

## ARTS MANAGEMENT NEWSLETTER

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## **SPECIAL TOPIC: DANCE**

### **1. Interview with Janet Archer, CEO/Artistic Director of Dance City (UK)**

*AMN: How to present dance or ballet today to attract the audience?*

Janet Archer: One of the most successful ways to build up an audience is to consistently present good work. If you can achieve that, you develop audience loyalty and trust, which is very important if people are going to take risks in going to see dance. Wrapped around that is the importance of making sure that the whole experience is a positive one. We are lucky enough to have built a purpose built new dance house a year ago. The difference that has made to our audience experience is profound. We can present performances in an environment which has been designed entirely around the needs of dance as opposed to any other creative form. It's also been designed around the needs of audiences, the architecture focuses on connectivity between each of the spaces and providing social space, as well as performance space so audiences can mingle, and share their experiences through discussion and informal chat.

*AMN: Is it more difficult for dance groups, festivals or initiatives than for other cultural areas to raise funds?*

JA: Dance City has grown from a small organisation with a budget of £80,000 to an organisation which this year has turned over nearly £2m. What has helped us get to that place is a refusal to think of ourselves as the poor relation. We walk tall and refuse to consider ourselves lesser than other forms. And we're very good at making that argument!

*AMN: Who is it who manage ballet or dance institutions or projects - which skills are necessary for a successful dance manager?*

JA: Dance managers need to hold a vision, be able to fundraise to realise that vision, be able to relationship build, think laterally, be tenacious, and think strategically to maximise opportunities for artists to make and present work. They also need to be able to plan and manage complex financial portfolios. And understand their audiences and how to communicate with them effectively.

*AMN: Which networks do you use to get background knowledge and to share your experiences with other dance professionals?*

JA: The Association of National Dance Agencies, venues presenting dance nationally and internationally, through IETM and other networks, the COLINA network (<http://www.colina2006.com>) as well as a myriad of individual relationships built up over the years with people like Diane Boucher in Montreal and Yair Vardi in Israel.

### **2. Background: The Current Perspectives of Contemporary Dance in Finland**

*An article by Pirjetta Mulari, International Affairs of Finnish Dance Information Centre*

Finnish Contemporary Dance has started to make significant international successes around the world in the late 1990s and in the beginning of the 2000. To verify that, we can take a number from the statistics collected by the Finnish Dance Information Centre. In 2003, 26 dance companies performed abroad in approximately 30 different countries.

In Finland, we now have a few choreographers that work more internationally than domestically, for instance choreographers like Tero Saarinen, Susanna Leinonen and Jyrki Karttunen work mostly within international contexts. But what is behind the story of a country like Finland, where the number of audiences in contemporary dance equal to almost 10% of the entire population?...

Finnish dance artists have always found colleagues from **other art fields** that could contribute to their art. Lighting design has become a strong part of Finnish Contemporary Dance. The Theatre Academy in Finland educates visual designers for theatre and dance, especially specialized in lighting and visual design. The concept of visual design in dance in Finland includes also the use of new media and technology. Choreographers have widened up the idea of new technology into a part of choreography, where the dancers do not need to appear in blood and flesh on stage, but they can also be virtual characters. A good examples of the use of new technology as an integral part of the choreography are Jyrki Karttunen's Keiju (Fairy) and Tero Saarinen's Hunt.

An essential part of the flourishing of Finnish Contemporary Dance is the construction of the structures for art, and also dance. An important step was the establishing of **National Council of Dance** in 1983, which began its work as the arm's length body for dance within the Finnish state bureaucracy and funding. The National Council for Dance works under the umbrella of the Arts Council of Finland, which works under the budgeting and supervision of Ministry of Education. The dance field itself had been organised already then for a long period, since the Union of Finnish Dance artists was founded already in 1937.

In line with the state funding of dance, the **higher education for dance** was established. Theatre Academy, the University of Performing Arts in Helsinki, started a dance department that has educated dancers, choreographers and dance teachers with Master's degree since 1983. An important factor of the growth of dance has also been the establishing of Finnish Dance Information Centre and TANSSI (Dance) Magazine in the beginning of the 80s. The Finnish Dance Information Centre provides information on Finnish Dance. For instance, it publishes Finnish Dance in Focus Magazine in English, which is directed for international markets. The centre has also established Finnish Dance Data Base, which gathers information on all professional dance artists and their works in the web.

In the beginning of 1990's, a theatre and orchestra law was established in Finland. The purpose of this law was to construct a model for a permanent **state support** for orchestras, theatres and dance groups in Finland. To become one of the dance groups or theatres to be subsidised by this law, a theatre must show a certain level of employment within few years. The level of the subsidy is related to the number of working hours performed within that theatre per an employee per year, and the number is checked every year. Today, eleven dance groups, theatres or centres in Finland work within the context of this law.

In addition to the law subsidised dance theatres, there are two dozens of independent dance groups. Ten of them enjoy state support that has to be applied annually, but the rest of them work project-based. Approximately 70% of our dance artists work as independent, professional free-lance choreographers or dancers. Also, the dance life is very capital centred at the moment - about 65% of our dance artists live within Helsinki, the capital, region. Most of the internationally renowned choreographers work as free lancers; therefore, the **independent dance scene** in Finland is productive and interesting, although, the financial situation of these artists is not stable. There

are exceptions to that, too. Tero Saarinen Company is a good example of law subsidised dance group that works 80% abroad. Also, the free lance scene is starting to get structure once new models for production organisations are established. For instance, Nomadi Productions works as a production office for four dance artists converging financial and productive resources by employing two producers. The Nomadi choreographers can also work artistically together creating for instance double-bill nights involving a work from two Nomadi choreographers. The model enables more effective international marketing than produced for just one choreographer.

At the moment, the biggest challenges in Finnish Contemporary Dance are in the field of **funding**. Dance is still a tiny moment within the Finnish state budget: Dance receives about one percent of all the public funding for the arts. Also, some new schemes have been created to support the infrastructure for dance art in Finland...

The **regional dance centres** have now been created with the state support in Finland. The first phase started in November 2004, and now three centres are starting to work in the context of a regional dance centre. The model has been borrowed to Finnish reality from UK and Central Europe. The purposes of these centres are to provide working possibilities for the dance artists all over the Finland, to create a touring structure for dance, and first of all, to widen up the availability of dance art to Finnish people. The first dance centres are situated in Helsinki, Kuopio and North Finland, the latest working as a satellite centre with four different cities.

One future agenda in Finnish Dance is the strengthening of the **international work**, especially international marketing and co-operation. An export scheme for Finnish Contemporary Dance is created, and the organisations leading this work are Finnish Dance Information Centre and Dance Arena, a festival organisation producing three dance festivals in Helsinki with five member associations in the field of dance. Cultural export is one of the goals in the state strategy for Finland that aims at being a country that counts on creativity. In the lead of Nokia, the Finnish aim is that 40% of our working population earns its income from the creative professions. Quite a goal, but the Finnish dance field aims to be at the foremost on this road.

More information: <http://www.danceinfo.fi/english>

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### **3. Portrait: National Ballet School of Canada**

*An article by Dirk Heinze, Arts Management Network, Weimar*

In April 2006, we visited Canada's National Ballet School (NBS), one of the world's foremost ballet schools since 1959. During the walk through the building and the talk with Charlotte Davis, Senior Manager for Marketing and Communications, a picture of a modern and vibrant arts organisation had been enrolled. The new built complex on Jarvis Street in Toronto's downtown, opened in November 2005, is simply impressive. The city enjoyed the development, the new building pushed for the entire district. If you enter the building, the first you see is the café. The architecture followed absolutely the philosophy of the school, To feel comfortable, the first space is just for being together, for the important times of communication and recreation. In addition, each studio has windows. Transparency instead of hidden areas. Another sign of modern equipment is the number of computer and photo labs, integrated in a concept of education for all fields.

No dance education can ignore the early retirement of the artist for obvious physical reasons. At NBS, there is an understanding, that education is so necessary to face changes in career, if dancers become doctors, teachers, or scientists later. At the moment, the ballet school has currently 200 dancers in resident, about 800 are visiting. NBS also knows, where its former trained dancers work. It's a big value for an arts organisation to have - in this case - 34 dancers across the country. More and more decision makers agree, that those people are the best stakeholders for an arts organisation.



The National Ballet School can be satisfied to have a great stability in staff. Just two artistic directors were active in this position since the foundation. That's really unusually. With those circumstances, an arts organisation can better achieve long-strategic goals. One of these goals was to raise \$100 million to build the new facilities as earlier mentioned, required to support the School's world-renowned curriculum. The fundraising project Grand Jeté has in fact more than doubled the size of the School's physical plant with a new dance training complex with 12 studios, a resource centre and cross-training facilities, established new academic classrooms, computer and science labs, art, photography and music studios. The federal and Ontario governments have donated a total of \$40 million in support of the project, the private sector gave about \$50 million. Project Grand Jeté was the kind of diligently planned visionary project that generates commitment at the highest level.

More information: <http://www.nbs-enb.ca>

### **4. Study: The IS Framework for Preservation Dance Heritage**

The history of dance has always been a history of loss. Most of dance produced is lost to us for good -- the result of the lack of funding for preservation, the ephemeral characteristic of dance performance, and the lack of a widely-applied documentation sys-

tem. Documentation systems do exist, and the prominent one is called Labanotation. Labanotation scores, which are the most precise means of documenting a dance, function for dance the same way music scores function for music. But Labanotation has not yet widely applied, because, unlike music scores, it is not essential for dance creation/performance, and there is a general lack of education about it.

As a result, more informal and less accurate systems of preserving dance are in large evidence, including the passing down of dances from one dancer to another, choreographers' scripting of descriptive notes, and audiovisual archiving. Motion capture techniques also record movement; but they are mainly used for animation. Putting aside the pros and cons of different means of preserving dance and their combinational usage/collective contributions, the first and biggest problem is how to finance dance preservation with the ever-shrinking budgets in the already-brutal economies of dance. Borrowing from the practices of film restoration, the dance community should recognize the importance of commercialization as a self-sufficient support for sustainable, properly-scaled, and advanced dance preservation, and, hence, R&D in its information systems should embed a commerce infrastructure. Cost-efficient DVD and high definition camera technologies offer unprecedented opportunities for the dance community to profit from newly-produced audiovisual recordings as well as restored archives. Other dance resources, like Labanotation scores and motion capture data sets, should also be treated as digital products transacted online. Movement-related industries like film, gaming, sports and rehabilitation, are all potential customers and collaboration partners of dance. Knowledge gained from dance preservation has proven useful in advanced technological applications; the Laban Movement Analysis (LMA) framework has already helped the design of expressive and stylistic animated movement. On the other hand, technologies, such as creating virtual dancers co-staged with live ones, or creating choreography via algorithms like chaos theory, challenge the future development of dance preservation. The dance community needs to redesign its industrial structures and strategies to best utilize its resources in the intricate trio of dance, technology and commerce, while simultaneously serving the purpose of dance preservation.

To read the complete research:

<http://gbpapers.library.emory.edu/archive/00000147/01/GBS-DIA-2005-005.pdf>

*The author, Dr. Wenli Wang, is Visiting Assistant Professor at Department of Management Information Systems in University of Nevada, College of Business.*

## **5. Background: Dance in Australia**

Dance is a very dynamic part of Australian performing arts culture. It can provide a rich performance experience, merging the imagination and skill of choreographers, dancers, designers, composers and musicians.

Classical and contemporary dance performances are enjoyed across Australia. An array of independent, company and project dance initiatives can: "... give audiences anything from unadorned movement process to high-end technology and realtime linkups across the globe, from glossy, fluid dance to hip hop, from fusions of Aboriginal and new forms to dance on film." (Baxter, V and Gallasch, K, in repertoire: A guide to Australian contemporary dance, Australia Council, p 31)

Major arts festivals provide the chance for international and Australian dance companies to entertain, challenge and delight new audiences. In turn, Australian dance ventures such as Chunky Move, Buzz Dance Theatre and Australian Dance Theatre are bringing their work to the world through international tours.

The federal government-funded arts body, The Australia Council, has contributed to the survival and growth of contemporary Australian dance and dance companies since



the 1960s. Australia Council funding has increased the number of small dance groups and the range of dance performances.

Travel grants have given dancers and choreographers the chance to study or work with dance companies in America and Europe. State governments have also supported local dance companies, while subscribers and sponsors also help to support some ventures.

Playing Australia is a federal government program which provides grants to performing arts companies, producers, venues, presenters and tour organisers to tour in regional areas.

Details: <http://www.cultureandrecreation.gov.au/articles/dance>

## **6. Study: Shall We Dance. Dancing and Copyright Law**

*An article by Katherine Giles, published in ART+law, March 2005*

Dancers and choreographers have to deal with a myriad of legal issues as performers and creators. The Copyright Act provides for different categories of protection for different types of works; from literature to art, and film to choreography. Choreography is protected as a "choreographic show" – a sub-category of "dramatic work" – under the Copyright Act. The choreographic show may also be a dramatic work if it has a narrative or tells a story. In a musical, the choreography may also be protected as part of the show, which is a dramatic work in itself.

Details: <http://artslaw.com.au/ArtLaw/Archive/05DancingAndCopyrightLaw.asp>

## **7. Call for Papers: The Congress on Research in Dance**

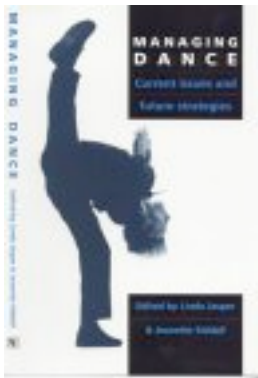
To celebrate the 40th anniversary of the Congress on Research in Dance and the centennial of José Limón (1908 - 1972), CORD in partnership with Barnard College and the Limón Institute will host a conference titled "Choreographies of Migration" in New York City on November 8 – 11, 2007. The interdisciplinary conference aims to gather scholars and artists to explore dance's past, present and future through the critical prism of migration.

The Conference Program Committee invites proposals for individual papers, panels, lecture-demonstrations and workshops on all aspects of the performing arts, especially those that engage questions related to the conference theme: How has migration shaped the course of dance history? What are the methodological and theoretical implications of migration studies for dance research? How do particular dance styles embody migratory histories? How has migration transformed the pedagogy and performance of traditional dance forms? What are the particular histories of networks of teachers, artists, and critics that constitute "the dance world"? What could dance reveal about the experiences and conditions of immigration, diaspora, exile, detention, globalization, displacement, and other forms of social im/mobility?

Deadline: All proposals must be received by February 1, 2007.

Details: <http://www.barnard.edu/dance/cord>

## **8. Book: Managing Dance. Current Issues and Future Strategies**



Managing Dance focuses on four themes - dance artists, products, participation and the political context - each of which is explored from different perspectives by contributors currently working in dance management.

*Editors: Linda Jasper, Jeanette Siddall*

*Hardcover: 176 pages*

*Publisher: Northcote House Publishers Ltd (1999)*

*ISBN: 0746309201*

Details: <http://www.artsmanagement.net/Books-id-528.html>

## **9. Education: Dance Management at the Oklahoma City University**

In 1981, Oklahoma City University, under the leadership of Professor Jo Rowan, founded an American musical theatre dance program to educate and train performers for careers in the American entertainment industry. The program was also created to recognize the legitimacy of the American dance art forms of tap, jazz, and theater dance.

At that time, university and college dance programs uniformly focused on ballet and modern dance. Few, if any, dance programs required majors to study tap and jazz; none offered specialization in tap and jazz leading to a bachelor's degree. Professors Rowan designed a degree which, with Dean John Bedford, has been refined over the years to give thorough preparation to students wanting dance performance careers in the American entertainment industry. The bachelor of performing arts in dance program now has 105 majors.

In 1984, Dean Bedford developed an arts management program at Oklahoma City University for both graduate and undergraduate students. The general wisdom of the time in higher education was that arts management should be a field of study reserved for graduate students with the maturity and seriousness that undergraduates interested in the arts could not have. In 1985, the trustees approved a new bachelor of science in dance management degree which now has over 70 majors.

The master of business administration in arts management, established in 1984, provided graduate level education and training in both business and arts management. An undergraduate degree in business is not required since a student can accelerate preparation for graduate business studies by taking preparatory courses. Students of the master of business administration in arts management program are required to intern with a professional arts organizations. Former students have worked as interns for Lyric Theatre of Oklahoma, Assembly of Community Arts Councils of Oklahoma, Pollard Theatre, Allied Arts, Ballet Oklahoma, Oklahoma City Philharmonic and BLAC, Inc. The graduate program is kept to 10 to 15 students.

In 1996, a bachelor of science in entertainment business degree was created. Originally for students interested in careers in music business, the degree has been modified to a general arts management degree allowing students to tailor a portion of the curriculum to support their career objectives. In just four years, this new major has grown to 45 students and promises to continue growing.

In 2004, a \$3 million grant from the Inasmuch Foundation was combined with Ann Lacy's \$3.7 million contribution to make new facilities possible. Revovation and con-



struction of the Edith Kinney Gaylord Center, the new home of the now-named Ann Lacy School of American Dance & Arts Management, will be completed in the fall of 2006.

Details: [http://www.okcu.edu/dance\\_amgt](http://www.okcu.edu/dance_amgt)

## **10. Web Resources for Dance**

### **Europe and Russia**

<http://www.danceforyou-magazine.com>

Online Magazine „Dance for You“ with international news and resources.

<http://www.dance-germany.org>

Dance Germany is a database in German and English, representing the German dance profession, its ensembles, institutions, venues and much more. Dance Germany provides tools for the marketing and public relations of companies and dance producers. This service is free. for all dance events in Germany.

<http://www.tanznetz.de>

Tanznetz is an interactive portal and an exchange forum for dance

<http://www.ballet-tanz.de>

Ballet Tanz is a Europe's dance magazine in both German and English versions.

<http://www.tanz.at>

Tanz.at is a Austrian portal which includes publications, events and dance education.

<http://www.tqw.at>

Tanzquartier Vienna is an experimental, discussion-oriented and open house for dance. The center in the Vienna Museum Quarter has an outstanding library with books and media relating to dance around the world.

<http://www.cclinz.org>

The Choreographic Centre Linz (CCL) is a new space for dance performances.

<http://www.tanzkultur.unibe.ch>

University of Bern, Switzerland, offers a unique program on Dance Culture.

<http://www.dancewebeurope.net>

danceWEB Europe is an organisation with the aim to create a European platform in the field of Contemporary Dance and to develop cultural projects on a European level.

<http://www.danceuk.org>

As the national voice for dance, Dance UK advocates and lobbies to promote the importance and needs of dance in United Kingdom.

<http://www.idmn.co.uk>

IDMN is a network and forum for existing and new dance managers - supporting, advocating and developing an independent dance infrastructure for the industry.

<http://www.cid-unesco.org>

The International Dance Council is the official umbrella organization for all forms of dance in all countries of the world. It is a non-profit non-governmental organization founded in 1973 within the UNESCO headquarters.

<http://www.londondance.com>

Londondance.com provides dance information for London. A lot of resources are also helpful for professionals abroad.

<http://www.danceinfo.fi>

Finnish Dance Information Centre

<http://www.3dk.dk>

3DK - Association of Danish Dance Companies

<http://www.sucasnytanec.sk>

Contemporary Dance Association Slovakia

<http://www.cndb.ro>

The National Dance Centre in Romania

<http://www.dance-net.ru>

A Russian Dance Network, which unites different regional groups and companies

<http://www.cnd.fr>

National Centre for Dance France

<http://www.danza.es>

Danza.es is a national service agency for all types of dance in Spain.

<http://www.dancingdutch.nl>

Dutch professional dance companies, dance studios, production theatres and festivals joined in 1999 to form the Collective Dance Promotion (CDP) for the Netherlands.

<http://www.contredanse.org>

Contredanse in Belgium provides not only a library and documentation centre, but organises also training for dance professionals once or twice a year.

<http://www.forumdanca.pt>

National Cultural Association in Portugal to promote dance

<http://www.dancelibrary.org.il>

The aim of the Israel Dance library is to reach as wide and varied an audience as possible in all part of the country, from an early age to adulthood, using the rich world of dance to bring people close to the wide world of culture.

### **Africa**

<http://www.ballettheatreafrikan.co.za>

Ballet Theatre Afrikan provides an Academy of Dance, a training institution for all forms of dance. Secondly it holds a youth dance company called „BTA Too“. A finally Ballet Theatre Afrikan, a professional company of dancers with a repertoire choreographed by leading Southern African choreographers in all genres of dance.

### **Asia and Pacifics**

<http://www.ausdance.org.au>

Australian Dance Council is Australia's professional dance advocacy organisation for dancers, choreographers, directors and educators.

<http://www.sruti.com>

Sruti is a news & features monthly in English devoted exclusively to Indian music and dance. Started in October 1983, it is the only magazine of its kind in the country. It has world-wide circulation.

<http://www.hkdf.org.hk>

Hong Kong Dance Federation promotes the art of dance, encourages the development of various dance forms in Hong Kong, and coordinates exchanges among different local as well as overseas dance groups.

<http://www.dnakr.com>

Dance Association of Korea

### **America**

<http://www.danceusa.org>

Dance/USA advances the art form of dance by addressing the needs, concerns and interests of the professional dance community.

<http://www.dtrc.ca>

The Dancer Transition Resource Centre (Canada) was founded in 1985 and its mandate is to help dancers make necessary transitions into, within, and from professional performing careers.

<http://www.thedancecentre.ca>

Established in 1986 as a resource centre for the dance profession and the public in British Columbia, The Dance Centre has evolved into a multifaceted organization offering a range of activities unparalleled in Canadian dance.

<http://www.ndeo.org>

As a non-profit organization, National Dance Education Organization (USA) is dedicated to promoting standards of excellence in dance education through the development of quality education in the art of dance through development, service and leadership.

<http://theatre.umn.edu>

The University of Minnesota Dance Program provides two degree programs: the Bachelor of Arts (BA) and the Bachelor of Fine Arts (BFA). The BA is a Liberal Arts degree in general dance studies. The BFA requires a more in-depth study in technique, composition, performance and dance academics.

## NEWS AND BACKGROUND

### **11. The Cultural Influence of Pierre de Coubertin. A Contemporary Context**

*An article by Raymond T. Grant, correspondent, Salt Lake City, USA*

As Beijing, Vancouver and London prepare to host future Olympic Games, it seems fitting to remind readers of the Arts Management Newsletter of the value of cultural programs within the Olympic Movement and the connection between artists and athletes. That value, and the corresponding cultural development surrounding the successful hosting of the Olympic Games, has deep roots within the Olympic Movement thanks to the vision of Baron Pierre de Coubertin. de Coubertin was a cultural administrator.

Since being interviewed by Patricia Dewey of the Arts Management Network back in 2002, I've reflected on the role culture plays in Olympism. The recently completed Turin Olympic Winter Games and Athens Olympic Games warrants reflection brought about by the cultural legacy of Pierre de Coubertin. The very public challenges surrounding the hosting of the Olympic Games, the reforms of the IOC and the successful return of the Summer Games to Athens suggests that this contemporary period in the Olympic Movement has elements of the historic.

The on-going research of Norbert Muller, Manfred Messing and Research Team Olympia of the University of Mainz in their new publication *From Chamonix to Turin – The Winter Games in the Scope of Olympic Research*, holds significant value in the study of cultural programs within the context of the Olympic Games. In their research on the meaning of the cultural program for spectators in Salt Lake in 2002, for example, the authors found that 84% of respondents agreed with the statement that "The Olympic idea combines sport and art." This significantly high response compares with 72% for the Olympic Games in Sydney 2000, 23% for Atlanta 1996, and 40% for Barcelona 1992. Can a trend be establishing in the growth of awareness and significance of Cultural Olympiads and Olympic Arts Festivals? Can lessons learned from the Olympic social experience have any bearing on the legacies of European Capitals of Culture? As the communities of Beijing, Vancouver, and London prepare to host upcoming Olympic Games, much can be celebrated and learned by engaging artists and encouraging their role in community development and the creative economy.

The power and magic of the Olympic Movement is in how individual communities who are invited to host the Games reinvigorate the Movement. And, local participation is a defining element of this reinvigoration. In her article *More Than a Game - the Value of Arts Programming to Increase Local Participation*, author and Olympic researcher Beatriz Garcia (The University of Liverpool – Centre for Cultural Policy Research) points to "ways in which some of the less known – but more meaningful – dimensions of the Games could place participation back at the centre of the [Olympic] celebration."

The arts were always at the center of Pierre de Coubertin's vision for the Olympic Movement. In the years of preparation required to deliver a credible Olympic Cultural program, I have found that de Coubertin's unflagging belief in the power of music, dance, and words was sustaining.

In Dr. Norbert Muller's opus *Olympism*, we have the wonderful benefit of the selected writings of Pierre de Coubertin. To any cultural administrator of the Games, the historical event of the Olympic Movement in Paris in May of 1906 is singularly defining. The festivities in the great amphitheater of the Sorbonne, which ended the 1906 Advisory Conference in Paris (the Conference itself was held in the historic foyer of the Comedie Francaise) on the inclusion of the arts and humanities in the modern Olympics, is, for all intents and purposes, the birth right for those of us who use the arts to help define the atmosphere of the Modern Games.

In a circular letter to the International Olympic Committee (IOC) dated April 2, 1906, de Coubertin invites members to an Advisory Conference to determine "to what extent and in what form the arts and literature can participate in the celebration of the modern Olympiads." Thanks to the vision of de Coubertin, his question is as applicable today for the organizing committees of Beijing, Vancouver, and London, as it was for the nascent Olympic Movement of 1906.

The announcement of the 1906 Advisory Conference was attached to the invitation to IOC members to attend the Games in Athens. As completely as de Coubertin believed in the merger of sport and art, the summoning of this "Consultative Conference on Art, Letters, and Sport" was not completely altruistic. In his Olympic Memoirs, de Coubertin said "I would be able to use this (the conference) as an excuse for not going to Athens, a journey I particularly wished to avoid."

Excuses aside, de Coubertin, I believe, understood that artists provide communities with a sense of place and the Olympic Movement of 1906 was missing a vital link to this sense of place. A distinct challenge remains today as arts and culture programs within the context of host organizing committees fight for survival, respect, resources, and presence. de Coubertin's vision of Olympism – what the Olympic Movement aspires to be – is inextricably linked to the arts and humanities "harmoniously joined with sports."

Celebrating the achievements of athletes alongside the accomplishments of artists became the vision of the 2002 Olympic Arts Festival.

In an article I wrote for *The Olympic Review* entitled *Contrast, Culture, and Courage*, I reflected on the cultural legacy of de Coubertin citing the seminal meetings he convened. In that article, I said I will leave it to greater minds to decide if the 2002 Olympic Arts Festival, in any substantive way, realized this broad de Coubertin vision.

Now, I am especially encouraged by the results of the studies conducted by Research Team Olympia in 2002 and just released in 2006 in which the researchers (Muller, Messing, and Preub) say "It can be concluded that the Salt Lake 2002 Olympic Arts Festival was a relatively successful one. Although not all of the projects could be realized, the understanding of the inner connection of Olympic sport and art was higher than at three former (Summer) Olympic Games and the biathlon spectators were more involved in visits of the Cultural Program. It seems that the Arts Festival in Salt Lake 2002 has set a benchmark for Winter Games which needs further study to measure the achievements of cultural programs in the future." Hopefully, the sports and arts administrators of the Games of Beijing, Vancouver, and London, can engage in, commission, and contribute to this Olympic research area.

Participation is the key to promoting the role culture plays in great social gatherings. And, the Olympic Movement stands as the great social gathering of our time.

I posit that the Olympic Movement is furthered, as well, by the perspective and point of view of artists for it has been said that "only artists find the uncommon in the commonplace." I, for one, look forward to the role that gifted artists, poets, playwrights, and essayists will play in future Games. If history is any judge, they will leave a cultural legacy for the Games and the communities which host them.

Twenty-five years after the 1906 Advisory Conference, de Coubertin reflected "I have already repeated – so often that I am a trifle ashamed of doing so once again, but so many people still do not seem to have understood – that the Olympic Games are not just ordinary world championships but a four-yearly festival of universal youth, "the spring of mankind", a festival of supreme efforts, multiple ambitions and all forms of youthful activity celebrated by each succeeding generation as it arrives on the threshold of life. It was no mere matter of chance that in ancient times, writers and artists gathered together at Olympia to celebrate the Games, thus creating the inestimable prestige the Games have enjoyed for so long."

Today, the Olympic Games movement has as compelling an obligation and opportunity to gather writers and artists together as it did in 1906. So does the movement of European Capitals of Culture.

If "this was how the reunion of the muscles and the mind, once divorced, was celebrated in the year of grace 1906," (as stated by de Coubertin) let us look toward year's of grace in 2008 in Beijing; 2010 in Vancouver; and 2012 in London. And, perhaps, through the gifted way in which artists define a community's sense of place, future European Capitals of Culture might define their own success in terms of specific years of grace.

*Raymond T. Grant, the former executive director of Robert Redford's Sundance, served as artistic director of the 2002 Olympic Arts Festival and managing director of the Salt Lake Olympic Committee (SLOC.) Prior to joining the Salt Lake Olympic Committee, he headed the performing arts and film area of a division of the Walt Disney Company – The Disney Institute and was Director of the Tisch Center for the Arts in New York City. He consults and writes on cultural programming and development. A native New Yorker, Grant is a music education graduate of the University of Kansas (BME) and holds a Master degree in Arts Administration from New York University.*

## **12. Canadian Association of Arts Administration Educators Graduate Survey**

*Source: Hill Strategies Research*

This report, based on a survey of graduates of cultural management and arts administration programs in Canada, outlines the situation of young cultural managers in Canada. There is no mention in the report of whether the 285 respondents constitute a representative sample size of the target population of 883 program graduates. However, an analysis by Hill Strategies Research for this issue of the Arts Research Monitor shows that the 285 respondents would indeed constitute a representative sample (within 5 percentage points 19 times out of 20).

Although the project targeted all arts administration graduates, response rates were highest for younger, more recent graduates.

About two-thirds of respondents work full time, but many (35% of respondents) consider themselves to be underemployed. Most respondents work in small organizations.

Sales, marketing and communications positions are most common among the cultural management graduates, with 20% of respondents working in such positions. About one-fifth of all respondents (19%) earn under \$20,000 per year. About three-quarters of respondents receive extended health benefits, while about two-thirds receive other types of benefits, including dental, long-term disability, and accidental death and dismemberment.

The report finds that about two-thirds of respondents currently work in the cultural sector. It is not clear from the report whether cultural management graduates working in the cultural sector have higher or lower incomes (on average) than those working outside the cultural sector.

Of those who do work in the cultural sector, almost 90% expect to still be working in the sector in five years. According to the survey, the keys to employee retention include pay levels, advancement opportunities and employee benefits.

The skills that survey respondents cited most frequently as being learned through cultural management education, training and professional development are: sales and marketing; fundraising and development; and communications. The key skills and abilities for respondents' career success include communications skills, adaptability and flexibility, and the ability to demonstrate positive attitudes and behaviours.

Details: <http://www.hillstrategies.com>

### **13. Mentorship Strategy for Managers and Administrators of Cultural Organizations**

*Source: The Cultural Human Resources Council*

The content of this paper aims to increase support for and involvement in the mentorship of managers and administrators in the cultural sector. A mentor is "an experienced and trusted advisor", who has a willing heart to share with someone who has one-to-one relationship with him / her. But does Mentorship have value in culture sector? If the answer is positive, how to make effective steps to achieve it?

Download the paper:

<http://www.culturalhrc.ca/research/CMP%20mentorship%20strategy%20Mar%2005.pdf>

### **14. Performing Arts Management in a Climate of Adjustment Case Studies from Vietnam and Australia**

This thesis investigates performing arts administration and management in the current economic and social environment in Vietnam and Australia within a context of globalisation. A comparative study of two major arts organisations in both Vietnam and Australia was carried out to investigate the following: why and how performing arts organisations are adapting to the changing environment; how arts leaders are adapting to changes; and whether arts managers need specific arts management training.

The suitability of pertinent training packages and tertiary arts management courses from an Australian perspective are examined to determine whether these could be adapted for arts administration training in Vietnam. A qualitative case study approach was employed, using judgemental sampling. Two case studies were in Vietnam (the Vietnam National Symphony Orchestra and the Hanoi Youth Theatre), and two in Australia (the Sydney Symphony Orchestra and the Melbourne Theatre Company). Some arts administrators involved with managing these performing arts organisations



were interviewed in-depth, and relevant documents, regulations and policies in the arts field were also analysed to lay a foundation for comprehending the operation and management of performing arts organisations in both countries, at a time of change. Findings indicate that globalisation and particularly economic changes are major pressures that are pushing arts organisations to adapt. Furthermore, in the context of the knowledge economy, credentials have become increasingly important for arts leaders to obtain their positions, while in order to be successful in their positions, practical experience, innovation and an entrepreneurial mindset proved to be even more essential. It is suggested that some pertinent arts management training courses in Australia could, if adapted, contribute to enhancing arts management and the entertainment industry in Vietnam, as well as providing mutual benefit to both Vietnam and Australia.

Further reading:

<http://ses.library.usyd.edu.au/bitstream/2123/1115/1/01front.pdf>

<http://ses.library.usyd.edu.au/bitstream/2123/1115/2/02whole.pdf>

*Author: Dr Huong T.K. Le, researcher in management at School of Management and Marketing, Faculty of Commerce, University of Wollongong. Publisher: School of Policy and Practice, Faculty of Education and Social Work, University of Sydney.*

### Arts Management Bookstore

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

### BOOKS

#### **15. Book: Performers' Rights (3rd Edition)**

Performers' Rights is the definitive text on the protection of performers rights in their works. This timely new edition takes into account the implementation of the EC Copyright Directive into UK law, and fully considers its impact on performers' rights. It also includes major developments in case law, such as the SENA v NOS decision of the ECJ on equitable remuneration, the Experience Hendrix v PPX decision of the Court of Appeal on damages for breach of contract, and Court of Appeal decision in Beckingham v Hodgens on a performer's authorship of copyright. It covers the impact of the Internet (including Napster and the growth of file sharing) and looks in detail at areas of increased importance since the last edition, such as collecting societies and equitable remuneration. A new chapter on performers' contracts deals with the terms relating to consent to exploitation and the contrasting requirements of performers and exploiters. \* New edition of the leading text on the protection of performers' rights \* Thoroughly updated to cover new legislation, case law and the impact of the Internet \* New chapter examines performer's contracts - an area of huge practical importance \* Extensive international coverage reflecting the fact that practitioners are often called upon to advise on international rights issues.

*Author: Richard Arnold, Publisher: Sweet & Maxwell; 3 Edition (2004)*

*Hardcover: 555 pages, ISBN: 0421879408*

Details and Ordering: <http://www.artsmanagement.net/Books-id-691.html>

## **16. Seminar of cultural management trainers in Guatemala**

One of a series of seminars on training of trainers organised by the Iberformat network of cultural management training centres, the event aimed at professionals from Central America, Andean countries and the Caribbean was held in Antigua, Guatemala, on 4-8 September.

For further information (in Spanish): <http://www.iberformat.org>

### **MAGAZINE DIGEST**

## **17. Magazine: International Journal of Arts Management (IJAM)** **Volume 9 - No.1 (Fall 2006)**



- D.S. Finley, A. Gralen, L. Fichtner: From Bankruptcy to Sustainability: Stakeholder Engagement and Strategic Renewal in a Performing Arts Organization
- A. de Voogt: Dual Leadership as a Problem-Solving Tool in Arts Organizations
- S. Dubois: The French Poetry Economy
- D. Bourgeon-Renault, C. Urbain, C. Petr, M. Le Gall-Ely, A. Gombault: An Experiential Approach to the Consumption Value of Arts and Culture: The Case of Museums and Monuments
- S.W. Clopton, J.E. Stoddard, D. Dave: Event Preferences among Arts Patrons: Implications for Market Segmentation and Arts Management
- J. Brunet, G. Gornostaeva: Working Title Films, Independent Producer: Internationalization of the Film Industry

## **18. Magazine: Journal of Cultural Economics** **Volume 30 - issue 2/2006**

- Victor Ginsburgh and Sheila Weyers: Creativity and Life Cycles of Artists
- Sarah Skinner: Estimating the real growth effects of blockbuster art exhibits. A time series approach
- Yong Liu, Daniel Putler and Charles Weinberg: The welfare and equity implications of competition in television broadcasting - the role of viewer tastes
- Vidar Ringstad and Knut Løyland: The Demand for Books Estimated by Means of Consumer Survey Data
- Margaret Wyszomirski: Mapping State Cultural Policy. The State of Washington
- Nachoem Wijnberg: The Economy of Prestige. Prizes, Awards, and the Circulation of Cultural Value
- Calin Valsan: Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art

### **CONFERENCES**

## **19. Review: International Creative Cities Conference**

On September 11 2006, Berlin hosted an International Creative Cities Conference. Right now, you can not only listen to the experts' English speeches for free, but also can read the studies from different participants in creative industries and economy fields.

Details: <http://www.berlin.de/senwiarbfrau/projektzukunft>

## **20. Preview: Cultural Management in Changing Environment Tartu (Estonia), 23-24 November**

The Department of Culture of Tartu City Government is glad to invite cultural professionals to the international cultural management conference "Cultural Management in Changing Environment" on 23-24 November 2006 in Tartu, Estonia. The first conference day will deal with management of cultural sector at European, state and local government level (cultural policies) and management of international cultural cooperation. The second conference day will focus on management of cultural organisations - strategic management, human resources management with the purpose of building a creative and innovative environment, case studies of management of Estonian cultural organisations.

The early registration fee (until 1 November) for the conference is 1000 EEK (about 65 EUR). The conference is co-funded by the EU DG Education and Culture, programme Town Twinning, Active European Citizenship. The conference features prominent local and international speakers, among others Andy Feist (United Kingdom Home Office), Björn Holmvik (Cultural Director of the City of Bergen), Marianna Kajantie (Deputy Cultural Director of the City of Helsinki), Marian Fitzgibbon (Head of the School of Humanities at Athlone Institute of Technology), Milena Dragisevic-Sesic (Head of the UNESCO Chair in Cultural Policies and Management at Belgrade University of Arts), Chris Torch (Head of the international production unit Intercult), Toimi Jaatinen (Director of Tampere Museums), etc.

Details: <http://www.tartu.ee/kultuurikonverentsid>

## **21. Preview: The 10th World Conference of Historical Cities Ballarat, Australia, October 29 -November 1st**

The City of Ballarat has the honour of hosting the 10th World Conference of Historical Cities from 29 October to 1 November 2006.

It was set up to recognise the significant contribution historical cities have made to culture and heritage in the world and to exchange ideas on how to preserve their historical assets and integrate them into the fabric of modern society.

The overarching theme of the Ballarat Conference is Sustainable Historical Cities: Economics, Preservation and Visions for the Future. The natural sub-themes to emerge from this major theme are Sustainability, Economic Viability, and Future Directions for cities.

More information: <http://www.leaguehistoricalcities-ballarat.com>

A complete overview to all upcoming conferences you find here:  
<http://www.artsmanagement.net/Calendar-month.html>

### **IMPRINT**

The Newsletter is for free. It has currently 3609 subscribers worldwide.

Editors:

Arts Management Network Dirk Schutz & Dirk Heinze

Paul-Schneider-Str. 17, D-99423 Weimar, Germany

Phone/Telefax: +49 (0) 3643 801765

Email: office (at) artsmanagement.net | Internet: <http://www.artsmanagement.net>