Issue No. 124 · September 2016 · ISSN 1610-238X

Arts Management Quarterly

Quarterly Journal for the global Perspective in Arts and Business

Kristin Oswald,
Chief Online Editor

An entirely new Arts Management

Content:

Editorial

Dear reader,

Societies worldwide are currently facing far-reaching and often challenging developments. And although intensive connections and exchange between cultures and nations are part of world history as long as anyone can remember, globalisation is surely the current development that affects us the most. Digitisation, migration, new up winds for nationalisation and overcome value systems, and the conflicts that arise from these tendencies are all closely connected to it.

Although we see the consequences of these developments in the media everyday, they seem to be pretty abstract and far away for most of us, at least in the western world. But shall we just keep watching until they actually knock at our doors? Shouldn't we already have started to prepare ourselves for the changes they will bring for our daily and our work lives? For us at Arts Management Network, it's the arts that should anticipate such developments at first glance, make clear that their origins are deeply rooted in the behaviour of the western societies and of everyone of us.

For sure, every country's arts sector has its peculiarities. But just like these developments influence most countries of the world, they also influence their arts organisations, artists and arts managers. So how can we react to them? What can we do to make the best of the new circumstances and to help the societies we live in handle them? If artists and art organisations shall use their creative potential to reflect these questions and the possible outcomes of current changes, they first have to reflect themselves. By reacting early to upcoming changes and seeing transformation as a constant companion, they may become able to develop entirely new strategies instead of just trying to improve the old ones. And by becoming more flexible and act proactive instead of reactive, it will get much easier to answer fundamental questions like: what competencies and knowledge will arts managers need in the future? And what new tasks and issues will art organisations have to deal with?

As a platform for international arts management, we always try to take a glance beyond sectorial and national borders. What we see is that arts associations and organisations in the different world regions are discussing exactly these issues. Sometimes they are finding the same and sometimes to-

tally different answers. But what strikes most is that the most successful organisations are not the ones with the biggest budget, but the ones that react early to changes, see them as opportunities instead of threats and try to find creative solutions that fit their individual situation, special needs and local characteristics. For us, these examples are ambassadors of the visionary, exemplary and cutting-edge arts sector we dedicate our work to.

Suiting the changing circumstances and our ten-year anniversary, we at Arts Management Network felt that it was time to rethink our understanding of the function of the arts in the different societies and regions of the world. For that reason, we invited you to tell us about your vision of "an entirely new Arts Management". In this issue of Arts Management Quarterly – that you until now may have known as the Arts Management Newsletter – we are happy to finally present you this selection of approaches on today's tasks of cultural management in all parts of the world. They are dealing with novel, problem-solving oriented perspectives, organizational performances, or trends like new forms of participation and cooperation. All together, they draw a picture of the palpable role that art and arts leaders can play for the world's societies and in the future.

We hope that they will inspire you as much as they did us. And if so, we would be happy if you'd share your ideas – or maybe further approaches – with us as well.

Sincerely yours,

Kristin Oswald (editor), Dirk Schütz (CEO) and the team of Arts Management Network

MARIA VLACHOU

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Culture and the Arts: What for?

Cultural organisations have a fundamental role in the process of forming civilized, critically thinking, active and involved citizens. Those working in the field firmly believe in the potential of culture in bringing people together, in creating a space for dialogue and tolerance, in fighting ignorance and hatred regarding the "Other". But recent political events are putting these views to the test. Is practice in accordance with theory? Can Culture really achieve these noble aims? And can it achieve them on its own?

By Maria Vlachou

From theory to practice

How long is the distance between theory and practice? How far are most cultural institutions from actually bringing people together, creating a space for dialogue and tolerance, fighting ignorance and hatred regarding the "Other"? Can they expect to contribute in the education and human development of civilised, critically thinking, active and involved citizens when they themselves claim to be neutral or apolitical? Let us consider some specific situations.

A bit more than a year ago, following the killings of black people by the police in different US cities and the decisions of grand juries not to charge the (white) policemen involved, American museums saw themselves confronted with a pressing question: Did they have something to do with this? Should they say something about this? Did their work or e.g. their choice of exhibition issues maybe even have something to do with this kind of societal escalations that were based on stereotypes and a lack of intercultural knowledge? In a joint statement from museum bloggers and professionals, one could read a statement that was issued in December 2014. Since then, a few more museums associations have signed it, but no museums:

"Things must change. New laws and policies will help, but any movement toward greater cultural and racial understanding and communication must be supported by our country's cultural and educational infrastructure. Museums are a part of this educational and cultural network (...) As of now, only the Association of African American Museums has issued a formal statement about the larger issues related to Ferguson, Cleveland and Staten Island. We believe that the silence of other museum organisations sends a message that these issues are the concern only of African Americans and African American Museums. We know that this is not the case."

Moving to Europe, during the massacre in Gaza in July 2014, there were demonstrations against Israel in a number of cities and the cry "Death to the Jews!" was heard once again on European soil. Jewish Museums, Holocaust Museums, Second World War Museums and national history museums, of which the conti-

nent is full of, were plain observers of the situation. They did not seem to think that they had a role to play, one intrinsically linked to their mission. They did not use the material they have been carefully collecting and preserving, exhibiting and interpreting, in order to help people think more critically about the situation. The only official reaction that came to my attention was that of the Holocaust Memorial Museum in Washington, which published a statement on rising anti-Semitism – making no reference, as usual and expected, to the political and social context of the re-emergence of the phenomenon.

On the other hand, in London, Tricycle Theatre decided to take a stand and refused to host the UK Jewish Film Festival as long as it got support from the Israeli Embassy. Given the situation in Gaza, the Board decided that it would not be appropriate to accept financial support from any government agency and offered to find alternative funding, in order to compensate the loss, so that the Festival could go ahead (allowing, perhaps, some people to distinguish between Jewish and Israeli). The Festival founder and executive director, Judy Ironside, was disappointed that the Tricycle Theatre was unwilling to collaborate with what she called a clearly "apolitical cultural festival".

The one most pressing issue at the moment is definitely that of the refugee crisis, with certain governments tightening their positions and closing their borders, while an American presidential candidate is spreading fear and hate regarding ethnic and religious minorities. The menace of "the clash of civilizations" emerges once again.

I had the opportunity to attend the NEMO – Network of European Museum Organisations conference 2015 in Pilsen, Czech Republic. The refugee crisis came up again and again during the debates, a sign that some professionals in the field are actually questioning their role. But we are still far from placing the issue in the centre of our thinking and practice, like our American colleagues did in relation to the movement "Black Lives Matter". There are some initiatives in institutions totally dedicated to the issue of migration, such as the Museu d´ Història de la Immigració de Catalunya or the Musée de l´Histoire de l ´Immigration in Paris, now preparing to celebrate the National Week of Education and Actions against Racism and Antisemitism with a programme of events entitled "Ce qui fait la France vient aussi d' ailleurs" (What makes France also comes from elsewhere).

Taking an action, taking a stand

Where does this leave cultural institutions? How can they use their potential to bring people together, to create a space for dialogue and tolerance, to fight ignorance and hatred regarding the "Other"? But, once again, the main question is: is this a relevant issue only for cultural institutions related to migration?

In the middle of this terrible humanitarian crisis, many cultural organisations seem to be rather lost, considering whether they have anything to do with it or whether it can be considered a priority. Nevertheless, while some feel confu-

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sed and overwhelmed: Berlin museums assume their role as "multaqa" (arab word for "meeting points"), an initiative of the German Ministry of Culture, where Syrian and Iraqi refugees are providing tours for emigrants, so that they can make cultural connections between Germany and their own countries, in their native language.

Guides (left) and participants (right) of the Multaka project.
@ Museum of Islamic Art, Staatliche Museen zu Berlin (National Museums in Berlin), Milena Schlösser

The Archaeological Museum of Thessaloniki, Greece, until January 2017 presents antiquities that came from Rhaidestos, Eastern Thrace, at the time of the forced exchange of populations between Greece and Turkey in 1922, in a temporary exhibition called "Ραιδεστός – Θεσσαλονίκη: Αρχαιότητες σ' ένα ταξίδι προσφυγιάς (Antiquities in a refugee journey)".

Poster (left) and impression of the exhibition „Antiquities in a refugee journey" (right).
@ Archaeological Museum of Thessaloniki

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Shakespeare's Globe theatre recently crossed the English Channel and took "Hamlet" to the "Jungle", the refugee camp near Calais. The Globe's artistic director, Dominic Dromgoole, said that "As a theatre company, the only gesture we can offer is this - a show that we hope speaks to the human spirit at its greatest and its darkest moments." At the same time, PAN – Intercultural Arts joined Good Chance Calais and developed a week's artistic residency in the camp. Why a theatre? "Because, of course, finding a roof and a bowl of food is not all humans need in times of trauma and distress. They need a place to imagine, dream, reflect and exercise that most human of qualities – creativity."

Performance of Hamlet by actors of London's Globe Theater at the French refugee camp „Jungle". © Harriet Abley (Instagram: @blameitonthebaking)

Some are actively trying to engage citizens in a critical consideration of their societies, taking a stand regarding a number of issues, taking subject matters a bit further and associating them to contemporary issues. Others choose to remain silent, confused, claim to be "apolitical" or "neutral", strictly concentrating on their subject matters (art history, poetry, theatre, etc.) as a way of elevating the human being. They fear a danger of taking a stand to be considered "leftist" or "rightist" and thus to be ignored or even avoided by people with contrasting views, just like it happens with newspapers. And there is such a danger, indeed. But isn't there an even greater danger for the so-called "neutral" organisations to be considered irrelevant? Of course, cultural organisations should act on base of scientific results and general human values. But can we honestly say that such a thing as a "neutral" or "apolitical" cultural organisation exists? Don't they always take a stand, either with what they say or what they don't say? Furthermore, does taking a stand mean that one leaves no space to discuss other people's views? Aren't cultural organisations supposed to be places of encounter, places promoting dialogue and tolerance, regarding also their own views?

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Culture in theory and culture in practice is something that refers to us all, as professionals and, above all, as citizens. Being a civilised person is not something that comes naturally to us humans. It is a daily mental and practical exercise against our inner barbarity, against our ignorance. It's not only about reading books, attending performances, visiting museums, listening to music, participating in conferences, promoting debates, travelling and getting to know the world and its peoples, being an open and tolerant citizen of the world and feeling good about it. It is also, and fundamentally, about actually using all these tools, our inner richness, in order to act as civilised human beings. It is about putting our culture into practice, rather than being a non-practicing cultured person.

In the words of philosopher Tzvetan Todorov in his book The Fear of the Barbarians, a civilised person is one who "at all times and in all places, recognize the humanity of others fully". There is no doubt that it is quite 'easier' to practice one's culture in times of peace. When people don't feel that life, property, job, way of life are under some kind of threat and are confident that children can have a future. But is this enough? How about these critical moments, when putting our culture into practice is most needed because our instinct easily overcomes our humanism when we are under threat or feel frightened? And can culture alone make people consciously ignore their instinct?

Can culture make it?

Certain cultural professionals like me do believe that politically active and involved cultural organisations have got an enormous potential in giving people a chance to feed and exercise their critical thinking, to move beyond the surface, to question their views and to be open to consider the views of others; to grow into informed, responsible and active citizens. But they cannot do it alone. In the UN Summit on Sustainable Development that took place in Rio de Janeiro in 2012, it was suggested that culture is one pillar of the 'virtuous triangle' of sustainable development – composed by the economic, social and environmental pillars. Thus, should we truly wish to work for peace and justice in the world, we need to consider solutions based on all four pillars. Culture is not a panacea, it is not a miracle maker. And even if try to do everything we can, do our actions correspond to our theory?

The British society, proud of its multicultural nature, was shocked to find out that the 2005 bombings in London were perpetuated by British citizens and felt confused with the eruption of riots in 2011. Angela Merkel clearly stated, back in 2010, that German multiculturalism failed. Is this truly the case? Has multiculturalism failed or rather a whole political system that seems to be working for the prosperity of the few, dismissing the need for support of the most vulnerable as unprofitable and the dreams of the many as irrelevant?

To claim that culture can be on its own some kind of panacea is naive, to say the least. It actually cannot, not when the wider economic, social and environmen-

tal context make people fearful regarding their present and future. But it certainly has a contribution to make in an effort that must be collective, involving all sectors of society. Culture can help create some common ground, where people can co-exist in good terms; not simply "tolerating" each other, but getting to know each other, willing to talk, to understand, to accept, to feel richer within this interaction.

Conclusion

Currently, there is an appeal to include culture and the arts in the strategic goals of the European project, signed by the 2030 Alliance for Culture and the Arts. An appeal that "is urging policy makers to re-think the European approach and include culture and the arts in the long-term strategic goals of the European project. By doing so, the EU acknowledges their essential role in the development of European societies."

Following the review made here of concrete actions taken by European cultural organisations in relation to current, specific and pressing societal issues (or rather the lack of those actions), the above statement sounds more like wishful thinking. At truly critical moments, most cultural organisations remain silent, reveal being confused regarding their role or afraid in assuming that role.

It takes more than embracing a theory to be relevant. There is a need for strategic planning, clear objectives, specific policies, concrete actions, evaluation. There is a need to be honest to ourselves and to the people we are here to serve and admit that such a thing as 'neutrality' does not exist. There is also a need for intellectual freedom, which might be more and more of a luxury for many cultural organisations, as their functioning and funding depends on pleasing a number stakeholders – political and other.

As seen here, a growing number of culture professionals question themselves regarding their role and that of the institutions they work for, even if they still feel unable to take action. A small number of cultural organisations are actually moving ahead and assume a more active and political role in their societies. Cultural organisations will not be able to make it alone, but they will not make it for sure if they don't play their part in the effort to be civilized, which is "to recognize, at all times and in all places, the humanity of others fully". It is a big challenge, it is a necessary challenge, it is an urgent challenge.¶

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Designing Inclusion. Policies empowered by hybrid Arts and Culture Practices

Cultural policy in the light of digital transformations and participatory processes affects global audiences and competition among regions and cultural offerings. This paper discusses who sets the rules of the cultural economy. It analyses the business models of 'sustainable' cultural ecosystems and addresses bottom-up processes of political leadership. The power of successful cross-over cooperation between networked ICT and cultural industry professionals innovating cultural services and products is reviewed in light of recent policy support at EU and local level. The paper argues for the dissolution of the non-profit versus for-profit juxtaposition among cultural organisations and stresses instead public benefits and private or public investments to shape collective interest in externalities and core community values.

By Petya Koleva

A) Creativity in succession

Tensions intrinsic to the "expansion of the neoliberal economy" are becoming a global factor in various aspects of life in the 21st century. Increasingly public policies 'encourage' citizens to engage in entrepreneurial activities including such as governing of public commons that used to be centrally managed. This does not alter the fact that the competitiveness of economies and the welfare of communities depend on clear goals. For Bulgaria, a member of the European Union, the driving sector of the economy is information and communication technologies (ICT). In 2016 there is finally an explicit policy linking this fastest growing economic sector to the one of culture and creative industries (CCI). Yet, we ask ourselves do competitiveness and culture work together in a sustainable way? What are the particular relations of policies, the arts and the digital age that impact both the local and global communities?

„Recently the role of information technologies in how production is structured has changed and new consumption models, such as the 'sharing economy,' are emerging. There are various understandings of sharing. Lucid Illustrations are disruptive digital innovations we could not imagine several decades ago, which undermine the value-chain of traditionally established sectors and services by offering basic value proposition services and utilising content sharing (e.g facebook) or resource sharing (e.g. Airbnb, Europeana). These providers mediate the creation of services by engaging the users as co-investors or semi-entrepreneurs. How are they accountable to the public and which communities benefit from the gigantic profits some of these digital service providers are making? Several decades ago, businesses

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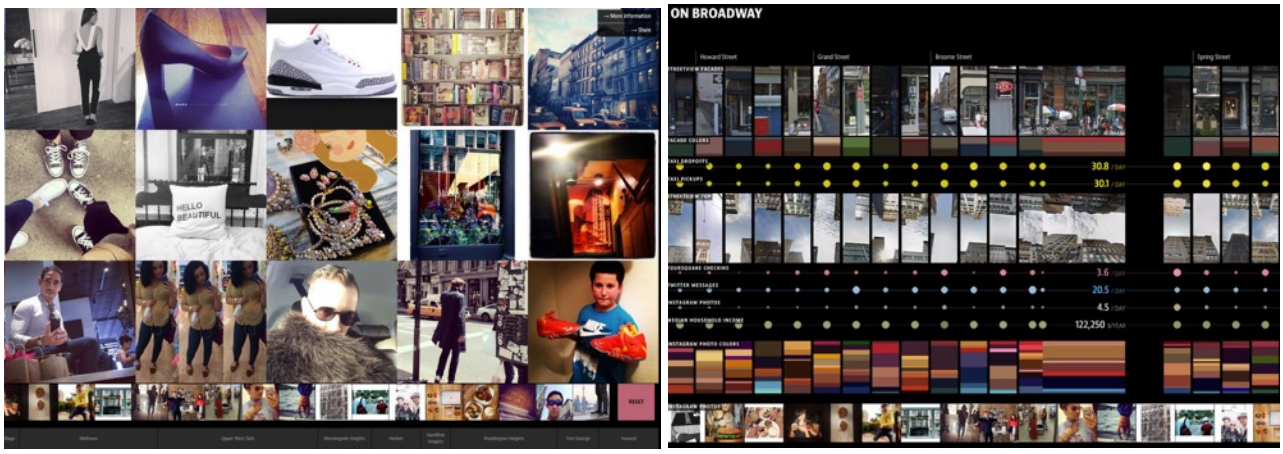
aspired for building global empires, and since the networked society era they utilise principles of horizontal integration. The emergence of peer production is attributed to the freedom to operate in a 'commons-based production' (e.g. Wikipedia, Wikimedia projects). Particularly in information, knowledge, and culture, commons unmodified, open commons, usable by an undefined set of users, relying on diverse and often unstructured motivational models, and based on symmetrically-applicable rules of engagement that in the public domain mean simply 'anything goes' after a while, are the foundation" (Benkler 2011)[1].

Indeed, it is one thing to share 'images' and 'stories' and another to share success, profit, or the hardships. Yet, both are communal practices and it is the digital technologies, which offer insights into how these inter-relate. Big data analysis is a way to track key dimensions of 'sharing' as demonstrated in the interactive installation 'On Broadway' by Daniel Goddemeyer, Moritz Stefaner, Dominikus Baur, and Lev Manovich. It builds on correlating sets of images and data collected from smart devices and statistics covering the 13 miles of Broadway that span Manhattan[2]. The result validates the fact that there is an 'invisible' inclusion/exclusion divide to the 'sharing' practices.



On Broadway: images shared in SOHO area (left) and printscreen from the application (right)

This analysis of big data provides insights to many commercial companies into the type of interest and engagement of thousands of people who participate in the so-called sharing economy of ideas or creativity. It also demonstrates that there are thousands of people in the digital domain who make less use of 'public' exchange. This unassuming visualisation of boundaries and qualities defines a sizeable diversity along one street in a dense urban area.

[1] Commons entail a moderately closed group of actors who rely on the commons or contribute to it, but organize themselves through relatively interdependent institutions, neither state nor market based.

[2] Image and data include 660,000 Instagram photos shared along Broadway during six months in 2014, Twitter posts with images, Foursquare check-ins since 2009, Google Street View images, 22 million taxi pickups and drop-offs in 2013, economic indicators from US Census Bureau (2013), and the median income of the users which is about 135,187 in the Financial District Users and 28, 323 in Haarlem.

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We may visualise the digital economy participation of Manhattans inhabitants and compare it to that of people living in agricultural areas probably 'reading' more into the global reality. Clearly the profiles, the content of images and messages, the intensity of interaction with other people and services would be different. Lifestyles may be influenced by individual choices. The digital shift resulting into inter and (intra) generational divides is not dependent on personal initiative exclusively.

An app developed especially to connect users and service providers within a 'territorial' cultural economy of 'art miles' sharing is Artory. "*The real-time data analytics provided by user feedback gives the venues vital information about their audiences that can inform and secure investment for future projects and events,*" states Alan Williams. This is a great example of the empowering use of ICT for cultural analysis and ultimately it serves the long-term interest of users as long as they are among the ones 'participating' in the digital sharing of culture. A Finnish colleague once indicated that there is truth in the fake marketing slogan 'Nokia (technology) connects people and divides families'. The lure of attracting users and public indirectly may have the added value of virtual insight. Fighting for clear goals that help our societies retain cultural capital and define the public purpose of shared resources by utilising technology constitutes another type of challenge.

B) Public – private negotiations of 'Success'

As we have illustrated above, the immersion in digital technologies brings excellent opportunities to connect like-minded individuals across a certain lifestyle and the globe. However, a policy-making which grows bottom up would quickly discover that competitiveness and the speedy emergence of horizontal networks based on inclusion and creativity are interdependent.

A Global Creativity Index of 2015 by the Martin Prosperity Institute, Toronto, entitled the "3Ts" presented a new model ranking 139 nations on three pillars of development described as follows:

1. Technology: Research and development investment, and patents per capita;
2. Talent: Share of adults with higher education and workforce in the creative class;
3. Tolerance: Treatment of immigrants, racial and ethnic minorities, gays and lesbians.

According to the analysts, creativity is increasingly the cornerstone of innovation and economic progress for nations across the globe. Yet behind the 'indexes' there are people, artists and communities interested in the values of tolerance, freedom and sustainable economies. In the advent of 2016 the research "Cultural Times" by UNESCO alerted policy makers and the artistic communities of the fact that the world is undergoing dramatic change. It will affect the way the rights of common people to access culture relate to their

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rights to participate in the design of culture anywhere around the world. A study commissioned by the International Confederation of Societies of Authors and Composers affirms this powerful argument of the contribution of the cultural and creative industries to sustainable development. The pertinent point is that the industries are growing at the costs of numerous artists being underprivileged by the arts "market".

Is a nation or city competitive because of attracting highly skilled CCI labour and affluent tourists? No, it is prosperous because it re-creates cultural industries by "*avoiding elitism in new avant-garde facilities, because it tests new formats in promoting and managing the creative-based facility by empowering creative-based strategies within the local background and potential*", states Miguel Rivas in the Key Messages of the URBACT Network on Creative Clusters. Another survey on cities that are considered living labs for culture in Asia and Europe points out that those temporary cultural facilities that host arts initiatives do have a lasting impact on shaping various inclusion policies (Mangano, Sekhar 2015). Notably, the support of public authorities and private actors for most activities raising talent and transforming urban space is an essential prerequisite.

A whole chapter is devoted to the analysis of the European Capitals of Culture. The forthcoming ECoC in 2019 is Matera (Italy) and unlike its twin town of Plovdiv (Bulgaria), the motto of ECoC 2019 `TOGETHER´ suits the Italian candidacy well. Matera is known to have won due to its bottom up participatory cultural policy development model. According to Alberto Cottica, the project was based on 'immaterial assets", digital networks and social innovation, its key values being openness and transparency. The hybrid model of engagement drove the process from the start. It included a free social media training, the setup of the web team and the birth of a friendly online environment for the community, to give input to the city's bid book. It 'ended up becoming a distributed research and development lab, oriented more to action than to debate'. Several citizen-led initiatives were promoted through the virtual platform. Additionally, the experience with open data influenced the end objectives which made the motto embrace a visionary notion of "Open Future". Many of these terms, would today be familiar to culture and arts professionals, but only as the copy paste-language of cultural policies that have been 'adapted' top-bottom. Particularly in post-socialist contexts in which I have been working over the last decade, the understanding of cultural management and policy-making may use 'new language' but it is rarely driven by the practices of a participative and creative sharing economy.

What happens when the policies for culture dissolve into such thin air? Is this due to inefficiency in market terms? Many political leaders in 'transition' economies will tell you that one cannot maintain the cultural infrastructure of the past. Even in capitals it had been artificially inflated by state intervention and the creative class had not originated from market demand. Yet, cultural production is not a by-product of consumer interest. For example,

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Nokia's history is associated with a story that reminds us that the term 'success' may be designed by politicians but is defined by people. The Nokia Company and the city of Helsinki tried to reach an agreement that allowed the city to acquire the empty valuable lot of the Kaapelitehdas (or Cable Factory) from Nokia's industrial heritage to repurpose for public benefit. In the interim period of the proceedings, artists and companies were renting the unused, decaying infrastructure. Faced with the restructuring plan, they founded the Pro Kaapeli association to create a parallel plan [to the one of the city committee] to save the building and the activities. 'Pro Kaapeli was featured in the leading national newspapers and national TV and managed to dissolve deeply rooted prejudices against house squatters and artists who were often considered as shady', claims the official website.[3] The Cable Factory today is a flagship enterprise in the cultural sector in Europe with three museums, thirteen galleries, dance theatres, and art schools, along with facilities for visual artists, bands, and companies. It hosts concerts, exhibitions, festivals and fairs. The reconstruction project of the public estate company „Kiinteistö Oy Kaapelitalo" started in 1991 and returned its investments in fewer years than expected (Koleva 2013). Its turnover in 2005 was 3,5 million euros and over 5 million euro in 2012. Yet, the viability of this investment project was being questioned every time newly elected city officials came to power. The former Economic Director of „Kiinteistö Oy Kaapelitalo", Mr. Nikula Stuba explained this with the banal fact that public officials are among those who assume the right to define 'public interest' (Sorbello, Weitzel 2008).

The facade of the Cable Factory today (left, © Jean-Pierre Dalbéra/ flickr) and visitors of the Finncon 2009 (right, © kallu/ flickr)

[3] Pro Kaapeli also pointed out deficiencies in the planning of the area and even got the media involved. The Cable Factory was to remain in its original form. This was ground-breaking. A new agreement was made with Nokia, the city council decided to protect the Cable Factory and its milieu and an estate company was founded. Almost all tenants were allowed to stay.

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All around the globe corporate interests invested in mega construction projects have been documented to induce gentrification, as Harvey Morris stated in the New York Times and cause disruption in community life. Artists are a driving force to transform a 'ghetto' area/ infrastructure into a 'space' of creative manifestation; inevitably the 'art hype' attracts public. Typically younger audiences follow the vibe of change which prompts increased popularity and the rise of property prices. Eventually, an economic restructuring plan leads to the displacement of artists and local residents as well as their small businesses. In a case study from Barcelona, the redevelopment plan of a former factory involved purposefully attracting artists to gentrify the area (Casellas, Dot-Jutgla, Pallares-Barbera, 2012, 104–114). The efforts of artists and local community put up to stop this plan, were not fully successful. In Sofia, the plan to transform a former industrial zone of the capital into an arts quarter has manifested curator-mediated attempts to attract artists towards a private property and prompt the municipality to consider a strategic investment in the area. For the moment, the bad conditions of the infrastructure have frozen the plan. This example is symptomatic of an essential question: Who takes decisions on behalf of the public when they involve public investment in culture? In Bulgaria's particular post-transitional economy the cultural zoning plan might have meant investing public money to acquire sites and buildings that had been privatised in often not transparent 'post-socialist state' deals.[4]

The fall of 2016 will mark a precedent in Sofia's recent history that got me involved into the design of a participatory policy process since the initial draft of this article this spring. For the first time, the city authorities are backing the dialogue with non-state actors towards a common goal, boosting the potential of Sofia's growing independent contemporary arts scene. 'Shared Vision' is the brand name for a cultural strategy that will foster the development of Dance, Literature, Music, Visual Arts and Theatre. Immediate results are expected to manifest by 2019, the year Bulgaria will take over the presidency of the Council of the EU. By then two purposefully refurbished municipal sites should open as centres in partnership with the free contemporary arts scene. By 2023 the support for the free initiative of organisations, artists, formal and informal associations should transform Sofia into an attractive place for co-creation, public interaction and professional development in the arts. The future, we hope, will be more certain.

Logo of the Shared Vision-project

[4] Based on personal interviews with independent artists, cultural managers and Sofia Development Association in December 2015. See 'Индустриалната зона на Сточна гара става квартал на артистите' 28.02.2014, 24 часа онлайн.

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C) 'Success' designed by creative ecosystems

Throughout Europe and globally, cultural centres used to be civil initiatives that are undergoing serious challenges. Their business modelling should evolve with the attempt to reconnect to the public. Trans Europe Halles' independent cultural centres determine three key similarities of all success stories shared from the network members (which includes „Kiinteistö Oy Kaapelitalo"). Sustainable cultural businesses tend to:

1. Mix and merge new and traditional types of services by offering diverse arts forms as well as providing recreation type services;
2. Rent out spaces to other organisations;
3. Engage volunteers and freelancers in organising multiple events per year.

The core indicators of success suggest that "*cultural operators and artists do much more 'business' than we think... [They] create a lot of value, but not always get paid for it...*" (Schiuma, Bogen, Lerro, 2015). It also highlights the importance of improving the business models to survive in differently structured competition/cooperation models among providers. The hybrid model is emerging in Bulgaria, in Ukraine, in Finland and in Germany, in fact in very distant yet very similar locations. Cultural organisations should not be the 'dupes' of neoliberalism, slaving for the 'public good'. That capital is not only difficult to measure (symbolic value) but also hard to accrue because skilled managers leave this low-paying sector. Performance measurement is (still) rarely implemented in the public sector in Europe. One can hardly expect the effort to grow, budget cuts are easier when there are few evidence-based cultural policy incentives. Yet, this may change if the digital shift enables the measurement of the impact of externalities as it is meant to do. This will empower the cooperation of networked entrepreneurs too. Behind this shift there needs to be a political will.

Despite the philanthropic drive of individuals, certain public goods such as affordable and accessible arts derive from the right of people to participate in the 'shared' economy of values. Among them is the right to designing state intervention. In the early twenty-first century cultural organisations are seen as the major contributors to social welfare and producers of intangible cultural capital. There have always been explicit as well as implicit policies that undermine their success (Koleva, Cherrington, 2010). "*In 2015, triggered by terrorist attacks in Paris, Italy's Prime Minister Matteo Renzi has pledged 1 billion euros to spend equally on culture and security. The Bardo Museum in Tunis, site of the March attacks, announced a cultural partnership with the Museo di Arte Orientale in Turin, Italy, in an effort to contribute to peace and stability in the region.*", stated Create Equity in December 2015.

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Some policies regard the governance of public space, others the distribution of wealth for public purposes. There is an intricate interplay in which public ownership and not-for-profit business correlate, but that is not necessarily the only option. For example, more and more privately owned for-profit creative businesses run co-working spaces. Yet, for micro non-profit arts organisations it is uncommon to manage a cultural infrastructure jointly with a legal for-profit entity. The great success of 'The Cable Factory' besides its economic achievement as a self-sustained 'independent' art space is its innovative business model. The estate company owns the infrastructure and this allows it to plan its future years ahead. That provides a micro 'systemic' context, uniquely apart from the position of many singular entities dependent on ever-changing budget lines for cultural support.[5] Arts and Culture coexist on democratic terms in a shared 'space' where they pay rental charge adjusted to their capacity to produce a turnover. The range translates into 'symbolic' rents for the art studios and cultural micro enterprises to 'large' costs for CCI companies such as multimedia content producers. It allows a sustainable ecosystem to be built along the spectrum of the 'knowledge-intensive" cultural creative industries (CCI).[6] Such a 'shared risks' governance model suits the 21st century well because the open innovation aspect of the creative cohabitation is seamlessly redistributed into 'sustaining' talents. This allows a wide range of high quality products and services that may be free of charge or pricey to originate under one roof.

The hybrid for profit/not for profit participant-based development model has a multiplier effect. Kiinteistö Oy Kaapelitalo has championed a similar transformation in a former electrical power plant. It is now also administering the premises in Suvilahti. *"The policy is that the area is being held as a cultural cluster and developed piece by piece, little by little. There has not been and will not be an opening ceremony for Suvilahti – the area is in a constant swirl of change and development"* (Kuusimäki 2015). This quote comes from a students' summer school that was researching New Urban Hybrids as a global trend in 2015. There are plenty of reasons why inclusive policies should consider cultural infrastructure and its impact on arts management, and, to boost it, integrate digital access to policy participation and impact assessment.

[5] An efficient governing structure mirrors the ecosystem's participatory principle. The Board of Cable Factory has eight members: two from main political parties, two from the city departments, thee tenants and an outsider as a chairman. With special thanks to Mr Nikula Stuba, who returned comments on this case study in November 2015 even as he is presently holding a new position, Cultural Director of the City of Helsinki Cultural Office.

[6] Typically, the hours invested in harvesting talent and in creating a new art work are not commensurable with the profit to be made in the first 'public' presentation. An original piece of music, a drawing, a choreography, or a script etc. go into the 'product' that may attract the multiple viewers, listeners or live audiences. It is the agents, not the artists, who typically reap the economic benefit.

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D) Arts Managers- demand and participation

Globally, creators and owners are disconnected early on through the market mechanisms and so are the people who access digital offers or have the means or knowledge to participate in policy creation. The Viva Cultura Communitaria policy of Brazil is famous for the fact it started out of a civil society movement of a new kind. Arts and culture activists pledged to draw attention towards policy to support the live arts and cultural forms of manifestation in communities across Latin American countries. After a decade, the international participatory process, involving gatherings, manifestations and elaboration of proposals by the movement has managed to channel a policy. In 2014 Brazil passed a bill dedicating 0.1% of the federal budget to live culture. For most post-socialist countries in Europe the entire budget for culture is about this percent (including the arts, heritage protection, visual arts, and libraries). Another significant aspect of this policy is that it is 'fostered' rather than 'governed' by the state. There are several layers of decentralization structuring priorities and the distribution of funds. These lead to a recognition of initiatives of 'any entity that develops or articulates cultural activities in the community'. With a plan to expand the network of pontos de cultura to 50 000 by 2020, the policy has introduced a system where proposals can even be submitted per video, so that no language or literacy discrimination may impede community cultural manifestation.[7] Technology is thus used to mediate inclusive cultural policy in a way that supports cultural activities originating locally even outside urban areas.

In 2016, the European Commission launched a special action call in the frame of the Horizon 2020 programme to 'boost synergies between artists, creative people and technologists'. This is step in the right direction that will encourage more artists and CCI managers to consider hybrid partnerships. The challenge of the future is to step into participatory processes of research and management before the processes of creation driven by already predetermined visions of business and profit generated by 'market-ready' prototypes.

With this final example our discussion comes to rest for a moment. There are obviously powerful ways in which to innovate cultural services and products not least of all by engaging people in active policy making and creative economy modelling. I would like to thank Ms Mary McBride, Chair of the graduate Design Management and Arts & Cultural Management programs at Pratt Institute for urging me to put some of these points in writing. The informal global professional networking mode in which we operate today, brought us together in the summer of 2015 for an informal discussion. We spoke of the growing recognition of new skills needed to manage transformation and benefit from new processes of engagement undergo in various arts/cultural projects around the globe. The know-how of arts managers moves

[7] Special thanks to Ms Marcia Rollenberg, Secreatary of Culture, Ministry of Culture of Brazil who presented this and discussed details in 2015.

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towards creating an insider experience with experimental forms of policy-making and collaboration with stakeholders, not only authorities and citizens but also other arts organizations, ICT partners, virtual communities, various researchers and the new digital data analysists etc.

This article has not touched on the important hybrid models of management of artist's rights, the relation of virtual and real performance venues/markets or on arts management based on co-financing by user-demand that other colleagues have begun to explore. I hope the four sections have triggered some arts managers to recognize and work together in concerted effort for policies that also structure professional development programmes at international level and across the profit/ non profit, virtual/ live realm, large/ small organisations divide.¶

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How Globalization affects Arts Managers

„Are all nations communing? Is there going to be put one heart to the globe?"
Walt Whitman

This research seeks to develop greater understanding of the impacts of globalization, digitalization, and (im)migration on the work of arts managers and arts management researchers. Different from studies that focus specifically on those who work exclusively in international contexts, this paper aims to present current research based on an international empirical study of arts managers who do not necessarily cross borders for their work and who would in most cases not even consider their work international as such. The findings are a brief excerpt of the results of an online survey in October and November 2015 among 352 arts managers in 46 countries.[1] It dealt inter alia with the question how globalization affects the day-to-day work of arts managers and how they deal with the challenges globalization imposes on them.

By Raphaela Henze

Language barriers and culture-dependent dictions

The majority of arts managers stated that language barriers are a huge issue for them. They would like to be proficient in more languages in order to reach out to an increasingly diverse audience as well as to better prepare themselves for communication with (co-production) partners in other countries.

Language is indeed an issue: Many of the terms frequently used in the context of globalization such as ‚cultural identity', ‚nationality' and ‚diversity' – to name only a few – have complex meanings and are subject to differing interpretations. There is hardly any discussion in the cultural sector these days without frequent use of these buzzwords. And matters become even more complex when trying to translate these terms into different languages.

A remark from Canada concerning one of the survey questions is interesting for various reasons: „You use the word migrant to talk about newly arrived people in your country who might be interesting for your work. That sounds too much like refugees and the crisis that you are having in Europe at the moment. In Canada and the US we talk about immigrants, or better, New Arrivals or New Canadians. As a country that receives huge numbers of immigrants each year, we have evolved our ways of speaking that is less evocative and hence, more politically correct."

[1] The entire study is published in R. Henze, Einführung in das Internationales Kulturmanagement' (2016). You can find a detailed introduction into this publication in this issue of Arts Management Quarterly.

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First, the largest displacement of refugees and migrants since World War II seems to be seen as an entirely European crisis and not as a challenge or even a chance that also involves countries on the other side of the Atlantic. Second, and this is something to be taken very seriously, even the well-intended use of words can be demeaning when not used properly and in the appropriate context. Would "New Germans" work in the German context? Well, it might sound better (and is actually a term that people of various ethnicities in Germany came to use for themselves), but a problem that occurs in context with refugees is that many of the addressed people will unfortunately only be "Short-term Germans" at best because they will have to leave the country, e.g. if their application for asylum is turned down. Some of them might not even want to be German when it comes to the strict and limited notion of citizenship.

Political correctness[2] in terminology is certainly important but does not necessarily ensure that the way people are treated is equally correct (Ahmed, 2012). Further, it differs from country to country what can be called "politically correct". But apart from this, it is time for self-reflection. There seems to be a certain lack of critical consciousness regarding terminology and even a certain kind of "eurocentrism" that is proven by several answers of arts managers from Germany, Austria and Switzerland.

Need for critical discourse

For the majority of the arts managers in German-speaking countries (im)migration is a huge challenge they are currently facing. They try to overcome e.g. language barriers by providing subtitles usually known from opera productions, or offer tours in different languages in their museums. Many of them also offer insights into 'participatory projects' with which they try to involve refugees into production and content generation.[3] There is a huge momentum at the moment, especially in German theatres, to not only gain a more diverse audience, but also to bring the creative potential of a hybrid society to the forefront. Whether this is possible with the still relatively homogenous workforce we find in European arts institutions is a topic for further discussion (Terkessidis, 2015; Carty, 2014; Hesmondhalgh/Saha, 2013; Sharifi, 2015 on the racial discrimination of artists of colour in contemporary European theatre).

Many of the arts managers explained that the reason for their efforts is to foster 'integration'. The term 'integration' is, like the ones mentioned at the beginning, highly complex and disputed in Germany at least since the 1970's. The term has the paternalistic notion of allowing those that are not familiar with the rules to play the game in case they learn and then stick to the rules laid out by those that are already playing. Sure, there are rules as well as values (a difficult term again) that are of utmost importance and by no means

[2] E. Shohat/ R. Stam, (2014), p. 11 write about the ‚bad odor' with which ‚political correctness' comes.

[3] Highly critical on this kind of involvement Chakravorty Spivak (1988) and Bishop (2012).

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subject to relativism. It is an important task of arts managers to ensure that human rights, freedom of expression and of religion are protected or enforced because without them art would become mere propaganda (Sandmann, 2014). There is no doubt that this task is highly difficult in international contexts and that significant intercultural sensitivity is required, but this would be a topic for a different article.

The necessary transformation from a country that considers itself still relatively homogeneous[4] to one that is hybrid and diverse is not an idyllic one (Terkessidis, 2015), but one that inevitably will be undertaken and should be seen as an opportunity. Having a more precise idea of the difficult concept of diversity, often used in the same context, and additionally thinking both more deeply and theoretically about e.g. how 'nation' and 'identity' can be defined according to the realities of the 21st century might help to make the well-intended ad hoc efforts of arts managers more sustainable in the long run. At the moment, there are legitimate concerns that the necessary strategies are actually missing (Wolfram, 2015) – for community engagement, but even more for self-empowerment and self-representation, and an involvement and partnership that will in the best of all cases generate new forms of art and culture. The American author Vu Tran (2015) states: "Nothing creates more compelling art than the ambiguity of liminal existence, of uncertain and indecisive identity".

It will have to be academia in constant exchange with the sector that has to provide the theoretical framework from where to start. We urgently need the critical discourse with and about practice that DeVereaux argues for (DeVereaux, 2009) and that Durrer/ Henze/ Ross will explain in their text in this issue of Arts Management Quarterly in more detail.

Transcultural dialogue and cultural-economic imbalances

It does not come as a surprise that arts managers in German-speaking countries rank the issue of migration and immigration so high when asked about the challenges that globalization brings to their daily work. In fall and winter of 2015, when the survey was online, the influx of refugees was at its peak. But for arts managers outside these countries, migration seems not, or maybe no longer, of such pertinent importance, although many of them face it as well and at even higher rates. For them, different topics are key and make aware that globalization has not overcome the huge differences and imbalances between countries but might even perpetuate them.

An arts manager from South Africa states: *„The main challenge is trying to strike the balance between the powerful cultural hegemonies and the previously colonised. Many of the exchanges and intercultural experiments still have imbalances between source and receiving cultures."*

[4] Although Germany is with way more than 20% of the population having a migration background by far a homogeneous country.

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A Nigerian arts manager remarks: „*Countries with bigger resources for promotion of their culture and methodology control the global discourse on culture.*"

Another South African arts manager states as main challenges: „*Global north dominance in theory, policy and agenda-setting; dependence on global north resources and the inherent power relations; language and general communication, the costs of travel, particularly on the African continent; it is easier (security, resources, visas, etc.) for global north voices to gather than global south ones; different cultural values and expectations and a lack of respect for these (despite commitments to cultural diversity), policy and strategic emphasis appropriate to global north conditions that have little relevance or resonance with global south circumstances*".

An Afghan arts manager explains: „*As Afghan artists and arts managers we think that minorities are sometimes not in the focus of globalisation.*"

An arts manager from Romania offers insights at the limits of what art and culture can actually achieve: „*Unfair competition for resources and opportunities between rich and developing countries; the pervasive business-like assessment of cultural projects aims and achievements imposed by capitalist funding policies; the instrumentalisation of culture for political and economic purposes; the artificial stress on providing programs for disadvantaged communities whose problems should be addressed by politics instead to truly enable them to benefit from cultural and participative projects; the cultural colonization of developing countries by rich ones.*"

These are only a few quotes of many that hint in similar directions and clarify some highly important issues:

1. The "level playing field", the Goethe-Institut is so often talking about in glossy brochures, is still far from being achieved.
2. If we talk about how we can prepare arts managers for professions in international as well as transcultural contexts, we should include post-colonial theories and discourses to the curricula which are admittedly to a certain extent hermeneutic for arts managers whose background lies in another field,. Cultural hegemony, modelled on the basis of Western ideals, destroying local identities and culture, is still a reasonable fear for many arts managers in Europe as well.
3. We can no longer ignore competencies that are offered globally because these competencies might fit better than German arts management tools in contexts where we might not even mean the same thing when we talk about art and culture (Schindhelm, 2009, 2014) and where we might have totally different ideas of how arts institutions operate or what they are for (MacKenzie, 2009). Sometimes such "misunderstandings" are blurred by the fact that management terminology is relatively widespread. However, sooner or later the differences based on history, tradition, religion or spirituality will appear. It will be on us to learn because otherwise we will not only face huge difficulties in international

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contexts, but also in contexts that seem to be at first glance national.[5] How can we live diversity if we do not have an idea about the essence of its concept or maybe better of hybridity (Nederveen Pieterse, 2004)?

Arts managers in the German-speaking countries tend not to get out of their comfort zone as much as they should. The survey has proven that even if they travel, cooperate with partners abroad or spend time working in another country they prefer places that do not force them to rethink their notion and understanding of culture. Being fostered by diverse programmes financed mainly by the EU, it seems quite comfortable to stay within the well-known context of Western Europe.

And last but not least, we will have to understand that issues that seem of urgent importance in the European arena may be of less importance in other parts of the world. This might help to take the heat out of some discussions. Also, it might open the horizon for other topics and for solutions. Several countries have experienced or are still experiencing waves of (im)migration.[6] For many of those, dealing with an ethnically diverse audience is daily business. Again, globalization can be a chance to learn if one is prepared for and willing to do so. There is an enormous amount of knowledge that digitalization will help to distribute (Khanna, 2016). It will be an important task of interdisciplinary as well as international networks of academics and practitioners to generate this knowledge and to distribute it as widely as possible (Durrer/ Henze/ Ross, 2016).¶

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[5] Knowing that ‚nation' and ‚nationality' are in itself – again – complex topics of books already written and still to be written.

[6] T. Fakhoury, 2016, 27 describes how e.g. the Lebanon, that receives high numbers of refugees, can teach lessons on local initiatives, grass root movements and hospitality.

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Approaching an Understanding of Arts and Cultural Managers as Intercultural Brokers

Our current context of internationalisation, globalisation, and the increasing global migration presents challenges and opportunities for the arts and cultural sector. With creative and aesthetic expressions inherently reflective of cultural ideas, knowledge and values, arts and cultural managers have a significant role to play in directing, administering and mediating intercultural understanding. This refers to the ability to know, accept, value, and empathise with alternative perspectives and perceptions of the world (Marginson and Sawir, 2011; Perry and Southwell, 2011).

By Victoria Durrer, Raphaela Henze and Ina Ross

Still, very little is understood about the historical, institutional and social dimensions of these processes within the field of arts and cultural management (Hesmondalgh and Saha, 2013, p187). At the same time, there is research available in other fields of study – postcolonial, cultural, history, cultural policy and higher education studies – that have much to contribute to building our understanding of these processes (Ahmed, 2012; Marginson and Sawir, 2011; Bennett, 2001). After having met for the first time at the conference 'Cultural Management without Borders' at Heilbronn University in January 2015, we set about to establish an interdisciplinary and international network with the goal to bring diverse international researchers and practitioners in arts and cultural management together with those from other disciplines. By fostering exchange of research and practice, we hope that members of the network can collectively explore topics important in the intercultural context of arts and cultural management.

Here, we set out to explain why we feel these efforts are necessary. The critical discourse on arts and cultural management practice that the latest research studies by Henze (2015; 2016) proved to be urgently needed, requires deep reflection and analysis of the conventional structures, terminology, institutions, and habits employed within the field (Devereaux, 2009). For the sake of reducing complexity, this paper will only focus on how the understanding of cultural institutions differs in various cultural contexts. Museums will be taken as an example of a research field that needs further reflection from both academia and practice. Specifically, museums from countries that are referred to as economically, politically, and culturally 'emerging powers', where there is a growing interest in arts and cultural management, will be considered.

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The Museum 'Tradition'

The origins of cultural institutions like the museum can be traced back to early modern Europe where collections were argued to present the 'best' art of a society or exotic artefacts collected from 'other' societies and thus stood as representations of national power and pride as well as political virtue (Graham et al. 2000; Durrer, 2008). In the 'global South', many of these institutions are imported: either introduced by former colonial rulers or set up after decolonisation and again modelled on institutions in the western hemisphere (see MacKenzie, 2009; Kreps, 2006; Jain, 2009). Referring to India, writer and Nobel laureate V.S. Naipaul describes such institutions as being 'borrowed' and dominating the political and cultural landscape (Naipaul, V.S. 2002: 8). Thus countries like China, India, Pakistan, Myanmar or Indonesia all have 'national museums' – a concept typical of 19th and early 20th century Europe (Knell and Aronsson, et al. 2011).

Cultural institutions in what was formerly and derogatively called the 'Third World' can therefore appear familiar to those based in the western hemisphere. The sometimes-deceptive impression of familiarity is reinforced by the meta-narratives attached to cultural institutions. Under the influence of the anti-colonial discourse, for instance, the museum in India is understood primarily as an instrument for nation building (Guha-Thakurta, 2003; Mathur and Singh, 2015). Visitors of a museum in a provincial capital in central India came up with a broad range of views of what they think a museum is (some explained a zoo or a hill station to the interviewer as museum). This is also true of the theatre. For example, in 2005, the Theatre India magazine devoted a special issue to the question of "How 'National' is our National Theatre?" (Theatre India 11, 2005). As referenced above, these perspectives are easily understood in the West and have parallels in the history of European culture and ideology.

Standard Ideas about Professionalisation

This familiarity seems to result in efforts to exchange and 'professionalise' arts and cultural management practices in imbalanced ways. The suggestion is that western arts and cultural management and marketing strategies and practices can be transferred, which risks ignoring the specificities of local cultural contexts and practices (Dewey and Wyszomirski, 2004; see also Arts Management Quarterly 122, 2015). This phenomenon is well known in business approaches adopted by multinational corporations, which often treat emerging markets as "developed markets in their infancy" (Bijapurkar, 2009: 8). Rather than engaging in a more nuanced cultural understanding of consumption in these economies, such approaches pejoratively view and address these customers as being 20 years 'behind' American or European consumers in their needs and habits. Similarly, a museum in Asia or Africa is typically viewed as needing to be 'brought up' to a level in line with the most recent stage of western modernity.

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Ongoing research by Ina Ross (a visitor survey including about 80 interviews in Hindi and English and a guest book and visitor observation in two Indian museums, the Madhya Pradesh Tribal Museum in Bhopal and the National Museum in New Delhi) demonstrates how increasing financial prosperity in countries like India, for example, has led to the emergence of many new private arts and cultural initiatives and enterprises that are working to 'professionalise' arts and cultural management practice.

In this context, visitor numbers, marketing and management have increasingly come into focus, matched with greater efforts to foster a more standardised style of arts and cultural management practice. The Indian government has appointed a steering committee by which representatives from different arts and cultural institutions and private initiatives are exploring how arts management strategies might be implemented in organisations (Zuberi, 2015). Yet, arts and cultural management is still rarely taught in universities with academic efforts largely emphasising heritage management (e.g. the Centre of Heritage Management, Ahmedabad University). As a new career path being actively discussed and explored in India, management consultants, organisations and experts from Anglophone and European countries see a market emerging for developing arts management practice. Often acting on behalf of, or in cooperation with, diplomatic cultural institutions present in the respective countries (e.g. the Goethe-Institut or the British Council), actors like Art Think SouthAsia (ATSA) or Strategic Management in the Art of Theatre (SMART) have begun supporting and influencing endeavours to standardise arts and cultural management practice and education in India.

The facade (left) and the exhibition (right) of the new Madhya Pradesh Tribal Museum. © Ina Ross

An Imbalanced Exchange

This resulting exchange highlights how our historical understanding of the development and professionalisation of arts and cultural management in both practice and education is often geopolitically informed and thus gives rise to some interesting problems and questions (Hernández-Acosta, 2013; Boylan,

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2000). We need to be cognisant that such approaches do not fail to take into account the possibility that these 'non-western' institutions are not at all deficient, but actually different – in terms of what they try to achieve as well as how they try to achieve it.

Our conversations in Heilbronn in January 2015 reflected upon how those of us practicing in the western hemisphere too often assume they 'know' what cultural institutions are, how they should be managed, and what those visiting them need and want. In fact, our knowledge is indeed very limited, maybe even Eurocentric. At the same time, we have been presented with an incredible opportunity to learn from one another's perspectives and practices. Rather than simply impose outside solutions, which assume that different cultural viewpoints of arts and culture, and specifically arts and cultural management practice and institutional structures, are simply transferrable between cultures, we need to develop greater balance of knowledge exchange.

With funding support from the Arts and Humanities Research Council in the UK, we are thus establishing an international research and knowledge sharing network entitled 'Brokering Intercultural Exchange: Interrogating the Role of Arts and Cultural Management'. We aim to generate knowledge and case studies in the field of arts and cultural management that can serve both academics and researchers who explore and engage in relationships and working practices across and between cultures and nations. Activities will involve meeting in person in several sessions in different locations in 2017 as well as an online platform for wider dissemination of ideas and findings. We hope to involve potential participants through calls for papers and to provide workshops and talks as well as results online. By bringing researchers and arts and cultural managers, educators, and students together with policymakers and artists to engage in intercultural dialogue, we can begin to reveal and investigate the complexity of our experiences, traditions, and terminology. We hope this will assist in developing policies, practices and pedagogies that foster new value of alternative cultural perspectives.

We very much look forward to getting in touch will all those interested in developing a more intercultural understanding of arts and cultural management. More updates on our activities will be provided on artsmanagement.net in due course.¶

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is Consultant for International Cultural Events, living in Berlin. Born in Argentina, she has over 30 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 and later became personal manager of Jean-Pierre Ponnelle and Lorin Maazel, among others. She was general project manager of Puccini's "Turandot in the Forbidden City", Beijing, and general and artistic director of the Hangzhou Grand Theater in China, as well as having worked on the inaugural seasons of the Palau de les Arts in Valencia, Spain. Her current consultancies are Social Media based.

Opera Singer Career Startup

Welcome to personal entrepreneurship

The traditional ways for a young opera singer to get a job have greatly changed. The sheer number of graduates from music conservatories on the one hand and the decreasing numbers of opportunities to perform on the other are leading to ever more competition. Couple that with the high level of talent worldwide and a frustration bottleneck is predictable. Even though the new media seemed as a great opportunity for getting famous in the first years, it even enhances the sheer desperation of young singers wanting to get heard.

By Zenaida des Aubris

In the (g)olden days of the 1970s and 1980s, it used to be that talent scouts from large artist management agencies, maybe even artistic directors of local opera houses or their scouts, went to hear students in music conservatory final concerts. Or the recent graduates used to send out their material with a fair to midling prospect of receiving a response and a chance at an audition with either an agent, a young artist's program or even an opera house. Winning a competition or two along the way helped, but by and large the young graduates would find their place along the operatic food chain and settle in to climbing the career ladder.

An extensive study by Music School Central, involving over 150 different institutions and 1434 respondents from the US, showed that over 50% of music school alumni found work relevant to their major within four months of graduation – whether one of the decreasing job opportunities in the major opera houses or in the increasing sector of musical theater at smaller, regional companies and theaters. Nonetheless, it is getting more and more difficult today for singers to find agents who will take the time to listen to them, let alone take them on and be active on their behalf for the dwindling number of "fest" or guest engagements worldwide. It is therefore no wonder that the many young singers are chosing an independent path in order to building their career. The logical next step nowadays is to engage on the internet and include digital ways of presenting themselves – do it yourself management, if you will.

Self-branding as an artist

Here are practical tips to help the young opera singer on her/his way to stardom: Think of yourself as a commodity, a product, a brand. In fact, agents, artistic directors, stage directors and conductors often think of artists as brands, of having the ability to convey specific traits, even if they may not express it as directly as that – the young ingenue, the grand diva, the comic tenor, etc. It is the congruence of these aspects that will make an artistic di-

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rector look for a specific singer: The conductor's and stage director's vision for a part ideally will have to match in order for the call to go out to find the perfect fit.

Therefore it is well worth investing time and effort in taking classes in self management, self promotion and self branding – consider yourself an entrepreneur. Very slowly, music schools and conservatories are starting to offer such topics as part of their regular curriculum. Experienced agents who offer such masterclasses are often surprised at the lack of knowledge of students on how to present and market themselves. Marita Knobel, opera singer and retired Kammersängerin at the Bavarian State Opera, wrote a book in 2002 entitled "Singing Opera in Germany, a practical guide", which, while a few years old, is still chockfull of valuable advice and information. Or take a look at the free e-book "The musician's no-bullshit guide to self promotion", which, while aimed primarily at the pop music market, contains useful tips and nuggets of information.

If the realization sinks in that your talent only will not make you the next Callas or Caruso but you cannot image a future without singing on stage, there is much that speaks for being a member of a chorus. Professional choruses at opera houses offer a dependable income. Or concentrate from the start on character roles. If you have a particular talent for comedy or tragedy or have a particular physical trait – very tall, short, thin, fat, and most importantly a distinctive vocal timbre – capitalize on that. The old saying "the riches are in the niches" applies to opera as well.

Digital platforms

Given today's digital world, there are increasing resources and opportunities for self-management and presentation. Julie Baron, founder of YAP Tracker, created this platform in 2005 out of sheer personal frustration when she couldn't keep track of her own auditions and their status. YAP Tracker has since become the number one go-to resource for any singer looking to find out about what competitions, master classes, summer programs, young artist programs, even chorus openings there are – worldwide – and organizing all individual applications and their progress, right down to keeping track of expenses incurred. For a modest USD 55 per year, a singer can access over 2500 opportunities that become available over a twelve-month period.

Hello Stage is an online community for singers wanting to present themselves digitally. It connects musicians, ensembles, agents, promoters and their fans in the classical music world. Less than 3 years old, Hello Stage already has over 10,000 artists who make use of the very comprehensive platform. Not only can musicians easily set up their own mini-website by upload-ing bio, rep and photos, but audio and visual clips as well. What really makes this platform special is the software that allows buyers to contact, negotiate and finalize a contract – all within one space, accessible to both sides and completely

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transparent. The comprehensive checklists allow musicians to think of all the various points to think about before signing a contract. Prices range from a basic free version for single musicians to EUR 49 per month for unlimited use. Other categories have other price levels, but every one offers a free version.

Since January 2016, the platform Opera Musica offers a similar digital community. At this point, all listings by singers, managers, promoters and producers are free of charge. The platform aims to improve artists' visibility, while it also gives managers and promoters the opportunity to exchange information with other managers.

Gigmit, the brainchild of Marcus Rüssel, is a platform with a stronger orientation towards bands and groups of all genres; classical music and opera are just two of many. Here, too, promoters, managers, bands, groups and individuals can set up their own artist page, upload audio and visual material, set up their electronic press kit, etc. Both as a buyer and seller, the negotiations can be carried out on one secure platform and there are contract forms that can be used as templates, which can be individually adjusted to each gig's requirements. Prices range from free to EUR 129 per month.

The advantage of being a member of these platforms is being searchable in their respective databanks and profiting from the companies' very active social media activities.

A personal website has become a must – it is an essential digital business card without which the artist does not exist either in the real or virtual world. It should contain the basics, good photos and especially good audio and video material. "Buyers" such as agents and artistic directors alike emphasize the importance of a good digital first impression. Experienced agents and artistic directors will often only listen to the first minute, maybe two minutes more and make their decision – yay or nay – if they have no other recommendation about a particular artist. Be kind to yourself and your future – invest in a good "calling card" high quality video and presents you in the very best possible light, with professional audio equipment that will give you a fighting chance in this dog-get-dog world. Uploading this material onto YouTube or Vimeo in addition to your personal website increases visibility. If you have additional footage from on-stage, live performances, so much the better.

Additionally, keeping a professional Facebook page and joining relevant groups there; having a Twitter, Instagram or YouTube account are all relevant options that will increase the artist's visibility, fan base and community. Whether it helps in getting the next job is a big question mark, but digital fans will hopefully one day attend a real performance. A personal tip: don't always just talk about yourself. About 80% of posts should be conversational, anecdotes, information, funny, sharing content from other sites; 20% can be self-promotional. Remember the saying "visibility is power" - it is eminently applicable to young opera singers.

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There are many other websites that also post job openings for singers – two of the most important ones are Musical Chairs and the German government sponsored job agency ZAV (in German with intermittent English translation). US-based Opera America offers resources for singers, such as feedback auditions or help with putting together press kits. Music Biz Academy offers good tips for independent musicians, which can also apply to opera singers. Vocalist is a UK based website full of resources, including a listing of cruise ship companies that offer onboard entertainment – often lucrative but very demanding gigs. StagePool is a platform with job offerings from a wide range of artistic disciplines – dancers, technicians, film crews as well as singers, often for musicals. Promote Classical is a company based in the United Kingdom with a transparent rate sheet on their website, thus enabling the artist to budget his involvement. This company's accent is on fundraising and getting young artists started up on their own projects.

Does all of this sound like hard work? Yes, it does and yes it is. Consistent and continual work, whereby the accent is on consistent – an update once a week is a must on your personal website as well as daily postings on your Facebook and Twitter accounts are a minimum. Instagram and YouTube channel are good extras, too. Work out a doable social media strategy at the beginning with a professional and you will not be overwhelmed. Remember that all of these sites need to be kept "fresh" - not least for Google to keep you on their "alive" algorithms. Or you can learn technical details yourself by taking online courses, which help with the workflow and teach about the many elements that go into making a successful entrepreneur – because that is what the artist (also) is! Here is a good site giving an overview of the major players in the Social Media world.

It does not hurt to know how arts institutions operate and communicate with their visitors and communities, either. Even if your main task is to be a singer, you will have to cooperate with and develop an understanding for the arts managers, marketing and fundraising departments who work to promote the shows. You might as well get used to and enjoy "green room" events with sponsors, CD-signing sessions, interacting with your fans, etc. These events benefit you in the long run by building up your off-stage persona, credibility and trust – all essential components of a successful on-stage personality.

Digital is useful, but it's not enough

And what about the traditional routes of promotion? Have they lost any of their importance? Has it all gone digital nowadays? Absolutely not! Sending out resumes with a DVD or USB-stick and photo, doing the rounds of auditions for agents, taking part in competitions, young artist programs and summer master classes and workshops all continue to be equally as important. Maybe even more so, since it gives young singers the opportunity to network and helps them hone their social skills. Whether applying online or via snail mail, the basics of a well written biography, repertoire sheet, photo and au-

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dio/ video material cannot be stressed enough: fit your letter to the addressee and make the effort of finding out the name of the person in charge unless you want the entire package ending up in the wastebasket, unread.

Brian Dickie, the preeminent Head of Auditions and since 1999 member of the Jury at the prestigious "Neue Stimmen" competition is very decisive about never having engaged any artist without having personally heard him or her in his days as general director of Glyndebourne, Toronto Opera Company, etc. Even highest recommendations from colleagues or teachers cannot take the place of personally experiencing the entire personality of a singer on stage. That is why live auditions will never go away and will remain the ultimate platform to clinch a deal.

He strongly encourages young singers to take part in competitions to get heard by agents and artistic directors who attend the finals of any competition, often with a list of roles they are looking to fill. Whether a small, regional competition or one of the big ones such as the BBC Cardiff Singer of the World, Plácido Domingo's Operalia, or the Belvedere Competition are all platforms where just taking part and hopefully at least landing in the semi-finals will give a boost to a young career. Again, visibility is power.

The digital platforms, the ease of locating facts via Google, the reliance on instant answers are all factors and tools that have contributed to making the day to day workings of artists managers and artistic administrators within theaters easier on the one hand. On the other however, they make it more important than ever for these decision makers to know what they are looking for. Casting has been a creative challenge in the best of times, when finances were not such a top priority and top talent was just waiting for opportunities (whereby this ideal situation never really existed). Now there are so many more factors to be considered and it is a matter of finding the right artists that will fit the requirements of the stage director, conductor and the ever more important budget keeper.

Everyone aspiring to be a professional opera singer has to be passionate about the art – that is a given. And everyone knows that it is not going to be a yellow brick road to fame and fortune for a long while. Maybe never. Without this driving passion, focus and dedication to hard work and 1000% commitment, it might be better to choose a different profession. So the number one piece of advice is: have a plan B or even C not only theoretically in place, but mapped out. Or maybe it is the other way around, as Campbell Vertesi – member of "The Cast", an operatic septet who manages themselves like a rock band – says: "never mind a plan B, get good at your plan A and be sure to get a skill that will provide you with an income above the minimum wage".¶

Book preview: *Introduction to International Arts Management*

by Raphaela Henze, Springer 2016

Introduction to International Arts Management, the first book published on this topic in German, deals with the reactions of arts managers in more than 45 countries around the world to globalization and illustrates how arts organizations strive to internationalize not only to increase competitiveness, but also to reach out to an increasingly diverse audience and bring the potential and talent that is inherent in this diversity to the forefront.

RAPHAELA HENZE

is professor of Arts Management at Heilbronn University. Her main research focus is on the impacts of globalization and internationalization on arts management and arts management education. She studied law at Humboldt-University Berlin and Paris X-Nanterre in France, received her Ph.D. at Ruhr University Bochum, was a postdoc at Yale Law School, USA, as well as at the National Institute for Educational Policy Research (NIER) in Tokyo, Japan. She has an MBA from the University of London.

The book makes these processes understandable to future arts managers by providing the necessary key terminology (that is far from being consistent even within the discipline), theory, as well as international best practice examples that deal e.g. with legal, logistic, political, and intercultural issues. It also encourages a broadening of scope within the discipline and the incorporation of content from other fields, including postcolonial studies, geography, history, ethnology, and anthropology into the curricula, seeing as how colonialism in particular has both destroyed and formed cultural identities in many parts of the world. Students should not only be prepared for jobs in international contexts e.g. in official cultural agencies or foundations operating abroad, but even more so for their tasks in cross- and intercultural contexts that will gain increasing importance in our rapidly changing societies.

This work is also aimed at those working in arts institutions who already deal with the challenges and opportunities of globalization and specifically of migration on a daily basis. They will gain insights into how other arts managers in similar situations act and react, and additionally they will benefit from an overview of the latest international academic literature on these topics.

Another particularly useful portion of the book features a collection of links to residencies, scholarships, networks, and partner organizations in several different countries around the world that could be of help to the internationalization process.

Introduction to International Arts Management strongly advocates for more international transfer and for interdisciplinary networks of academics and practitioners to foster critical discourse about arts management practice and to develop sustainable strategies to deal with increasingly diverse societies. In order to find answers for pressing contemporary concerns, arts managers must leave the comfort of relatively narrow (geographic) confines of similar notions and understandings of arts and culture. Expertise from the global south can no longer be neglected in the critical discourse that arts management practice, as well as education, urgently needs. Mutual learning is para-

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mount, based on the conviction that especially European arts managers have much to learn, inter alia that their approaches will not necessarily work in other parts of the world when not taking possible clashes of values, interests and aspirations of local agents into account, and that many countries in the global south have ample experience when it comes to e.g. the topics of migration or providing meaningful content to diverse audiences.

This work is suited for those interested in the effects of globalization on arts management and how these are addressed by arts managers around the world.¶

"Introduction to International Arts Management" has been released on September 9th 2016. Further information can be found at the publishers website: http://www.springer.com/de/book/9783658147723

Imprint

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Chief Online Editor: Kristin Oswald

Subscribers: 7.740