

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

it's always a pleasure for us to collect articles and facts for you in the monthly newsletter issue. Much better, if we get such a lot of content by recognized professionals like today. So we are proud to present museum management as our monthly special topic with 18 articles. These articles try to paint a overview about the latest developments in visitor studies, marketing, branding, collection management, or technical aspects. Some authors of books introduced in this issue were so kind to give access to latest case studies, tools and best practise examples provided with free downloads. Thank you at this point for your contributions, which have increased the value of both the newsletter and the online portal so much!

All this happens beside our current work. Yesterday our totally new German e-magazine „KM“ has been distributed at the first time. In a few weeks the German portal will be relaunched with an ambitious design, technical improvements, and new features. Next year we will go ahead with Arts Management Network as our international platform to let you participate on these improvements. We are already keen to start this new level.

Enjoy this newsletter and don't hesitate to give your feedback! Now you can reach us under a new phone number as well as via Skype or AIM for free to come in closer contact. See the imprint at the end of this issue for details.

Yours Dirk Heinze, Dirk Schutz and Maxine Wu
Editorial team of Arts Management Network

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SPECIAL TOPIC: MUSEUM MANAGEMENT

1. Interview: Sowon Koo, Strategic Design Division Marketer, Designhouse Paper + Container = Museum?!

Designhouse Inc., which is the design & cultural contents media corporation established in 1976 in Korea, has built a museum commemorating its 30th Anniversary since its establishment. The museum was named "Papertainer" because it was built with 353 Paper Tubes and 166 Containers. "Even though paper and container were familiar materials, we were able to make it into a new form of artwork", said the Designhouse CEO, Young Hye Lee.

"Papertainer Museum" is a new concept art actually building the art museum building itself by utilizing paper and container boxes as its major construction material. The designing of the art museum was entrusted to the famous Japanese architect Shigeru Ban and representative Yun Gyeong Shik of Korean construction worked in collaboration with him. Inside the art museum, two types of concept exhibition: "Spotlight 30 Women" and "Spotlight 30 Brand" is held. It is expected to stir up a sensational cultural shock in the nation by introducing over 100 works newly produced by 60 leading artists and designers in all fields such as art, design, fashion, and advertisement for this exhibition.

Boldly surpassing the stereotype of art museums, this modern and trend leading exhibition of "Papertainer Museum" is scheduled for exhibition tours in provincial areas like Busan and Gwanju after its 4 month exhibition in Seoul, and even overseas exhibition in Osaka and Shanghai is under consideration as well. It is anticipated that Papertainer Museum which will spread all over the world stirs up talks and issues while introducing the cultural capacity of Korea at home and abroad.

Maxine Wu, the project manager of Arts Management Network, made a short interview with Sowon Koo, the Strategic Design Division Marketer of Designhouse Inc.:

AMN: Where did the idea of Papertainer Museum come from?

Koo: Designhouse got inspired by Shigeru Ban's works of architecture when Ms. Lee, the CEO of Designhouse, visited exhibitions in New York City and Los Angeles. After the trip, Ms Lee has been searching eagerly for the right project for our 30th anniversary event - something to show our creativities.

AMN: What were the strategies for attracting the audience? What were your marketing projects?

Koo: First element will be the creative concept. Unusual materials of the museum (paper tubes & container) is the second attractive point for audience. The last but important one is the beautiful construction and landscape itself with beautiful lighting. The exhibition is divided into 2 parts; the paper gallery exhibits 'Spotlight 30 women' and the container gallery exhibits 'Spotlight 30 brands'. Paper gallery consists of fine arts; mostly photography, and paintings. Artists interpret 30 women in Korean history. Container gallery shows a creative idea of brand marketing; so called Arts marketing. We match the Korean designers of renown with each brands (of all kinds) and each designer designs the brand in the container. Brands are able to approach the audience by touching artistic senses with designer's works.

AMN: Why business companies would like to sponsor for the arts in South Korea? And how did you cooperate with them?

Koo: Korean companies are getting aware of the importance of design in business. Especially Samsung has already proceeded various activities related to art and design,

because it has same objectives. Doing something with cultural creativities, this company decided to be the main sponsor of the Papertainer Museum. Not only Samsung but also many Korean companies are realizing the facts that design will be the key strategies in marketing.

We do receive funds but pay it back to the designers for the container design fee.

Since this is a commemoration event of Designhouse 30th anniversary, we tried to focus more on the creative art works rather than brand promoting section. Interesting part was that the brands were quite affirmative to the fact that this is not a brand promotion place, but an "art marketing gallery". So I guess, companies are realizing the creative art & design is the most powerful strategy for the brands, too.

AMN: Will you prepare for the websites in English or other languages versions?

Koo: English websites has not complete prepared yet, but visitors can read an English introduction and watch English interview with world-famous architect, Shigeru Ban. However, we do have plans of holding exhibitions abroad in Asia, so English version should be followed.

For more information, please contact with Ms. Sowon Koo: swkoo@design.co.kr
Papertainer Museum: <http://papertainer.design.co.kr/>

Leaving a Trace: Supporting Museum Visitor Interaction and Interpretation with Digital Media Annotation Systems

How can museums support visitors in representing and exchanging their ideas about museum exhibits? The authors describe two related digital media annotation systems (called VideoTraces and ArtTraces, respectively) that allow museum visitors to record "traces" of their experiences. Traces are composed of digital visual recordings of the exhibits made or selected by the visitors that are then layered with verbal and gestural annotations. In these annotations, visitors describe, interpret, question, explain, and notice aspects of the exhibits.

The traces are elements for conversations between visitors and with other stakeholders in museums. In the article, we propose how the use of traces systems in museums may achieve two goals: 1) supporting new forms of connection, among visitors in the museum and between schools and museums, and 2) conducting research on visitor experience and learning.

Details: http://faculty.washington.edu/reedstev/Stevens_Traces_Museum_Ed.pdf

*Authors: Reed Stevens, Associate Professor of University of Washington
Sandra Toro Martell, Assistant Professor of Educational Psychology, University of Wisconsin-Milwaukee*

Research: Interpreting the New Museology

The research, which defined the "New Museology" at the beginning, concerned about the contemporary changes and affections of museums in 21st Century. The author also concerned the impact of economic factors related with changes in public and private funding resources. What is "new" in museum theory and practice sides? Does "New Museology" mean "audience-oriented"?

Download: <http://www.le.ac.uk/ms/m&s/ross.pdf>

Museum Branding: Leaving Your Mark on Horizons Far and Near

An article by Dr Margot Wallace

Two museum issues at the forefront of discussion lately couldn't be more different, and both depend on branding. One issue headlines the architectural gigantism of new museum buildings, and questions whether there's too much growth in the museum world. The other issue worries about actual survival, and agonizes over the nitty-gritty details of not enough money. Both can be addressed if one understands the role of branding.

The designer buildings are not growth, of course, but the result of growth, signatures in the skyline of a need for more exhibition galleries, more administrative space, more education rooms, and more public accessways. Museums that have earned so many new visitors, donors, acquisitions and staff have done so because so many stakeholders bought into their mission. They have the loyalty of those who know them, and the clear-cut identity of those who want to know them. In short, they have a brand. They distinguish themselves from all competitive cultural institutions, and a good number of leisure competitors as well. A museum needn't be big or rich to expand; any museum with a strong brand will find growth a consequence. And building a structure that reflects the brand makes sense.

Whether one cheers or jeers the new Museum of Modern Art in New York, the jagged addition to the Denver Art Museum, or the power-plant vastness of Tate Modern in London, there is no denying that the designs reflect the mission and brand personality of their respective museums. The uber-brand, the progenitor of all identity buildings, is, of course, Guggenheim Bilbao. It established once and for all the concept of museum as brand, and all museums have benefited from this bold new presence in our universe.

Turning from glamour to gutsiness, branding works mightily in the service of any museum that is searching for funds, developing audiences, multi-tasking employees and serving their communities. It is branding that keeps them afloat.

Many money problems are met by adhering to the brand and its mission. Museums can retain the loyalty of their low-paid staff only because their vision is so palpable. Funders will seriously consider a grant proposal when they understand the mission of a museum and ascertain that the proposed project is "on brand." Individual donors will support an organization year after year when they trust the brand.

From a pure budgetary perspective, carefully branded museums stay in business because they never waste resources of time and staff on projects that dilute or detract from their mission. An example of how a brand-unconscious museum can squander its money is described by a Midwest institution that did just that. The museum staged an elegant fundraiser, a mother-daughter tea that raised both money and awareness. Good marketing, yes. Good branding, no. The event did not reflect the museum's personality as a family museum and its high cost, in dollars and staff time, was seen as a poor investment in the long term.

Investing in a brand takes courage and doggedness, both traits that prepare well for the challenges museums face in every department, not just those in facilities management and finance. In the museum conferences and online forums I regularly attend, subjects of significance ranging from podcasting to board member recruitment can all be viewed through the lens of branding. Branding is everyone's responsibility, and all members of the museum family should be charged with keeping their efforts "on brand."

Survey: Visitor Research Made Easy

This full and particular survey, was written by Dr. Sharron Dickman and was published by Arts Victoria, Australia, aims to guide small performing arts groups on how to do a visitors research in order to find our, to develop and to influence their target group and audience. Furthermore, it is also practical tools on marketing and promotion.

Details: <http://www.artsmanagement.net>

Trends: Understanding the Future. Museums and 21st Century Life

This UK Government paper considers the value of museums. It "recognises and celebrates the importance and achievements of museums in the 21st century while identifying some of the challenges that face them."

Download: <http://www.culture.gov.uk/NR/rdonlyres/UnderstandingtheFuture.pdf>

Resources: A Manual for Museum Managers

The aim of this manual is to provide an overview introduction for museum managers – the strategy and goal, the role of museum today, and the new methods of management in order to face the changing and varieties societies. Furthermore, it guilds museologists how to care the collections for safety and security, and how to communicate with the audience through museum education.

Download: [http://www.coe.int/DGIV_CULT_STAGE\(2005\)4_EN.pdf](http://www.coe.int/DGIV_CULT_STAGE(2005)4_EN.pdf)

By Dimitrios Konstantios, Nikolas Konstantios and Liana Tsombanoglou . Strasbourg: Council of Europe. Cultural Policy and Action Department

Book: Museum Branding

Museum Branding shows how museums can reinforce their image at every touchpoint, every encounter with their many constituencies: visitors, members, donors, sponsors, educators, community, staff, and volunteers.



In each of its 18 chapters, Museum Branding focuses on a different aspect of the museum and explains the responsibilities of each in strengt-hening the museum's brand - Exhibitions, Carrying the Banner, Education Department, Volunteers, Membership, Fundraising, Corporate partnerships, Marketing and graphic, Museum Store, Branding museum Websites, The Golden Shopping Cart, Publications, Audio tours, The lobby, Loyalty eating, Your building, University Museums, and Future members.

About the Author: Dr. Margot Wallace is a professor of marketing communication at Columbia College Chicago where she developed the Brands & Branding course. Active in the arts community, she serves in an advisory capacity for the Museum of Contemporary Art, Chicago, and the Winnetka (Illinois) Public Library.

Title: Museum Branding: How to Create and Maintain Image, Loyalty, and Support

Author: Dr. Margot Wallace

AltaMira Press (2006), 208 pages

Details and Order: <http://www.artsmanagement.net/Books-id-692.html>

Book: The Marketing Mix. Promoting Museums, Galleries and Exhibitions



The Marketing Mix is a logically-designed handbook that is easily read and introduces the concept of marketing in a no-nonsense, practical manner that is supported by real-life examples.

About the Author: Dr. Sharron Dickman is Managing Director of Pathfinder Marketing, a consulting firm specializing in marketing for tourism, cultural tourism and the arts sector.

*Publisher: Museums Association of Australia (1995),
Five Senses Arts Management Inc. (2002, Chinese Edition)*

ISBN: 9868026520 (Chinese Edition), 252 pages

English Edition: <http://www.museumsofaustralia.org.au/publications.php?entID=95>

Chinese Edition: <http://www.artsmanagement.net/Books-id-651.html>

Resources: Arts Marketing. The Pocket Guide

Produced in partnership with the Centre for Professional Development, Australia, this handy pocket guide to arts marketing, which is written by Dr. Sharron Dickman, contains the tips and tools that will help answer readers questions about:



- * writing an effective marketing program
- * determining audience needs and identifying markets
- * writing an effective marketing plan
- * analysing and pricing your core product or service
- * communication with the marketplace
- * advertising and promotion
- * using and handling the media
- * direct marketing
- * merchandising
- * relationship marketing

Download: http://www.ozco.gov.au/arts_marketing_the_pocket_guide/

Resource: Lord Cultural Resources, Fall 2006 edition

Lord Cultural Resources publication Cultural Capital features articles and announcements about museums, galleries and heritage sites around the world - ongoing projects, new developments, conferences and publications:

- Museums and the Sustainability Movement
- NUMU: The Lord Cultural Resources New Museum Review – Musée du quai Branly: A Participatory Museum Emerges
- Lord Academy
- Asian Anniversaries and Innovations
- News and Events

Download: <http://www.lord.ca/Media/CulturalCapital-Fall2006.pdf>

Education: Museum Studies in the United Kingdom

The education and training of curators in the UK has a long history which has been well documented by Geoffrey Lewis, former Director of the Department of Museum Studies at the University of Leicester, and President of the Museums Association. Discussions as to what curatorial education might entail go back to the establishment of the Museums Association (MA) in 1889. By the mid 1920s, summer schools had been introduced by the National Museum of Wales for its own staff and the staff of affiliated museums, and the MA was considering the introduction of an in-service diploma. This was eventually introduced in 1930. Week-long courses were held in different museums in turn until 1980, when the Museums Association Diploma Courses were transferred to the Department of Museum Studies at Leicester; by the end of the decade these courses had been abolished as other provision was by then available.

The Department of Museum Studies at the University of Leicester was the first Museum Studies programme to be established, in 1966, along with its sister course at the University of Manchester in 1971. Leicester offered a post-graduate pre-entry certificate in all curatorial fields while the Manchester students specialised in the decorative arts. By 1975, Leicester had introduced an MA or MSc in Museum Studies in addition to the graduate certificate, and eventually, the education of curators took the form of post-graduate masters' programmes in Museum Studies.

During the 1880s and 1990s, other post-graduate programmes opened across the country, including for example at the Universities of Newcastle, Aberdeen, Essex, London, Birmingham, and more recently, Southampton, Glasgow, Bournemouth and Winchester, among others. The trend has been away from a generalised overview of curatorial work to a specialised focus, and away from an approach based on vocational skills training to one that encompasses theory as well as practice. The shift is well illustrated in the difference between the *Manual of Curatorship*, (1984, 1992) which aimed to 'satisfy a long-felt need within the profession for an authoritative work covering all aspects of museum skills for the practising curator', and *A Companion to Museum Studies* (2006) which 'brings together museum scholars from different disciplines and backgrounds (and) presents a broad range of perspectives and identifies the most vital questions and concerns in museums and in museum studies.'

There is now a proliferation of postgraduate masters' courses to choose from. Some of these offer overviews of museum work as a whole in addition to more specialised programmes (Leicester, Newcastle, University College, London); some have a strong bias towards the arts (Manchester, Essex, East Anglia); some focus on arts or heritage management (City University, Greenwich, Nottingham). The most recent specialisms are education and exhibition. Most universities offer more than one route through, with full-time and part-time routes being well established, and provision for distance learning being much more unusual. Most programmes have a mix of British and International students. There are fewer opportunities to research for a higher degree, but Leicester, Manchester, Nottingham, and Essex, for example, run flourishing PhD programmes.

Museum studies education remains controversial. The post-graduate programmes are expensive for British students as grants are few. As a result, they tend to attract white, middle-class young people, with a strong female emphasis, and there are worries about the diversity of museum staff as a result. Salaries in museums are not high, especially in the early years, and this is a deterrent for many. The Museums Association, in association with the University of Leicester, introduced a system of grants to encourage young people from ethnic minorities to undertake a museum studies pro-

gramme and this has been very successful, with other universities buying into the system. The introduction of the distance learning route at Leicester in the late 1990s has enabled many to study for their Masters degree while remaining employed.

Prof. Eilean Hooper-Greenhill is Professor of Museum Studies at Research Centre for Museums and Galleries (RCMG) in the Department of Museum Studies, University of Leicester.

Join our correspondent team!

Arts Management Network is a vibrant network of arts managers, cultural administrators, and professionals in the creative sector. Our correspondents act as volunteers to share experiences, give news contributions, receive free review copies or participating on related conferences. In spring 2007 we will have our first international correspondent meeting in London, UK. In order to provide a broad range of cultural disciplines, management issues, and world regions, we are always interested to invite new members.

Ask for details: office@artsmanagement.net

Education: Department of Museum Studies, University of Leicester

This one year (campus-based) course based in Leicester provides the pre-entry qualification for those wishing to embark upon a career in museums and galleries or, for those who are already working in the sector, an opportunity to further advance their careers and develop new knowledge and skills. The Masters programme also provides underpinning knowledge for those who wish to register for a higher degree in museum studies.

The programme stimulates students to engage critically and creatively with wide ranging ideas and issues and to develop both philosophical approaches and the practical methods and skills necessary to become creative and effective museum and gallery professionals. The interdisciplinary programme is student-focused and a wide range of learning styles and approaches are catered for through lectures, seminars, practical sessions as well as time set aside for the completion of assignments, reading and exploring particular areas of interest. Regular visits to museums around the country provide stimulating opportunities to explore contemporary practice. Guest lecturers offer additional perspectives, are a source of additional inspiration and ideas and further strengthen links with the profession.

It also provides Distance learning for 24 months/30 months, part-time, Postgraduate Diploma or Masters Degree.

More: <http://www.le.ac.uk/ms/>

Education: Museum Studies at the Taipei National University of the Arts

Co-founded by Taipei National University of the Arts and National Museum of Natural Science, the Graduate School of Museum Studies is a faculty where Taiwan museum study foundation and excellence will be pursued, also, it focuses on consolidation of knowledge and practice, relation of society and museum, and contribute to Taiwan society with in depth study of cultural heritage and protection.

The classes in M.A. program of Museum Studies are planned base on studies of Art & Humanity, Social Science, and Natural Science, enhance with Comparative Study of Museums, Interpretation & Communications of Museum, and Applied Museum Study,

and are divided into Required, Selected, and Master Thesis classes. Students also gain hand on experience from Independent Study and Museum Study & Related Fields.

Details: <http://ims.tnua.edu.tw/>

National Museum of Natural Science: http://www.nmns.edu.tw/index_eng.html

Conference: 4th International Meeting of Network Company Museums

The 4th annual meeting of the Network Company Museums took place on November 7 – 8, 2006 in the Dr. Oetker Welt in Bielefeld. The network was founded by the SiemensForum Munich as the oldest German company museum in order to represent the interests of company museums worldwide, and improve the quality and public awareness of such museums through networking and best practice sharing. The initiative met with a highly positive response, so that around 40 company museums are already part of the network. Following the usual pattern, the two-day event was divided into theory, practice and international project sections: in the first section Dr. Barbara Hölschen presented the results of her dissertation on company museums and Prof. Walter Bayer, University of Jena, spoke on the legal aspects of organizing a company museum as a separate entity. In the practical section Dr. Jürgen Franzke spoke on the Deutsche Bahn Museum in Nuremberg and Dr. Andreas Braun on the new BMW Museum in Munich that will open in 2007. The international project section featured the turn-around of the Schweizer Verkehrshaus in Lucerne by its head Mr. Daniel Suter and a detailed discussion of the possibility of certification according to DMB or ISO, the publication of a guide to company museums and a homepage at European level for all company museums at BRICKS / EDCM. This successful event concluded with a tour of the Dr. Oetker Welt conducted by the host Dr. Rolf Mühlmann.

Contact Franz Hebestreit, SiemensForum Munich, franz.hebestreit@siemens.com

Conference: The Interplay of Art & Globalization. Consequences for Museums **January 25 – 27, 2007, Vienna, Austria**

The delicate agenda of positioning a museum between the local and the global raises questions of how to respond to intercultural and transnational aspects of art while ensuring a place-bound genealogy of art history, and of how to deal with both - traditional "art", if it can be labeled as such, and global, that is contemporary art.

The conference shall foster the debate of these complex issues in an interdisciplinary format calling for proposals by cultural theorists, cultural historians, museum experts, art historians, and experts of other disciplines. The presentations shall address the interplay of art and globalization and its consequences for museums and collections, and shall analyze the implications for their corporate identity, exhibition politics, and marketing strategies.

<http://www.srcs.nctu.edu.tw/srcs/news/20060828.htm>

Conference: Museums, Libraries and Archives Online **Dec 4-5, 2006, Rome, Italy**

The International Conference will have 4 sessions:

- 1) Accessing culture online: the European Cultural Information Space - Top cultural decision makers present the state-of-the-art and the plans for future developments towards a common European Cultural Information Space.
- 2) Users, content and services - The MICHAEL European Portal is presented, in connection with the cultural policies of the European Member States.

3) Culture for tourism - Digitisation of cultural heritage is more and more recognised as an important tool for the development of tourism. The potential role of Michael in this framework is discussed.

4) Digital Cultural Heritage in the world - The session presents some important initiatives implemented outside the European Union, demonstrating the common approach followed by MICHAEL and the European Union.

<http://www.michael-culture.org/events/internationalconference06120405.html>

Web Resources for Museum Management

Museum Job – a recruitment website for Museum, Galleries, Libraries & Archives

<http://www.museumjobs.com/>

Association of Children's Museums - an international organization to provide resources, surveys of Children's Museums, publications for its members and non-members.

<http://www.childrensmuseums.org/index.htm>

Museum Marketing Tips – the resources of publications and online-articles are for museums, historic sites, zoos, aquariums, botanical gardens and heritage attractions.

<http://www.museummarketingtips.com/>

24 Hour Museum – galleries, archives, heritage and museums news and messages updated daily, and provides resources for museums, teachers and volunteers.

<http://www.24hourmuseum.org.uk/>

Visual Library Museums Pages - a distributed directory of on-line museums around the world.

<http://icom.museum/vlmp/>

Museum & Society - an interdisciplinary journal with issues associated with museums and other places of public culture concerned with collecting, exhibiting and display.

<http://www.le.ac.uk/ms/museumsociety.html>

American Association of Museums – provides the services of museum marketplace, museum resources, and seminar news for its membership.

<http://www.aam-us.org/>

ICOM - international organization of museums and museums professionals, which involved training courses, disseminating of knowledge and international museum activities.

<http://icom.museum/>

National Digital Archives Program, Taiwan – online resources which preserve national cultural collections, digitalize the achieves and contents of museums, and for value-added industries.

<http://www.ndap.org.tw/>

Museums Association – involved the information of policy and ethics, continuing development, events/conferences, and jobs/careers of Britain's museums and galleries.

<http://www.museumsassociation.org/>

Museum Loan Network – a directory for facilitating and funding the long-term loan of art and objects among U.S. institutions.

<http://loanet.mit.edu/>

NEWS AND BACKGROUND

Study: Planning Considerations for Cultural Tourism **A Case Study of Four European Cities**

Utilising the information gathered in four European cities, this paper discusses and tests a framework of reference for visitor friendliness, a complex concept that encapsulates the main dimensions of the urban tourism product such as its quality, accessibility and image projection. This concept is particularly relevant to assess whether investments in culture and hospitality genuinely respond to the impulses coming from the market. The case studies highlight how specific soft elements of the urban tourism product are the ones that matter most in determining the attractiveness of a city for international visitors, and yet they are often overlooked by city planners. The paper also identifies a number of "best practice" in tourism management.

2002 Published by Elsevier Science Ltd.

Authors:

Dr. Antonio P. Russo, School of Tourism and Leisure, Universitat Rovira i Virgili

Prof. Dr. Jan van der Borg, Department of Regional, Port and Transport Economics, Erasmus University Rotterdam

Details: <http://people.few.eur.nl/tourism%20management%20visitor-friendliness.pdf>

Study: New study shows how artists build careers in the creative economy

Artists move fluidly among commercial, nonprofit, and community sectors despite formidable barriers, finds a new study from the University of Minnesota's Humphrey Institute of Public Affairs. The artists' ability to "cross over" is a major stimulant to economic activity and the quality of life.

The study, "Crossover: How Artists Build Careers across Commercial, Nonprofit, and Community Work," reports how artists develop successful cross-sectoral careers in ways little understood by employers, funders, and policymakers. "Crossover" includes in-depth interviews and data from a web-based survey of Los Angeles- and San Francisco Bay-area musicians, writers, performing, and visual artists. Although artists from two of the nations' largest creative economies were researched, the authors believe the results are applicable to cities across the country.

Even though crossover is quite pervasive among artists, they generally earn more arts income for commercial work than they do for nonprofit or community work. If money were not an issue, artists would crossover even more than they currently do, according to the report. Many full-time commercial artists would work more hours in the nonprofit and community sectors while others would increase their for-profit efforts. Many more would engage in community artwork.

"This demonstrates that the barriers between sectors remain high," said Ann Markusen, Humphrey Institute professor and chief author. "Employers, arts organizations, and artists themselves persist in prejudices and practices that hamper synergy."

Artists credit each sector with distinctive career growth opportunities. For-profit work raises their visibility, deepens networks and understanding of professional conventions, and generates higher financial returns. Nonprofit work helps artists explore new media and collaborate across disciplines, as well as offering greater aesthetic and e-

motional satisfaction. Community work ranks highest for affirming cultural identity, pursuing political and social justice goals, and enriching community life.

"Identifying the extent of 'crossover' is key to understanding the dividends that artists—as core cultural workers—generate for the entire economy," concludes Markusen. "Artists are entrepreneurs with very high rates of self-employment and great agility in making career changes. Their activities help explain the resiliency of an economy in the face of structural upheavals in commercial sectors."

The study, sponsored by The James Irvine Foundation, The William and Flora Hewlett Foundation, and New York-based Leveraging Investments in Creativity, addresses how employers, schools, service organizations, funders, the media, government, arts advocacy groups, and artists can encourage crossover.

"The arts sector needs to build the kind of relationships we see in high-tech or medicine," said Markusen, "where industry, nonprofit research and advocacy groups, government, and training institutions work together to enhance societal and economic impact."

Details: <http://www.hhh.umn.edu/projects/prie>

Background: Artists, Musicians and the Internet

In this report, which was written by Mary Madden, surveyed "how artists, musicians use the internet, what they think about the copyright issues, and how they feel online file-download / sharing". On the other hand, do they apply internet for self-promoting or selling their works and performances? What are the different thoughts between artists and general consumers?

Download: http://www.pewinternet.org/pdfs/PIP_Artists.Musicians_Report.pdf

Research: Driving the Creative Industries in the Western Cape

Without doubts, during these years, creative industries are the largest and fastest blooming industries. It brings governments' notice - both in Western and Eastern. This research report not only presents why it influences the economies so deeply through some examples and statistics, but also reviews the existing circumstances. Are there any challenges in creative industries? Or what are the opportunities for countries?

Download: <http://www.designindaba.com/advocacy/downloads/Driving.pdf>

BOOKS

Book: Full House. Turning Data into Audiences



FULL HOUSE: Turning Data into Audiences is a ticketing and marketing manual written by Roger Tomlinson and Tim Roberts. It is aimed at assisting arts and entertainment organisations maximise the data they collect on customers, their transactions and behaviours. Evidence is that in 2006, many arts and entertainment organisations are still not recognising the value of data on their customers' behaviours and the value of building close and valuable relationships with attenders. Many still sell tickets through agents and have an 'arm's length' relationship with their customers; and as a result

lack full information on them and their transactions.

The Internet has transformed how customers can find out about arts and entertainment organisations and, equally, transformed how to communicate directly with customers, in a tailored and personalised way, using the data from their relationship in all transactions. From website to ticket sale and at every contact point it is possible to know who the customer is and deal with them according to their specific needs and interests.

Without the right structure and relationship between customer-facing staff and those responsible for managing the strategy for relating to customers, the relevance of the information in the customer database will remain locked inside it.

More information: <http://www.artsoz.com.au/FULLHOUSE.htm>

FULL HOUSE was commissioned by the Australia Council for the Arts with the assistance of Arts Victoria, WA Department for Culture and the Arts, Arts Queensland, Arts SA and Arts NT. FULL HOUSE: Turning Data into Audiences will be published in print in Australia in November 2006 followed by a version commissioned for New Zealand by Creative New Zealand, in December 2006.

Resource: What Makes Sense?

This publication was the results of collaboration between ENCATC, European Network of Cultural Administration Training Centre and UNESCO which discussed about the fundamental questions that involved the future of cultural administrators and the education and training sectors in a shifting landscape.

Download: <http://www.encatc.org/downloads/BOOK.pdf>

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EDUCATION & CAREER

Dance/USA Leadership Initiative

Winter 2007 Managers Workshop

A Seminar for Artistic and Managing Director Pairs

In connection with a February 2007 Managers Council that will offer networking, Council time, and an executive level seminar, Dance/USA once again will partner with Theatre Communications Group (TCG) to offer a high quality leadership program, this time for teams of artistic and managing leaders. Both are presented in association with the Institute for Cultural Policy and Practice at Virginia Tech, the creators of our highly successful DanceADVANCE Renewal and Change: The Personal Challenges of Leadership.

Details: <http://www.danceusa.org/meetings/winter07.htm>

CONFERENCES

Call for Papers: Art Education and Research Development Congress **July 17-20, 2007, Heidelberg/Karlsruhe, Germany**

The aim of the congress will be to present new methods of teaching and learning in the framework of art education. The aim is also a discussion on how to co-ordinate questions of creativity and self-education with questions on individual and societal creation skills and with a multi-perspective generation of knowledge in a complex society. At the same time, the paradigmatic potentials for reforms in art education which reflect on the education process in general as well as the future development of colleges and universities will be dealt with at the congress.

Major topics are:

- New forms of art education / art-related teaching concepts
- Project work in art education
- Art education and multidisciplinary (multidisciplinary art pedagogy / educational science)
- Art education and the new media
- Art education and the development at schools
- Opening up of schools and out of school art education, social aspects of art education
- Forms of art reception
- Development of a personality through art

Please send a first short abstract, summary or description of your paper including the header "InSEA 2007". (Deadline has been opened until 2007!)

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Website: <http://www.insea2007germany.de>

Call for Papers: 2007 AAAM Annual Conference

The Association of African American Museums (AAAM) invites proposals for the 2007 Annual Conference to be held August 29 through September 1 in Birmingham, Alabama. The theme of the annual conference is Preserving the Culture from Within: Civic Engagement and Community Responsiveness. AAAM welcomes proposals on various topics that relate to African American museums and the African American community. Proposals should address the conference theme and include innovative approaches to preserving and interpreting African American history and culture while exercising best practices in museums.

The deadline to submit proposals is January 31, 2007.

Suggested Themes for Proposals Include: Interpretation & Exhibitions, Collections Management, Technology, Staff & Volunteer Development, Governance, Financial Development, and Disaster Preparedness & Recovery.

Details: http://www.blackmuseums.org/prodev/2007_call_for_proposals.htm

Review: Awakening possibilities for cooperation between culture and business through the Word Café

In April 2006, members of the International Forum for Culture and Business were invited to participate in a discussion about fostering synergy between business and culture in the city of Dresden (Germany). A participatory design, based on the principles of the World Café was proposed by the Cultural Consulting Group (CCG) as a format for the discussion. Since the Forum is a non-profit group dedicated to exploring new avenues of cooperation between culture and business, it recognized the potential of this discussion format to expand the traditional horizons of their regular member meetings.

Since the participatory format for the discussion was new to the Forum, careful considerations were made to ensure that the selected topic for the group discussion would be appropriate for the Forum members. Towards this end, a series of personal interviews with leaders from the cultural, business, scientific, and political communities were made in order to inform the selection of topics and the content development of the planned discussion which the CCG penned as a "Cultural Conversation" ("Kulturgespräch").

CCG's analysis of the interviews with these leaders revealed a spectrum of possible themes for this "Cultural Conversation". These themes were clustered thematically and revealed an increasing complexity in their approach to the potential collaboration between culture, business and science. In its review of the results of the interviews, CCG identified a need for members from the cultural and business communities to recognize what they had in common as well as to explore ways to mutually benefit from one another. Towards this end, the topics of creativity and innovation were selected. It was hoped that a discussion on these topics would enable the participants to discover new synergies between business and culture in the Dresden area.

CCG developed a design concept for the "Kulturgespräch" based on the results of these interviews. A series of questions were formulated to address the issues of creativity and innovation in culture and business. A design concept based on three rounds of conversations with a concluding plenary discussion evolved from these questions. An accompanying timeframe was formulated to use the 3 hour time slot for the "Cultural Conversation" as effectively as possible.

A group of twenty four leaders from both the business and cultural community of the city of Dresden participated in the discussion. During the course of the discussion rounds, it became evident that the time dedicated to the stakeholder interviews had been well spent. The interviews had enabled the CCG to appropriately identify the level of engagement from which the topic could be discussed by all participants. As a result, the discussions were lively and productive.

During the process of writing a summary of the evening's conversations, the CCG identified a number of core insights which evolved out of the discussion. It was evident that a continued dialogue between culture and business would be desirable. Such a dialogue would enhance the process by which they could both learn about creativity and innovation from one another. It would also provide the opportunity to explore specific topics and projects of mutual interest. An unexpected "value-added" of the "Cultural Conversation" also emerged as a vision for the Forum as a neutral player to enhance the image of the city as well as encourage new projects between culture and business took form. The identification of important issues about on-going evolution of the Forum and its future role in the strategic development of the city of Dresden pro-

vided insightful food-for-thought for the Forum's leadership. Last but not least, a plethora of topics were suggested by the participants for future "Cultural Conversations".

In order to assess the impact of the evening, a short evaluation form was developed to collect feedback about the the design of the evening, its impact on the quality of the quality of the conversations as well as a desire to repeat the participatory "Cultural Conversations" in the future. The results confirm that the participants found the experience very interesting and considered it an enrichment of the quality of the discussion. The overall success of the "Cultural Conversation" can be measured by the fact that the majority of the participants would like to see the process integrated into the Forum's programs on a regular basis.

More information: <http://www.culturalconsultinggroup.net>

Preview: 1st World Café European Gathering **Dresden, Germany, May 3–5, 2007**

Using a variety of formats, this Gathering will foster knowledge sharing and enable participants to actively experience conversations that build collective intelligence.

The purpose of the 1st World Café European Gathering is to provide a European forum to stimulate collective dreaming, conversation and action within and between organizations and communities about questions that matter across Europe. A wide spectrum of participants are invited to participate in this Gathering: leaders and change agents in private businesses and the non-profit sector, activists and community leaders, young future leaders, consultants, and individuals who are passionate to help bring about meaningful change in his/her environment.



Inspired by the work of Juanita Brown and David Isaacs, authors of *The World Café – Shaping Our Future through Conversations that Matter* (Berrett-Koehler Publishers, Inc. 2005*), the 1st World Café European Gathering is one of a number of regional efforts all over the world designed to foster conversational leadership.

Download the afterword by Peter Senge for the book „World Café“ (Brown/Isaacs):
<http://www.artsmanagement.net/downloads/worldcafe-senge.pdf> (1 MB)

Download the Program: <http://www.artsmanagement.net/downloads/worldcafe.pdf>

More details: <http://www.theworldcafe-europe.net>

Conference Overview

A complete overview to all upcoming conferences you find here:

<http://www.artsmanagement.net/Calendar-month.html>

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