

Arts Management Newsletter

Quarterly Magazine for the global Perspective in Arts and Business



Leonie Krutzinna
editor

Music Education

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Editorial

Dear readers,

how many times in the last 12 months have you been to a concert? In Europe, 35% of you at least once, according to the findings of a recently published Eurobarometer survey on cultural access and participation. Though, a ballet, a dance or an opera have been visited by 18%. These findings raise the suspicion that concert and opera are losing audience. Lack of interest, lack of time and expense were supposed to be the main barriers to participation in cultural activities.

In our opinion decline in interest should not lead to bury classical music or even the fine arts in general. Instead of mourning a dying culture we should concentrate on animating cultural activities. It is time to adapt them to the 21st century instead of waiting for humanity to regress.

Concerning our current newsletter we have decided to keep our chins up and take a look at prospering **music education** programs both in Europe and around the globe. Starting in **Norway** we are travelling to **South Africa** to learn how musical activities can be a tool for health promotion and social inclusion. In **Luxembourg**, we are invited to a “date” which might develop into an intense encounter. Finally, in **Singapore**, we look at the 11-year-old Esplanade’s approach to music programming and how this is part of the centre’s efforts to promote lifelong arts engagement. We hope that these examples of best practice help to let our love for music grab you as well.

We are looking forward to exchange ideas, in this sense we are already now looking for contributions dealing with the various sources of financing culture which is supposed to be our topic of debate in our next newsletter. So please feel invited to send us your feedback or contributions.

Sincerely yours,

Dirk Schütz (CEO) and **Leonie Krutzinna** (editor) and the entire team of Arts Management Network, Weimar, Germany in May 2014

Background: Music Education

NICKY DU PLESSIS

Nicky du Plessis is recently appointed CEO of the Field Band Foundation. She ran an independent arts consultancy for 16 years. Additionally, she completed training as a UNESCO expert in 2010 and is registered for a post-graduate diploma in Monitoring and Evaluation at Stellenbosch University.

ANNE

OKSFJELLELV

Anne Oksfjellelv has worked with the Field Band Foundation for almost two years, in two different projects. First as a music facilitator/teacher at the Field Band Academy, and now as a participant in PULSE. She has studied musicology at the University of Oslo, specially focusing on social inclusion through music.

Stronger. Together.

Social inclusion and health promotion through musical activities

In September 2013 the Field Band Foundation (FBF) in South Africa and the Norwegian Band Federation (NMF) in Norway launched their new exchange program, PULSE!, funded by Fredskorpset Norway. Both organizations organize brass and percussion activities in bands in their respective countries and have a long shared history of cooperation in musical skills transfer, but this is a new project with a different focus - how can musical activities be a tool for health promotion and social inclusion?

An article by Nicky du Plessis and Anne Oksfjellelv

I sit in a small living room inside a small township house in Tumahole, attending a home visit to one of the members with disability in the Parys Field Band.

"Do you know or remember any of us?", says Jackson, the Project Officer in charge of the bands.

The boy looks at us, and laughs to himself, "Lekgowa, heh heh,."

He turns to his grandmother and says something quietly to her in his own language.

"He says that he remembers you, the funny white man who dances and plays shakers at Field Band," translates the grandmother.

I look at him and smile.

"Do you like to play in the Field Band?", says Jackson. The child shyly looks another way and smiles. "He is always happy when he comes home from Field Band," says his grandmother.

She looks out of the window.

"He used to be very shy, wouldn't go to school and mostly sitting in his room by himself. But after he joined Field Band he has started to attend school and play outside again. Thank you for helping him."

(Aleksander Braaten, PULSE! Project participant, from Skien, Norway, working in Parys, South Africa.)

We accept the World Health Organization's holistic understanding of health, which is not merely the absence of disease or infirmity, but an integrated state of physical, mental and social well-being. We also understand that issues of health and the lack of access to resources that promote health, are deeply connected to economics and politics at local and national levels. In the same way, musical activities are an expression of people's cultural lives, which speak of their dreams and realities; their social circumstances and their relationships. When we work with music with the intent to promote individual and community health, then, what exactly are we doing? How can we best work with the various inter-connections between the social and the economic, arts and politics, the person participating in music-making and the quality of life in their communities?

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“After a long day I’m just used to coming here (to the Field Band rehearsals) and release all my thoughts and things I have built up during the day. Then I dance and dance and my mind and body are more relaxed.” (FBF member interview, 2014), © Anne Oksfellelv

PULSE! aims to find ways to identify how an inter-connected concept of well-being can be animated and strengthened within the musical activities of both the NMF in Norway and the FBF in South Africa. The goals are to be able to articulate the benefits of music more clearly, to develop techniques and systems that can be taught, and to never forget that the notion of health has to always be understood as contextual.

Each organisation is well positioned to contribute positively towards social challenges within their own contexts, and has a track record of significant results. In South Africa, the main aim of the Field Band Foundation is to develop life skills through the medium of music and dance for youth living in various disadvantaged areas. Children all over the country can learn to play brass instruments, African percussion or participate in formation dancing under the guidance of young leaders who are also role models. A field band (as they are called) can provide after school activities for 250 children twice a



week, while also providing career-path opportunities for the tutors who can grow to be employed by the organization.

“There`s more to life, you can be rich and be grumpy but you can have nothing but a trumpet and be the happiest man there is” (FBF teacher, interview 2014), © Anne Oksfellelv

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The Norwegian situation is a little different as band activities have been offered as a spare time activity closely connected to local schools for generations, and this tradition of making music together is an accepted part of Norwegian life. However, with recent acceptance of more international immigrants, many of the bands in the cities have a greater diversity of cultures than ever before. What it means to be Norwegian is being re-defined and new ways to create and maintain healthy and inclusive communities are continually being sought.

PULSE! project activities are being implemented against these two different national backdrops, but the core focus on how music can be best used to promote healthy attitudes and behaviors, is the same. Most importantly, the project is being carried out within a partnership model. Activities in Norway will impact on plans in South Africa; South Africans are providing new material for Norwegians; and the collective knowledge gleaned from the project will be incorporated into both organizations, as we draw on the respective strengths from each side to complement the other.

From September 2013, four Norwegians selected for their experiences in music therapy, ethnomusicology and gender studies, have been working within the Field Band Foundation projects in South Africa, designing and implementing surveys to capture baseline information, devising supportive programs of skills transfer for tutors and feeding back important observations that can be absorbed into the operations framework.

Five young tutors from the FBF went to Norway at the same time, and are based at Toneheim, a folk high school with an emphasis on music, while they participate in NMF projects – teaching, sharing and learning. One of the subjects at Toneheim is Music and Health, and the subject is being built with the addition of case studies and experiences from South Africa.



PULSE! Participants together at the FK exchange preparatory course in August 2013 in Johannesburg. From left: Lisa Svendsen, Bruce Veldman, Randi M. Larsen, Thulani Maluleka, Owen Tsoko, Aleksander Braathen, Pholoso Konopi, Sandile Nzima and Anne Oksfjellelv, © Anne Oksfjellelv

Background: Music Education

... STRONGER. TOGETHER

On their return to South Africa in May 2014, these tutors will be placed back in the bands to expand capacity and entrench skills. In September 2014, a new cohort from each country will arrive, picking up where their colleagues left off, building on the knowledge and providing new insights.

From an arts management perspective, the project design is deceptively simple – exchange of personnel and implementation of activities that are documented. However, given the complex nature of the subject and the enormous social variations between the partners, it is never completely straight forward. Intensive reporting requirements try to ensure that participants are constantly reflecting and expressing their experiences, which also requires stringent attention from project managers on either side. The potential for cultural shock factors on both sides is considerable, given the extreme differences in climate, social norms and education levels between Norway and South Africa. Anecdotes that demonstrate this are numerous – the South Africans aghast at having to keep quiet on public trains in Norway and the Norwegians finding out that before you can order your hamburger, a ritual exchange of enquiry between yourself and the waiter about how each other is today, is virtually non-negotiable!

“The first months living in a foreign country it is easy to see all the differences, but we have experienced that after a while you start seeing the many similarities as well. Of course we have our different cultures and ways of doing things, but in the end we are all just people with many of the same needs, and we can learn from each other. An exchange like this really broadens your horizon,” says Anne Oksfjellelv, from Mo i Rana, Norway, now working in Parrys, South Africa.

The PULSE! project is in the first phase of three years, and exploring the effects of these musical activities has already produced a range of different findings and areas for deeper investigation. In South Africa, the Norwegians have observed that FBF members find joy, self-confidence, belonging, friendship, hope and pride through the bands. Cooperation and togetherness challenge stereotypes and can lead to mutual understanding. Communities’ perceptions of groups of people that are differently abled, can change when they see them as able and contributing within the context of music making. This is vital for social inclusion that must incorporate all kinds of marginalized people – women, people with disabilities and minorities.

In Norway, the South Africans are finding that the FBF way of teaching and integrating music and dance is a challenge and eye-opener for the NMF bands. Bridging gaps between cultures is easier when there is a joint goal of tackling a musical piece.

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“The visit to the old age home in Oslo was practical and it made things even more understandable for us as a team when applying what we learn about music and health. We also taught the students with special needs some South African music. It was very interesting for them to do the clicks with their tongues. Here it was real how music can make you feel alive, happy, wanted and that you belong, no matter who you are,” Bruce Veldman and Pholoso Knopi, from South Africa, working in Norway.



The South African PULSE! participants together with Møllergata School Band, where they are teaching every week. © Anne Oksfellelv

“When feeling happy, music can add more to your happiness. When feeling down and sad, music can cheer you up. When you’re stressed or irritated music can calm you down”.
(FBF Teacher),
© Anne Oksfellelv



MORE ON THE ORGANIZATIONS AND THE PROJECTS:

www.pulsestrongertogether.com

www.fieldband.org.za

www.spilleglede.no

Background: Music Education

STEPHAN
GEHMACHER

Stephan Gehmacher is Director General of the Philharmonie Luxembourg and Orchestre Philharmonique du Luxembourg. Before that, from 2002 to 2008 he was in charge of artistic planning at the Berlin Philharmonic. In 2008 he was recruited to be the manager of the Bavarian Radio Symphony Orchestra.

PASCAL STICKLIES

Pascal Sticklies holds a bachelor of music degree in classical guitar performance and a master's degree in International Arts Management with distinction. He is Senior Manager – Education Department at Philharmonie Luxembourg and Orchestre Philharmonique du Luxembourg.

Luxembourg

A Hub of Music Education

There are all kinds of starting points for discovery trips in today's dynamic and developing music education scene. One journey might begin here: in the midpoint of Europe, in the Grand Duchy of Luxembourg, where the Philharmonie Luxembourg is situated. The concert hall here, designed by architect Christian de Portzamparc, is also home to the Orchestre Philharmonique du Luxembourg (OPL).

An article by Stephan Gehmacher and Pascal Sticklies

The geographic position of a country with only 537000 inhabitants and with its multinational, yet deeply European identity, makes Luxembourg a fascinating locus for music education. Luxembourg's citizens live side-by-side with an international community of predominantly European provenance (percentage of foreigners 44,5%). At the same time, the most diverse currents of European music education converge in Luxembourg, such as performative and participatory approaches, creative and response projects focussed either on results or process, initiatives influenced by "El Sistema", national singing initiatives as well as all forms of music learning, from digital to analogue, and many more.

Since its inauguration, music education has been an integral part of the Philharmonie's mission. Providing easy access to a diverse range of live music for people of all ages and cultural backgrounds was initially an ambitious challenge since until the Philharmonie opened in 2005 there was no major concert hall in the country. Today, one year before its tenth anniversary, the hall presents a constantly evolving programme with over 400 events each season, that cover a multiplicity of music genres and formats. Since the merger of the Philharmonie with the OPL, symphonic repertoire with its rich tradition and its concert mediation or interactive concert possibilities, have gained in importance.

In the planning stage and throughout the artistic production process, the concept of "music mediation" is a vital organisational principle that informs the way a concert format is perceived by the public. The guiding question of music mediation when characterised by music curatorial considerations is this: How can a concert be designed so that it offers listeners ideal avenues of entry to the music being played? One answer is provided by OPL's "Dating". In this concert format, listeners are offered a moderated approach to a symphonic work in the first half, paving the way for an intense encounter with the work performed in its entirety in the second half. An example for a relaxed meeting between high-brow and popular music is offered in the orchestra's format "Aventure+": standard orchestra repertoire is mirrored by the unusual or adventurous but informal "After Concert".

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... LUXEMBOURG

Young concert visitors with their unique needs are at the heart of our prize-winning programmes for young audiences. This programme area offers 160 concerts each season for young people from 0 to 17 years of age and reaches over 4000 subscribers. Noteworthy in Luxembourg's concert education is its polyglot nature. Children's concerts are presented in four languages: Luxembourgish, German, English, and French. And in 2015, when the planned addition of a Portuguese series comes to fruition, the Philharmonie will be Europe's only concert hall to offer subscription series for young audiences in five languages.

Concert formats tailor-made for different age groups permit a seamless series of encounters with live music, from birth to adulthood. The concert series for babies, "1.2.3... musique" (zero to three years of age), consists of three lovingly designed music productions that employ non-verbal and gestural play and take place on weekdays. The subscription series "Loopino" and "Bout'chou" for children from three to five years of age are presented in Luxembourgish, English and French by an actor with whom the children can identify with throughout the season. For this age group, the productions have attained a singularly high level of musical quality. In "Loopino", interpreters such as Pierre-Laurent Aimard, Ian Bostridge, the Fauré Quartet, and Maximilian Hornung demonstrate their commitment to young audiences. In hands-on music workshops, children can discover sounds and music together with a "Loopino" concert educator and guest musicians. Concert series such as "Philou" and "Museum erzielt" (five to nine year-olds) or "Miouzik" (nine to twelve year-olds) present scenic concert formats that incorporate other arts, such as theatre and dance. Elaborate productions, such as the percussion show "Drumblebee", have been developed in-house. Subsequently they have been invited to perform in Washington, Berlin, Vienna, and Cologne, and by now, they set the benchmark for contemporary music education formats. The flagship of orchestra music mediation is "OPL Familles". In four concerts, the series opens up the world of symphonic repertoire and orchestral sound to children aged from seven to twelve. The subscription series "iPhil", for young people aged from 13 to 17, has its own ambassador who designs mediation and other accompanying programmes for the iPhil community.

The performance strand is increasingly complemented by "participatory" programmes that allow visitors to perform music themselves as, for example, in the numerous OPL school workshops or in amateur stage projects. OPL musicians play a key role in this process, and it is the duty of the institution to develop musicians' mediatory skills through continued training. To this end, the Philharmonie is sponsoring a new education format in the field of music mediation especially for musicians: "Music Education Academy". The journey is just beginning.



Background: Music Education

CHUA LIK LING

Chua Lik Ling graduated from King's College London with a degree in Music. Lik Ling joined Esplanade in 1997 and was involved in the arts centre's opening in 2002. She then worked with a few Singapore arts organisations before returning to Esplanade in 2013 . As Head, Children and Youth at Esplanade - Theatres on the Bay, Lik Ling works with her team to develop and implement programmes for the young. She also oversees western classical music programming.

Lifelong Arts Engagement

Music programming at Esplanade - Theatres on the Bay, Singapore

When Esplanade - Theatres on the Bay opened in 2002, we were very clear that as Singapore's national performing arts centre, we would be more than just an arts venue. We wanted to help make the arts an important part of people's lives. To do that, our programmes needed to connect with the country's diverse audiences, we needed to make the arts accessible for everyone to enjoy, and we also had to nurture audiences of all ages and backgrounds to engage with the diversity of arts and culture. Our mission is to entertain, engage, educate and inspire.

An article by Chua Lik Ling

As a young nation, we are still developing our arts and cultural identities. Esplanade is only 11 years old and very much in our infancy. As we begin our second decade, our belief and purpose have not changed. In fact, it has become even more compelling. We take a broad approach to developing our audience and building lifelong arts engagement - to expose, engage and deepen. This is a multi-layered effort given that Singapore has a rich multi-cultural and multi-ethnic social milieu. Through our programmes, we purposefully create a wide spectrum of opportunities for people of different levels of interest to participate and engage in the arts.

Exposing Audiences to Diverse Artistic Expressions

To do this, we have to provide audiences access and to expose them to different types of artistic expressions, both contemporary and traditional. This, we hope, will enable them to better appreciate what is presented and to gain a greater understanding of the art form in the process. At the core of it all, we hope to enthrall, move and inspire our audience. All these are integral to what we do at Esplanade.

In this article, we will use our approach towards music programming to show how we try to realize our aspirations. The eclectic range of music we present, in both open and closed spaces at the Esplanade, for both the seasoned and uninitiated, best illustrates this. From the sounds of original songs performed by Singapore's artists at the public spaces of the centre, the pulsating rhythms of the bands at Baybeats, the vibrance of Chinese music, to the contemplative music inspired by religious faiths at Tapestry of Sacred Music, we aim to programme for a range of age groups, demographics and interests.

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Music lovers rocking out to an indie band's performance during Baybeats, Esplanade's annual alternative music festival, © Esplanade - Theatres on the Bay, Singapore

By being adventurous with our music programming, we aim to demystify music and open up the minds of the audience. As a case in point, we can look at our annual Chinese festival Huayi. Now in its 12th year, it is recognised as one of Esplanade's annual signature events and has since become internationally known for presenting some of the most dynamic forms of Chinese artistic expression. The music line-up in the most recent edition included Chinese classical, fusion, film music and indie rock.

The Festival featured Nanyin music (literally translated as "the music of the South"), a traditional opera sung in the south Fujian that has existed more than 1,000 years. It is considered to be the most ancient musical art form in China, and amongst the oldest and best preserved musical art forms in the world. The performance, by Siong Leng Musical Association, blended these ancient sounds with contemporary theatrical elements, creating a dialogue between the past and the present. This was followed by a post performance talk to further engage the audience.

Additionally, the Singapore Chinese Orchestra performed a new score to a screening of a classic silent film 'The Goddess' starring the late Ruan Lingyu, a famous Chinese actress from the 1930s. Scored by composers Law Wai Lun from Singapore and Lincoln Lo from Hong Kong, the audiences were moved to a standing ovation. A screening of a non-western film with live music accompaniment by a full-size Chinese Orchestra is a fairly new and uncommon concept in Singapore. We attempted this to make Chinese music accessible in

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order to attract new audiences. Specially prepared teachers and students resource kits and house programme notes were available online at the festival's website to provide more depth and insight.

Engaging Participation

We value getting individuals, community groups, and schools intimately involved as active participants at the Esplanade, and we constantly broaden the opportunities for as many young people to participate in the arts as possible. For example, Esplanade's Limelight series gives some of the best secondary schools and junior colleges choirs and symphonic bands in Singapore the opportunity to perform at the Esplanade Concert Hall, one of the world's best acoustically designed concert halls.

In doing so, we aim to inspire excellence in performance amongst the schools, to enable students to take their art and musicianship to the next level. Interest and awareness of the series has been growing steadily amongst the schools. To be invited to perform at Limelight has now become an aspiration for many aspiring musicians in Singapore. What started as a modest series that featured three schools in the first year, has expanded to about 12 to 15 schools a year. To date, some 39 schools have participated over the last 7 years, and some 12,000 students turn up each year to support their schools' performances.

Music exposure programmes have always featured prominently in our Feed Your Imagination (FYI), a series of arts education programmes targeting at schools in Singapore. Geared at students between 7 and 16, this year's music programmes include an original animated film accompanied by a Chinese instrumental ensemble to introduce Chinese woodwind instruments, and a contemporary fusion music presentation that introduces a variety of traditional Asian instruments such as the Chinese pipa, Indian bansuri, Indonesian angklung and Malay gambus. Pre- and post-show resource materials for both students and teachers are made available for all FYI programmes.

Lifelong engagement in the arts is not limited to just students. Last year, the centennial year of Stravinsky's 'The Rite of Spring' by Russian composer Stravinsky, saw us collaborate with two local companies - The Philharmonic Orchestra and the Arts Fission Company, to stage the iconic work with a modern interpretation re-titled *The Rite of Spring: A People's Stravinsky*.

The project was aptly titled, as it brought together close to 200 people - the elderly, children, dance students, volunteer photographers and seamstresses with professional musicians and dancers. We witnessed various communities coming together, regardless of age and background, deeply committed to the roles they played in the production. Rehearsals were held at a local school whereby students were invited to attend, and dialogues with the artists to better understand the work and its creative process were organised.

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... **LIFELONG ARTS ENGAGEMENT**



Jordi Savall: Jerusalem, an epic music production that draws on Jewish, Christian and Muslim traditions presented at Esplanade Concert Hall during A Tapestry of Sacred Music, © Esplanade - Theatres on the Bay, Singapore

Prior to this project, the Arts Fission Company mentioned earlier on had been engaging the elderly at a daycare centre in a process of creating art and movement, on a regular basis. *The Rite of Spring – A People’s Stravinsky* allowed the artists to also share and discuss Stravinsky and his music to them, in preparation for their role as ‘elders’ in the performance. This was a milestone in many ways as most of the elderly had little or no exposure to western classical music at all, let alone Stravinsky’s music.

Deepening our Engagement with our Public

To further deepen our engagement with the public, we organise a range of exposure programmes to develop our audience’s appreciation of the music we present. For example, *A Tapestry of Sacred Music* was started in 2009 to celebrate the diverse sounds, colours and moods of sacred music to be enjoyed in a secular environment.

We recognise that several of these cultures are unfamiliar to the majority of the audience, particularly the younger generation. We are conscious that context is important and that our audiences should leave with more knowledge and understanding of what they have heard. To help them join the dots, we include a range of accessible activities; non-ticketed performances, talks on related topics, master-classes, and explorations workshops that cater to the public. We opened *Tapestry* this year with *Barong: Ritual Theatre*

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of Bali by Pinda Sari from Indonesia. This was supported by a Balinese music and dance workshop, and a talk on the ritual arts of Bali.

Although early music traditions of the west is relatively unknown in Singapore, we introduced early music expert Jordi Savall's Jerusalem to the audience in the same Festival, as we felt it was a culturally and artistically important musical experience. As part of our efforts to deepen our audience's engagement, we also invited Jordi Savall to speak on the topic Music, History and Intercultural Dialogue, and also organised two other talks about baroque music, and the holy city of Jerusalem and its significance.

Ultimately, our belief to 'expose, engage and deepen' guides and shapes not only what is presented but also how it is being done. This philosophy extends to the way we use our facilities. We have sought to adapt and maximise the acoustical and physical potential of our spaces, particularly the Concert Hall. The Concert Hall's flexibility of performance production systems and adjustable acoustic systems has allowed it to provide for a wide range of music performances with the same level of acoustic quality. From the onset, we broke free of the conventional use of the space, with exciting outcomes. Carnatic vocal legend Bombay Jayashri in a concert featuring a mix of folk, carnatic, hindustani, thumri, bhajans, film and ghazals, and a Persian music and poetry concert by Hamid Reza Nourbakhsh from Iran are two such examples. Our approach has been both evolutionary and revolutionary and while it is still early days yet for a young venue, the outcomes have been very encouraging.

Today, we have built a year-round calendar of events comprising 15 Festivals and 21 Series. We have welcomed more than 75 million visitors, staged more than 25,000 performances attended by about 18.5 million people. We continually look to new and better ways – both offline and online, to stay relevant, to engage our audiences, to build artist capabilities and to immerse our diverse communities in the arts.

This exciting journey continues.

MORE ON THE ORGANIZATION:

www.esplanade.com

Announcements: Cooperation with Korea Arts Management Service

**PRESS
RELATIONS**

Yumi Hwangbo, is chief editor of the site 'theApro' at the Korea Arts Management Service (KAMS), based in Seoul, Korea. <http://www.go-kams.or.kr/>.

KAMS

Partner in Arts Management & International Exchange

Since 2014 Arts Management Network holds a cooperation agreement with the Korea Arts Management Service (KAMS), based in Seoul, Korea.

By Yumi Hwangbo

Since its inception in 2006, the Korea Arts Management Service (KAMS) has been striving to enhance the potential of Korean arts by conduction researches and surveys, offering consulting services, running educational pro-

grams, and dispending knowledge and information to arts management professionals. By staying on the cusp of global arts trends, KAMS has developed unique strategies for international exchanges with different regions and adds

value to the arts in these exchanges through a collaborative network with its overseas partners. We hope that by taking advantage of our information base and network, artists and others in the arts field can break new ground in the art market and find new value that they can share with one another.



The 10th PAMS, A Window to Contemporary Performing Arts in Asia

PAMS (Performing Arts Market in Seoul) will be held 7-11 October, 2014. With the theme of "A Window to Contemporary Performing Arts in Asia", PAMS will look back the past decade and outlook the new decade by discussing and sharing the value of the contemporary performing arts as aiming the leading art market in Asia. Furthermore, China has been chosen as the focus region of this year, key persons of performing arts in China will attend PAMS to share and discuss its current performing arts issues. <http://pams.or.kr/>



서울아트마켓
Performing Arts Market in Seoul

FURTHER INFORMATION:

TheApro. Platform for International Exchange of Korean Performing Arts
<http://eng.theapro.kr/MA/>

The Artro, Platform for International exchange of Korean Contemporary Art:
<http://eng.theartro.kr/>

Announcements: Cultural Brands Awards

**PRESS
RELATIONS**

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Cultural Brand Awards

The 9th Cultural Brand Awards to be opened to entrants across Europe for the first time

The submission window for the most important industry competition in cultural management, marketing and investment opens. It is open to cultural organisations and investors from all over Europe for the first time in 2014.

By Kristin Just

Private and public cultural institutions, culture promoting businesses and foundations, media companies and publishing houses, and city and tourism associations have until August 15th 2014 to make their submissions into any of the seven award categories.

- Cultural Brand of the Year
- Cultural Tourism Region of the Year
- Take-off Brand of the Year
- Cultural Investor of the Year
- Educational Program of the Year
- Cultural Manager of the Year
- City Brand of the Year (in the German-speaking region)

Among the deciding criteria for the jury will be innovative brand leadership strategies, professional brand management and city marketing, excellent communication work in culture management or lasting investments in cultural projects.

Apply any time up to 15th August 2014!

The participation formulae are ready and waiting for download at www.cultural-brands.com/cultural-brand-award. Along with comprehensive information to all categories and criteria and other details, you will find the registration forms for the Night of Cultural Brands on October 30th, 2014 in Berlin.

The Cultural Brand Awards are the highlight of the CultureInvest Congress in Berlin. On October 30th and 31st, in the publishing rooms of the Tagesspiegel in Berlin, the industry summit for cultural organisations and investors offers an excellent knowledge pool and networking platform with over 100 noteworthy consultants and 40 parallel forums from culture, business, media and politics from all over Europe. Further information and pictures can be found at www.kulturinvest.de



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