal cities. In his eyes proper urban politics allow dissent and foster disagreement nurturing debating and experimenting different possible urban futures. Currently however, urban governing is carried out by a variety of actors, institutions and organisations forming new 'governance-beyond-the-state' regimes that 'annul the political and evacuate democracy'.

Not only due to his distinctive way of presenting, but also owing to his critical perspective on current urban politics of 'governance beyond the state' this final speech concluded the conference in an contemplating and emotional way.

One of the fourteen research networks currently supported by the RSA called »Creative Regions in Europe: Challenges and Opportunities« addresses the need to reconcile the global discourse around the creative industries with local and regional development that has specific economic, geographic and institutional contexts across Europe.

The First Research Seminar will take place 20 -21 October 2010 in the **Bronnbach Monastery**, Wertheim, Germany. The seminar is organised in collaboration with the Association *Culture & Work*, Bad Mergentheim-Mainz (Germany) and the *International Convention Centre for Cultural Heritage Preservation*, Bronnbach (Germany). Two main topics are on the agenda of the first seminar: »Creative Regions and Cultural Heritage« as well as »Creative Regions in central Europe: challenges and opportunities«.

SIDE STEPS

www.regional-studies-assoc.ac.uk

www.creative-regions.eu

ZENAIDA DES
AUBRIS

is Consultant for International Cultural Events. Born in Argentina, she has over 25 years experience in management and production of classical music in the United States, Europe and Asia. After her Masters in Sociology, she joined the San Francisco Opera in 1977. Then she went on to become the personal manager of Jean-Pierre Ponnelle (1980-1988) and Lorin Maazel (1993-1997). In 1997/98 Zenaïda des Aubris was General Project Manager of Puccini's "Turandot in the Forbidden City", Beijing, China. 2002-2004 she was general and artistic director of the new Hangzhou Grand Theater in China, as well as being involved in the inauguration of the new Palau de les Arts in Valencia, Spain during 2005-2006.

Arts for Education!

A review on a Symposium in Essen, Germany

An article by by Zenaïda des Aubris, correspondent, Berlin, Germany

When over 300 delegates and 70 speakers come together to talk about something as wide ranging as "Arts for Education" there is bound to be a wide divergence of views, opinions and policies presented. The aim of the three-day symposium held from September 13 to 15, 2010, in Essen, Germany, under the aegis of the Stiftung Mercator, was to "promote exchange between and networks of international actors in the area of arts education on an academic, practical and political level." Discussions centered primarily on programs within the European Union.

Concurrently, 100 young people between the ages of 16 and 20, from 34 countries, met to discuss how the arts affect their lives and how they would like the arts to be incorporated into their lives. The results are not surprising: no grading on artistic projects, more and longer interaction with real artists, exploration and integration of subcultures into the curriculum and - over and over again - variations on the theme "let us carry out our own projects and ideas". Hopefully their requests were heard by such decision makers as Doris Pack, Chair, *Committee on Culture and Education, European Parliament* and Sylvia Loehrmann, Minister for Education, *Federal State of North Rhine-Westphalia*, among others.



Legotopia by lunatiks, Photo: Simon Bierwald, © Stiftung Mercator

... Arts for Education Symposium in Essen, Germany

Encouraged by welcoming words given by Bernd Neumann, Minister of State to the Federal Chancellor of Germany and General Government Commissioner for Culture and the Media, as well as by Bogdan Zdrojewski, Polish Minister of Culture and National Heritage, and of Jan Truszczyński, Directorate General for Education and Culture at the European Commission, the symposium launched into an overview of how arts for education is handled in several different European countries.

The difference in political policy and funding for arts in education in Iceland, Poland, Great Britain, Norway and Germany couldn't be more varied:

Iceland – after the “fat” years of 2005-2008 – has been forced to cut funding drastically for all programs. Nevertheless, as confirmed by Dr. Christian Schoen former director, Center for Icelandic Art and Dr. Jon Hrólfur Sigurjónsson, Researcher and Music Teacher, the involvement in and execution of arts programs remains strong. With 79 music schools and five performing arts centers to serve a total population of 320,000 (of which 92% is urban), the popular phrases “an artist in every family” and “art education starts within the family” continue to be valid. Maybe that is why the election of Jon Gnarr, actor and comedian, as mayor of the capital city of Reykjavik, was not such a surprise. By world standards, Iceland has very high quality arts education, even though the results are not as critically judged. Art is not put on such a high pedestal as in other countries, but integrated, implemented and realized in every day life and in the 40 gymnasiums and eight universities. The stigma of art being elitarian does not apply.

Conversely, it also presents the strongest challenge to keep up the momentum in today's changed economic landscape. Time will tell, was the pragmatic closing remark of Dr. Sigurjónsson.

Poland presents a very different picture: according to Dr. Krzysztof Czyżewski, President of the *Borderland Foundation* and Dr. Danuta Glondys, director of *Villa Decius Association*, there are about 60,000 (!) non-governmental organizations all struggling to survive. Funding for cultural projects are minimal; arts and artists are often seen as unwanted by-products of democracy. An artist's existence is tolerated but he is also expected to get “real work” in order to support himself.

The situation has become worse since Poland has joined the *European Union* because most of the monies go to state organizations, not necessarily to the individual NGOs. A positive sign is that there is growing awareness to use art education in solving social problems. Programs in drama, dance, music and the visual arts are seen as possibly efficient tools in coping with change in today's society.

Great Britain is waiting for the “axe to fall” in early October, when the government will announce what are expected to be substantial cuts in funding

... Arts for Education Symposium in Essen, Germany

of all arts programs. The gains of the last 15 years through investments in the arts of the Labour government may be completely lost.

Paul Collard, actor, educator and Chief Executive at *Creativity, Culture and Education (CCE)*, and Dr. Kwame Kwei-Armah, actor, playwright, singer and broadcaster, concurred that the main problem was one of reach and penetration: most programs were being taken advantage of by the same segment of population and youngsters, over and over again. How does one reach a child whose mother – generally the main predictor of involvement in the arts – is not herself educated in arts appreciation or aware of programs available to her children.



Keynote by Jan Trzczyński, Director-General of the Education and Culture DG, European Commission, Photo: Simon Bierwald, © Stiftung Mercator

Norway is in the exceptionally lucky position to fund its arts for education programs primarily from monies received from the profits of the national lottery. The overall program is named the “Cultural Rucksack” and it offers cultural opportunities representing a wide variety of cultural expressions, such as the performing arts, visual arts, film, music, literature and cultural heritage to all school children between the ages of 6 to 19. The Cultural Rucksack is a joint venture between the educational and cultural sectors at the national and local level.

In Germany, the funding of Arts in education, is exclusively the domain of the individual states and not federal policy. The general consensus was that the programs are far too institutionalized. As Prof. Birgit Mandel, Chair, *Institute for Cultural Policy* at the *University of Hildesheim*, commented, of the 8.5 billi-

... Arts for Education Symposium in Essen, Germany

on Euro that is earmarked for cultural funding for 152 theaters, approx. 5000 museums, 950 music schools and 23 conservatories, only 2-4% of this sum end up in real application. Although there are over 200 artistic programs leading to a degree in higher education, only 8% of the general population (currently at about 82 million people) ever make use of any cultural offerings.

One name, one study was constantly referred to: Prof. Anne Bamford's study on arts in education: "The Wow Factor, global perspectives on the impact of arts in education" resulted from a UNESCO funded project including the responses from over 40 countries and organisations and has become a benchmark for European countries against which to measure the quality and extent of their programs.

The conclusion that can be drawn from this three-day symposium does not necessarily throw any new light on the topic: It was generally agreed that awareness of the arts must start in the family, from this awareness with follow interest and involvement in one or more subjects. Whether or not that involvement will then be carried out through a publically or privately funded initiative is very much dependant on its easy availability.

More than the high sounding words of politicians and policy makers, it was the words of the young participants of the Arts Symposium themselves which continue to resonate: awareness that culture today is not what it was 50 years ago. Factors such as globalization, accessibility to cultural heritages from other countries via the internet and other digital media, as well the presence and influence of cultures other than one's own in most schools (Iceland might be the sole exception with less than 1% of the population being of non-Icelandic origin), are all important contributors to the perception of culture and arts. The pursuit of the arts in education should not be (just) learning about each country's "high" cultural heritage, but be much more international, integrative and modern. The young people are clamoring for more autonomy in deciding what type of arts will be taught and included in the curriculum. Ultimately, it is most important for them to be taken more seriously as human beings. ¶

SIDE STEPS

www.arts-for-education.de

artsmanagement.net/index.php?module=books&func=display&bkid=814

Concert Hall Research Group Summer Institute

An article by Michelle C. Vigeant, Ph.D., Assistant Professor Acoustics & Mechanical Engineering, University of Hartford CT, USA

The 2010 Concert Hall Research Group Summer Institute was held in Santa Fe, New Mexico, July 25-29. This was the 4th Summer Institute since the initial conference in 1999, held at Tanglewood. The conference was held at the historic *La Fonda Hotel*, on the Plaza in downtown Santa Fe. The 2010 Santa Fe conference had 70 participants, including faculty, professional consultants, university students, and accompanying persons. The highlights of the week were three listening experiences – *Santa Fe Opera*, *Santa Fe Chamber Music Festival*, and a private demonstration of the reverberation enhancement system in the *Lensic Theater*.



The *Santa Fe Opera* has a worldwide reputation for excellent production values, superb acoustics, and beautiful setting in the hills outside Santa Fe. The audience area has no side walls, yet the singers are loud and clear throughout the 2200-seat opera house without any sound reinforcement. The conference attendees took a

private tour of the *Santa Fe Opera* led by production director Paul Horpedahl, and attended the evening's performance of *Life is a Dream* by Lewis Spratlan. In the afternoon, three members of the design team for the 1999 additions and renovations made presentations about their work on the project and the unique design features of the *Santa Fe Opera*. The design team representatives were Tim Hartung, the project architect from the *Polshak Partnership* (now *en-nead architects*), Len Auerbach of *Auerbach Pollock Friedlander* theater consultants; and Tom Clark of *Artec*, who worked as director of AV systems for *Santa Fe Opera* and also worked on the AV system design.

The chamber music concert was in a much smaller venue, the *Saint Francis Auditorium*, which is the presentation space in the *New Mexico Museum of Fine Arts*. *Saint Francis Auditorium* has a seating capacity of 600 people, and the architecture is based on a mission-style church, typical of historic churches in the Southwest. The performance was Mahler's song cycle, *Das Lied von der Erde*,

Conferences

... 2010 Concert Hall Research Group Summer Institute

arranged for twenty-piece chamber orchestra. The following morning a panel of six faculty members compared their listening impressions from the previous evening's concert. There were some significant differences in the sound depending on the listener's location within the auditorium, with listeners in the balcony reporting the best sound.

The third listening experience of the Summer Institute was in the Lensic Theater, a former vaudeville theater and movie palace in downtown Santa Fe. The Lensic has been converted to multi-use auditorium with a full fly stage and an audience capacity of 820. The stage has a complete concert shell, used for concerts by the *New Mexico Symphony Orchestra* and smaller ensembles. For symphonic and chamber music performances the Lensic has a reverberation enhancement system built by *Acoustic Control Systems (ACS)*. Arthur van Maurik of ACS arranged for a 5-piece brass ensemble to perform while CHRG participants listened to the music with and without the reverberation enhancement system. Since this was a private demonstration, participants were free to move around and listen from different parts of the audience area and stage. Most people agreed there were no cues that the sound was being enhanced by loudspeakers. Participants also had the opportunity to ask the musicians about their experience and impressions of the system. One of the players also performs in the *New Mexico Symphony Orchestra*, and he said it would not be possible for the orchestra to perform in the *Lensic Theater* without the reverberation enhancement system.

The institute had participants from across the United States and also international representation with attendees from Hong Kong, Chile, Argentina, Spain, Sweden, and England. A total of 19 student participants came from eight different universities. A participant of special note was Charles Schmidt, Executive Director of the *Acoustical Society of America*.

Faculty presenters included Neil Thompson Shade, Rick Talaske, Scott Pfeiffer, Damian Doria, David Kahn, Russ Altermatt, Robert Essert, Anne Minors (Theater Consultant), Paul Scarbrough, and Steven Ovitzsky, general manager of the *Santa Fe Music Festival*. Carl Rosenberg presented on behalf of Chris Jaffe, who was unable to attend. A keynote lecture was given by architectural historian, Victoria Newhouse, analyzing how the success of concert halls and other arts facilities is related to the degree of involvement of the end users with the design team.

The conference was organized by Michelle Vigeant, Tim Foulkes, Carl Rosenberg, and Bill Dohn. ¶

SIDE STEPS

www.chrgsummerinstitute.com

Imprint

ARTS MANAGEMENT NETWORK

Kulturmanagement Network Dirk Schütz & Dirk Heinze GbR

PF 1198 · D-99409 Weimar

Amalienstr. 15 · 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: 7.712