

# Arts Management Newsletter

The monthly Magazine for the global Perspective in Arts and Business



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## Dear readers,

we hope that your start into the new year was successful, but not a too heavy one. However, due to the transforming modality of our field and the current economic crisis in many countries, we estimate both an exciting and challenging year for arts managers. We could even imagine a rising importance of the role of our profession in the whole society. It also remains us to fulfil our role as a global network for arts and business - to provide and to share with you facts, and ideas. With our re-launched website in December we achieved a new level of information exchange. Thank you for your positive feedback during the recent weeks. If some messages have not been answered yet, please await our response within the next days. It was not so easy to accomplish the huge mail amount on both platforms we maintain - beside the commercial services, we have to accomplish, too.

This delayed newsletter issue may not be a proof for any disaffection, but for our endurance to wait for exciting stories. And we have those, as you will see at the following pages. The *National Endowment for the Arts* in the United States just announced the result of a big survey, that more American adults read literature. „Reading on rise“ - we found such a remarkable result an appropriate story to start in the new year of arts management journalism. Our correspondent Zenaida des Aubris just visited the first performing arts festival *Matteifestivalen* in Lulea (Sweden) and can report about the big success and her talk with the festival director. At the beginning of a workshop 2 weeks ago, there was announced a new research stream for arts management at the upcoming ESA conference in September in Lisbon. We publish today the Call for Papers, which might be really interesting for some of you. For those, who deal more with questions how to fund arts projects, the conference review by Julia Falkenstein should be worthy to read. The conference in December in Brussels was to show a selection of projects, which were supported financially by the European Commission and the Culture Programme. Last but not least, our newsletter introduces upcoming conferences to give you a selection of opportunities, where you can network and enhance your know-how for the next time. A special invitation we want to give for the European Congress for a *World Culture Forum*, taking place in one month in Dresden. The motto of the congress 2009 is as simple as ambitious: „Culture is more“. We totally agree and hope for exciting discussions in Dresden - perhaps with you, too?

Yours Dirk & Dirk

ONLINE

[www.arts.endow.gov](http://www.arts.endow.gov)



# More American Adults Read Literature

*Literary reading on the rise for first time in history of Arts Endowment survey*

Washington, D.C., January 12, 2009 -- For the first time in more than 25 years, American adults are reading more literature, according to a new study by the National Endowment for the Arts. Reading on the Rise documents a definitive increase in rates and numbers of American adults who read literature, with the biggest increases among young adults, ages 18-24. This new growth reverses two decades of downward trends cited previously in NEA reports such as Reading at Risk and To Read or Not To Read.

"At a time of immense cultural pessimism, the NEA is pleased to announce some important good news. Literary reading has risen in the U.S. for the first time in a quarter century," said NEA Chairman Dana Gioia. "This dramatic turnaround shows that the many programs now focused on reading, including our own Big Read, are working. Cultural decline is not inevitable."

Among the key findings:

## Literary reading increases

- For the first time in the history of the survey - conducted five times since 1982 - the overall rate at which adults read literature (novels and short stories, plays, or poems) rose by seven percent.
- The absolute number of literary readers has grown significantly. There were 16.6 million more adult readers of literature in 2008. The growth in new readers reflects higher adult reading rates combined with overall population growth.
- The 2008 increases followed significant declines in reading rates for the two most recent ten-year survey periods (1982-1992 and 1992-2002).

## Demographics of literature readers

- Young adults show the most rapid increases in literary reading. Since 2002, 18-24 year olds have seen the biggest increase (nine percent) in literary reading, and the most rapid rate of increase (21 percent). This jump reversed a 20 percent rate of decline in the 2002 survey, the steepest rate of decline since the NEA survey began.
- Since 2002, reading has increased at the sharpest rate (+20 percent) among Hispanic Americans, Reading rates have increased among African Americans by 15 percent, and among Whites at an eight percent rate of increase.

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### ... More American Adults read Literature

- For the first time in the survey's history, literary reading has increased among both men and women. Literary reading rates have grown or held steady for adults of all education levels.

### Trends in media and literary preferences

- Fiction (novels and short stories) accounts for the new growth in adult literary readers.
- Reading poetry and drama continues to decline, especially poetry-reading among women.
- Online readers also report reading books. Eighty-four percent of adults who read literature (fiction, poetry, or drama) on or downloaded from the Internet also read books, whether print or online.
- Nearly 15 percent of all U.S. adults read literature online in 2008.

### A tale of two Americas

- The U.S. population now breaks into two almost equally sized groups – readers and non-readers.
- A slight majority of American adults now read literature (113 million) or books (119 million) in any format.
- Reading is an important indicator of positive individual and social behavior patterns. Previous NEA research has shown that literary readers volunteer, attend arts and sports events, do outdoor activities, and exercise at higher rates than non-readers.

The NEA research brochure *Reading on the Rise* is based on early results from the 2008 Survey of Public Participation in the Arts (SPPA). SPPA is a periodic survey that has been conducted five times since 1982 using data obtained in partnership with the United States Census Bureau. Detailed results from the 2008 survey will be available in 2009. The 2008 SPPA survey has a sample size of more than 18,000 adults. The 2008 survey's literary reading questions - which form the focus of *Reading on the Rise* - were the same as in previous years: "During the last 12 months, did you read any a) novels or short stories; b) poetry; or c) plays?" Since 1992, the survey also has asked about book-reading. In 2008, the survey introduced new questions about reading preferences and reading on the Internet.

### NEA literature initiatives

The issue of declining reading rates has been addressed by a number of public and private initiatives. The Arts Endowment has embraced the challenge with a range of programs to promote reading among young audiences. In

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2003, the NEA launched Shakespeare in American Communities, the largest tour of Shakespeare in American history, reaching more than 21 million students through performances and educational resources. The Big Read, a partnership with the Institute of Museum and Library Services, encourages communities to read, discuss, and celebrate selections from American and world literature. Poetry Out Loud: National Poetry Recitation Contest has introduced thousands of high school students nationwide to classic and contemporary poetry through this dynamic recitation competition.

### NEA research resources

Since 1976, the NEA Office of Research & Analysis has issued periodic research reports, brochures, and notes on topics affecting arts and cultural policy and matters of vital interest to artists and arts organizations. Most recently, the NEA has produced reports on nonprofit theater, artist employment trends, and the arts and civic engagement. Reading on the Rise, along with other NEA research, is available for download at [www.nea.gov/research](http://www.nea.gov/research).

### About the National Endowment for the Arts

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Arts Endowment is the largest annual national funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

### Download

[www.arts.gov/research/ReadingonRise.pdf](http://www.arts.gov/research/ReadingonRise.pdf)

ONLINE

[matteifestival.com](http://matteifestival.com)

# Don Giovanni extends his Conquests to the Arctic Circle

*First Matteifestivalen in Lulea, Sweden*

A background report by Zenaida des Aubris, correspondent, Munich

Just a little over an hour's drive south of the Arctic Circle lies Lulea, capital of Swedish Lapland and home to Metropolitan Opera star baritone Peter Mattei. And, for the first time this year, also the place where the Matteifestivalen took place from January 8 to 11, 2009.



Lulea  
Kulturens Hus

Lulea, capital of Norrbotten County, is a city with approx. 50,000 inhabitants and an average year-round temperature of 1,3 degrees Centigrade. Despite its harsh climate, Lulea has a long history, first being mentioned in 1327 as a church settlement. Fishing and hunting provided income, as well as, from the mid-nineteenth century onwards, the exploitation and shipping of iron ore provided for dramatic improvement of the its fortunes. Nowadays, Lulea has an excellent technical university and a burgeoning tourist trade, attracted in part by the wide-spread archipelago forming the northernmost part of the Gulf of Bothnia and its unique natural beauty, both in summer and winter.

The two performances of Mozart's "Don Giovanni", featuring Peter Mattei in the title role and conducted by Daniel Harding leading the Mahler Chamber Orchestra, were sold out within a scant half-hour after they went on sale in

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### ... 1st Matteifestivalen in Lulea, Sweden

Lulea, such was the interest in the festival. "This shows us there is substantial interest in classical music here", says Peter Georgson, director of the Matteifestivalen. He and Peter Mattei, along with the municipal authorities and an association of local businessmen, started planning this first festival two years ago.

A large number of local companies were won as sponsors, although, as Georgson mentioned "not all who should actually did" give sponsorship support to the approx. five million SEK (€500,000, \$700,000) budget. Surely once the indirect returns of the festival's activities (hotel bookings, restaurant visits, general tourist expenditures, etc.) are analysed, more support will be forthcoming for the next one.

In order to attract visitors, hotel and tourist activities packages were offered, ranging in price from 4000 to 10000 SEK (€400 - €1000, \$560 - \$1400).

Indeed, opera enthusiasts and Mattei fans came from France, England and Germany, as well as, from Stockholm and other Scandinavian regions.

For all the international glamour that the festival bestowed on Lulea, it was important for the local organizers to keep individual ticket prices affordable, so the decision was made to keep them below 500 SEK (€50, \$70) per ticket. This strategy certainly paid off for the sold-out opera and classical concert performances. No doubt the programming will be fine-tuned for the next festival, planned for 2011.



*Sculpture "Mattei on Ice"*

The programming of the four-day festival was rounded out by a classical concert (with Harding, the MCO and the opera's soloists), a jazz concert (featuring Kurt Elling and the Norrbotten Big Band), a baroque concert (with Swedish mezzo-soprano Malena Ernman and the Norrbotten NEO chamber ensemble) and a public master class with Birgitta Svendén, one of Sweden's top opera singers.

The festival's activities took place in the recently completed (January 2007) Kulturens Hus, a structure encompassing 14,000 sq. mtrs. of indoor space, designed by local architects Tirsén & Aili Arkitekter. It houses not only two multi-purpose performing halls (approx 1000 seats and 300 seats), but also

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### ... 1st Matteifestivalen in Lulea, Sweden

the public library, an art museum, conference rooms, two restaurants, childrens' activity center and offers rooms to other arts' related activities. "It took 40 years of discussions, but now it is finally built" said Peter Georgson. The glass facade of the building allows full view of many of the indoor activities, making it a natural magnet and meeting point for Lulea residents especially during the long months of winter darkness.

Getting artists to come to Lulea was not so difficult, according to Mattei. He asked opera singer friends who had worked with him in previous productions, if they wanted to come to a place where they could experience a "winter adventure". As can be seen from the roster of young international opera stars such as Maria Fontosh (Elvira) and Gudjon Oskársson (Commendatore/Masetto), many of them accepted his invitation. Shawn Mathey, the American tenor who sang the role of "Don Ottavio" said "everyone was so friendly and relaxed, we had a great time" . The semi-staged performances allowed Peter Mattei to show his talents as stage director, using only eight park benches, a few props such as a bicycle for Leporello, a rock band for the finale of act 1, and "rewriting" some text to include local references of the Don's activities in Lulea, to the great enjoyment of the audience.

Throughout the year, the Norrbotten Theater has an extensive program of plays, musicals and childrens' performances. Established in 1967, it is now housed in three former shipyard warehouses, directly on the harbour. It also includes a program for young actors and dancers.

The Norrbotten Akademia was established in 1988 at the instigation of Björn Wahlström to support literary and academic interests, as well as institute a series of prizes and scholarships. Support for these endeavors comes primarily from corporations and individuals.

"Citybreak to Swedish Lapland" is a campaign started by the Tourism Board of Lulea to promote the region and make it attractive for visitors to come both in winter and in summer to enjoy the superb natural beauty the area has to offer. No doubt the establishment of the Matteifestivalen will add an important cultural component to the this effort. ¶

### Related Web Resources

[www.lulea.se](http://www.lulea.se)

[www.kulturenshus.nu](http://www.kulturenshus.nu)

[www.swedishlapland.com](http://www.swedishlapland.com)

[www.norrbottensteatern.bd.se](http://www.norrbottensteatern.bd.se)

[www.noak.org](http://www.noak.org)

ONLINE

[esa9thconference.com](http://esa9thconference.com)

# Sociological Aspects of Arts Management

*First own Arts Management Research stream at the ESA Conference*

The 9th European Sociological Association Conference includes at the first time a research stream for arts management as an own discipline. The two research stream conveners, Volker Kirchberg from Germany and Tasos Zembylas from Austria, now announce a Call for Papers in order to encourage arts managers to be a part in the discussions at the next ESA conference from September 2nd to 5th in Lisbon, Portugal.



9th European Sociological Association Conference

**ESA2009**

European Society or European Societies?

02 - 05 September 2009  
Lisboa - Portugal  
ISCTE

Traditionally, arts management encompasses tasks of leading, financing, planning as well as organising, distributing and marketing cultural services and goods. Mostly, arts management has been a topic of business administration and management studies. However, for several reasons sociological frames of reference enlarge the analysis. This research stream aims to introduce arts management as a topic for theoretical and empirical sociological inquiry, within the realms of arts sociology, sociology of culture, organisational sociology, sociology of economy and professions, and other sub-disciplines. Papers could deal with arts management as social acting at the interface of production, distribution and consumption of arts and culture. At first, the call for paper is directed towards institutional or organisational perspectives on arts management. The sociological interest in arts management can be founded on the changing influence of management patterns on arts organisations and the organisational environment, e.g. arts audiences and arts politics. At second, the call for paper is aimed towards social-psychological, arts collective or creativity-oriented perspectives on arts management. Arts managers find, shape and reshape artists and other cultural producers – and vice versa. At third, aspects of the sociology of profession, institutionalisation, the development of professional images and of advanced education and qualification in arts management could be addressed.

## Research Stream Conveners

Prof. Volker Kirchberg, Email: [kirchberg@uni.leuphana.de](mailto:kirchberg@uni.leuphana.de)

Univ.Prof. Tasos Zembylas, Email: [zembylas@mdw.ac.at](mailto:zembylas@mdw.ac.at)



**Call for Papers**

**... 9th ESA Conference 2009**

Please submit your abstract by using the abstract submission form at the website. Further instructions and guidelines will be on this conference website. Please NOTE that the abstracts will only be accepted through completion of the online submission form, and submission in any other form will be declined. Abstracts must include: 1) name (s) and affiliation (s) of the author(s); 2) contact details of presenting author (postal address, telephone, fax and email address); 3) title of proposed presentation. The submission form will limit the title of the abstract to 200 characters (approximately 30 words) and the length of the abstract to a maximum of 350 words. The form also requests authors to submit up to 5 key words that are indicative of the content of the proposed presentation. The deadline for proposals is 26th February 2009. Acceptance will be notified by the 30th April 2009.¶

**- Advertisement-**

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>



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<http://ec.europa.eu>

## Culture in Motion

*600 arts managers joined a conference in Europe's Capital Brussels*

Almost 600 cultural manager subscribed to December conference „Culture In Motion“, held by the *European Commission of Culture* in Brussels on December 12th, 2008. Was it the chance to get first-hand information from the commissioners on how to apply for one of the grants? Was it the perspective to be presented to some of the best-practice models of the last eight years of the programme? Was it to network on a European level? Probably all of this.

A review by Julia Falkenstein, Lille (France), [julia.falkenstein@gmx.net](mailto:julia.falkenstein@gmx.net)

Ms Odile Quintin, Director General of Education and Culture, opened this first time conference on the „Culture (2000-2006, 2007-1013)“-Programme, unconditionally implemented in the political agenda of the Commission. She expressed, that the high quality projects still have not been used enough to reach a wider audience. For the 2007-2013 edition of the Culture Programme, Ms Quintin wants to enter a structured dialogue, and finance projects that cover the objectives of the overall agenda.

The conference was to show a selection of projects, supported by the Commission and the Culture Programme, projects that showed the cultural progress and the intercultural dialogue. 2009 will focus on Creativity and Innovation, and with the financial crisis, so Ms Quintin, would make creativity even more important. She advised the participants to focus on one thing: network.

Mr. Vladimir Sucha, Director for Culture, Multilingualism and Communication, started his moderation of the plenary sessions by briefly facing criticism towards the handling and the judging at the applying process of the projects. Too much administration and too little focus on the content has been felt, and he assures that this now has changed. He also talked about the financial aspects of the 700 projects funded for in the past, with a budget of 400 Mio € before opening the panel to the 10 plenary presentations and giving them 20 minutes each to explain their projects, focus, partners and budgets.

### Focus: Circulation of works

- MapXXL (France)
- Dream Factories from Denmark.

MapXXL is a mobility and artistic diffusion programme open to young artists from 20 to 35. Started as a NGO in 1992 in France, it is now set up with the participation of 105 partners and 26 countries. MapXXL supports co-productions, encounters and exchange throughout Europe. MapXXL acts in three dimensions: mobility (encounter, exchange, production within the di-

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iversity of experiences), communication (sharing, communicating, dissemination) and by an European agency for emerging creators (that assists on cross experiences, co-production and perpetuation). The productions, aided by MapXXL, reached an audience of over 70,000 people directly, and over 19 Million in total.

[www.art4eu.net/en/programmes/mapxxl/](http://www.art4eu.net/en/programmes/mapxxl/)

The project „Dream Factories“ realised a travelling exhibition between Norway and Lithuania, focusing on Industry and Modernism in the Baltic Sea Region and during the time of the Cold War. This time after WWII was characterised by a radical industrialisation and modernism strategies on both sides of the iron curtain. The project wanted to invite to discover the neighbouring countries, including 9 museums in 7 Scandinavian and/or Baltic countries. „Dream Factories“ had a preparation and realisation term of 10 years, including a „Platform Project“ of general feasibility, convergence and preparation., a book project (published at the inauguration) and the Dream Factories Exhibit starting in 2007 (-2010).

<http://dreamfactories.eu>

Q&A asked about the reliance on EU-funding for the project, and both organisations agreed, that they could not have afforded to rely on it, because EU money usually comes in a phase of the project when the point of no return is already exceeded. The EU-funding is then mostly used to make the project even more attractive (by publishing a book, by having additional events, workshops, etc.)

Q&A also rose the question of communication strategies between far away project partners. Dream Factory appreciated creating a weblog, that kept all members of the project informed or was used to recall deadlines etc., but also gave them the possibility to raise questions (two-way-communication).

MapXXL works with co-ordinators in almost all countries, who are trained and informed, and kept in a close relationship. Trust was the key in both projects.

### Focus: Access to Culture / Culture and education

- Deaf Theatre project *Revealing culture between sound and silence* (Slovakia)
- *Creative Ways to Mozart* (Belgium)

The Deaf Theatre project, presented entirely in sign language (interpreted in to English – and then of course into several different European languages by the interpreters in the back of the amphitheatre), began with the Deaf Culture Days in Slovakia in January 2008. It's prime assignment was to keep and develop cultural heritage of impaired hearing, integration and inclusion through cultural activities, presentation of culture of impaired hearing, invention of new ways of education methods for impaired hearing through drama and fine art education and comparison of achieved results in the cul-

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tural field of impaired hearing from different countries of Europe. 21 theatre groups participated in the festival, which had an audience of 872 people, 528 of them impaired hearing. Activities included workshops in international interpreting (which is a sign language learnt in addition to a regional or national sign language, like English for the whole world), in drama for children, youth and adults, religious seminars, an exhibition, and theatre shows. The program will go on with Deaf Culture Days throughout Europe.

[http://effeta.sk/index.php?option=com\\_content&task=view&id=26&Itemid=1](http://effeta.sk/index.php?option=com_content&task=view&id=26&Itemid=1)

The project *Creative Ways to Mozart* by reseo, the European Network for Opera and Dance Education counted on the collaboration of 50 opera houses and youth culture organisations. Their main question was how to engage young people with the music and operas of Mozart (Mozart Year 2006). All small programmes within this project had different approaches and settings - from interactive, sing and family workshops to *Hip H'Opera*, the production of a rap opera), but shared the same value: to bring Mozart alive 250 years after his birth. Working with all European artists, teachers and young people, the partner organisations exchanged, compared, brainstormed, documented and, above all, produced ways to get close to Mozart's music, ideas, and life.

[www.reseo.org/site/index.php?lg=en&pg=ptprj](http://www.reseo.org/site/index.php?lg=en&pg=ptprj)

### Focus: Access to Cultural Heritage

- *Revitalising built heritage* (Romania)
- *Take a look at Mediterranean gothic architecture* (Spain)

The heritage project from Romania was the 2008 winner of the European Union Prize for Cultural Heritage/*Europa Nostra Award* (category education, training and awareness-raising). The project revitalised the baroque monument *Banffy Castle* in Bontida, Romania, by restaurating it while teaching students (in architecture, landscape architecture, engineering) from all over Europe at the 2005 funded Conservation Training Centre at the castle, promoting excellence in the conversation of the historic environment and specifically to teach traditional building craft skills which can be utilised in the repair and maintenance of historic buildings. The implementation of a cultural centre, inviting regional, national and international visitors to learn about the local culture and the history of the site as well as attend cultural activities and workshops, was a second step to revitalise the castle permanently.

[www.heritagetraining-banffycastle.org](http://www.heritagetraining-banffycastle.org)

The second project on cultural heritage was *GothicMed*, a virtual museum project of Mediterranean gothic architecture. The project, carried out by institutions of 6 countries, wants to bring further insight into Gothic architecture in the Mediterranean, to connect researchers which so far have been working separately in different countries, and to disseminate the values of this architecture. The website shows virtual sites of prominent monuments of this

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style in photographs, videos, other images and explaining drawings, allowing wider access to a scientific user clientele.

[www.gothicmed.com](http://www.gothicmed.com)

### Focus: Intercultural Dialogue

- The *International Yehudi Menuhin Foundation* (Belgium)
- *Theatre reflecting world citizens* (France)

The *Yehudi Menuhin Foundation* presented its programme MUS-E for arts at school encourages children's creativity by developing co-operations between schools and professional artists, who do workshops with young people on a regular basis, mainly in primary schools. The IYMF co-ordinates the programme in 13 countries, and reached over 400 schools, worked with 900 artists, hosting workshops for approx. 54,000 children so far. The second programme IYOUWE Share The World promotes intercultural dialogue between primary schools of several European countries. The idea of the programme is to tell a tale which in its process goes around in Europe, put together by primary pupils with the aide of storytelling artists, assisted by plasticians and musicians.

[www.menuhin-foundation.com/arts-at-school/programmes/intro.html](http://www.menuhin-foundation.com/arts-at-school/programmes/intro.html)

[www.iyouwesharetheworld.eu/site](http://www.iyouwesharetheworld.eu/site)

The project *Theatre reflecting world citizens* was presented by Image Aiguë, a theatre company founded in 1983. The main aim of the company is to bring together children, teenagers and adults from a professional and an amateur background to co-operate in theatre productions. It includes no texts, but sounds, music, voices and dance, and has partners and shows all over Europe. The new aspects of developing a theatre, which was French based to become European and international, not struggle with language barriers, but become highly appreciated to deliver high quality work turns out to be an artistic and social laboratory, leading towards a All European Drama Centre.

<http://image-aigue.org/en>

### Focus: Creativity and Innovation

- *Temps d'Image* (France)
- *Inside installations* (The Netherlands)

*Temps d'images*, founded in 2002 by the French-German TV channel ARTE and the theatre *Ferme du Buisson* in Marne-la-Vallée has become a widely known festival for contemporary dance in Europe. The activities has been encouraging artists to engage with different audiences and to produce hybrid works including people from other backgrounds and in 11 countries worldwide.

[www.tempsdimages.org](http://www.tempsdimages.org)

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„Inside Installations“, as the last presentation of the day, is a research project, involving several European museums and institutions, on the preservation and (re)presentation of installation art. It includes a database of artists and artworks, gives external links to good practices and tools, and contains download-able documents and over 30 case studies on the main research topics: preservation strategies, artists' participation, documentation and archiving strategies, theory and semantics, knowledge management and information exchange. The process ended with an evaluation workshop at Tate Modern in 2007.

[www.inside-installations.org/home/index.php](http://www.inside-installations.org/home/index.php)

Expressing her gratitude to the presenters of this day's great projects, Ann Branch, Head of the Unit of Culture Programme & Actions of the European Commission, recalled the variety of EU-funding possibilities. Project co-ordinators should not only think of funding by the EC Culture programme, which does not even have a very high budget but is asked for most likely by cultural organisations, but consider as well *Interreg*, *Youth* and *Erasmus* and many more smaller programmes as part of their funding in international European cultural projects (see: [ec.europa.eu/grants/index\\_en.htm#cul](http://ec.europa.eu/grants/index_en.htm#cul)).

Ms Branch also invited the participants to stay informed on EC events and programmes by checking their website and announced that most likely both the *Cultural Forum* and the *Culture in Motion* conference will be held successively in September 2009.

So here it ended, the informative day of best practice examples of the EC-Culture-Programme, and it is to be questioned what focus will there be, when the Commission can not just put together a nice match of winning examples of the last years. Will it be, after a year in the crises, the smallest and most creative examples? After all it does only matter to a certain amount, as – like Mme Quintin said – networking is the most important way to realise future project with other European partners, and this was one aspect widely used within the conference. ¶



## An answer to Davos

### *The European Congress for a World Culture Forum*

The Congress will take place in Dresden from 26 February to 1 March 2009 with 500 guests from all over Europe. The overall theme of the European Congress is: “Culture is more – World Culture reflected in European Cities”. Venues in Dresden taking part include Volkswagen’s ‘Transparent Factory’, the Deutsche Hygiene-Museum, the Frauenkirche, the Town Hall, and the representative function rooms of Forum Tiberius at Neumarkt.

ONLINE

[www.wcf-dresden.com](http://www.wcf-dresden.com)

**26 February - 1 March, 2009, Dresden (Germany)**

People interact in many spheres of life. Every area of life has its own logical function. We live in the era of an economic mindset that is permeating more and more areas of life. This is problematic in the eyes of the conference organizers – much as they appreciate the significance of economics – because, among other things, the economy is always dependent on sources of strength that are located outside the economic realm. Therefore, the congress transcends a primarily economic way of thinking in favor of an all-embracing cultural concept. It does so in the belief that this is the best way to bring about a future worth living for humanity.

The Congress intends to show the wide spectrum of cultures using the example of selected European cities as a kind of mirror, doing so from a historical perspective and with a view to the future.

The Congress tries to learn from cultures outside of Europe that have influenced the continent’s development, but also from Europe’s influence on development in other parts of the world. Seen as especially valuable are the historical experiences of European state structures with a multicultural character before the era of the nation state and the more recent history of the European Union as a supranational governing system.

Dynamism, balance, and reflection are key elements in a continual process of development of the city and culture.

#### **Goals**

A culture that has the perpetual increase of material wealth as its central promise of happiness cannot apply to all citizens and is, therefore, not sustainable. It does not apply to everyone, because the earth’s resources and waste removal capacities would be exceeded if a world population that is increasing exponentially were to aspire to attain the material standard of living of the industrialized countries. For this reason, it is also not sustainable in a world that is for the most part transparent. Because, in such a world, the extreme disparity in material living standards that currently exists cannot be

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### ... European Congress for a World Culture Forum

permanently sustained. Processes to lessen these disparities have begun, the results of which are now perceptible everywhere.

In the case of large population groups in industrialized countries, such processes cause the material living standard to stagnate or regress. But this means that the promise of happiness of the western, and increasingly global, culture no longer has any validity for these groups. The foreseeable consequences: disappointment, frustration, increased social tensions, divisions, and possibly even obstruction of the free democratic order. Signs of such a development are multiplying.

In order to counteract this development effectively, the present focus on increasing material wealth as the central promise of happiness must be shifted and at the same time other, non-material areas of culture must be strengthened so that they can compensate for the possible loss of material prosperity. In order to achieve this, vast numbers of people must be enlightened to the full complexity and beauty of culture and a state of equilibrium must be restored to the relationship between all elements of culture.

The World Culture Forum wants to contribute to this process through an intracultural discourse, from which it subsequently aims to launch an intercultural discourse. The kick-off event in November 2007 was the beginning of the intracultural discourse, which will be continued with the European Congress for a World Culture Forum 2009 and which aims at the same time to trigger the intercultural discourse for future World Culture Forums.

### The Proposals

1. The city mirrors culture – history and future
2. Over the last 10,000 years, the expansion of humanity occurred as a result of the vitality of cities.
3. Is dynamism a constituent element of European cultures and the European city?
4. Cities are catalysts for humanity's development.
5. Cities were always focal points of multicultural interaction.
6. Much can be learned about the future of humanity from the development of cities. Europe's experiences provide special perspectives in this regard.
7. The future of humanity will depend on whether it succeeds in performing the cultural task of restoring equilibrium time and again. ¶



ONLINE

[iamaworld.com](http://iamaworld.com)

# Venues as Entertainment Destinations

*Auditoria & Performing Arts Centres Executive Summit in Barcelona*

This biennial Summit provides owners, operators and designers of entertainment venues with instant access to the latest in venue design, operations, marketing, finance and revenue generation.

**March 3-4, 2009**



*Palau de la Música of Barcelona*

The Summit will combine over 20 expert speakers – leaders in the live entertainment sector – with a conference and site tour programme that will allow theatre, arts, arena and concert hall executives to explore the latest trends in venue finance, entertainment design and visitor experiences.

“The business of hosting live entertainment is changing: venues are reaching out beyond their localities and regular clients into new areas of branded experiences in ‘entertainment destinations’,” says Auditoria’s founder, Ian Nuttall. “Barcelona is at the heart of such trends, with new and rejuvenated venues utilising customer service and new technologies in their bid to be centre stage in ‘audience appeal’.”

## Conferences

### ... Auditoria & Performing Arts Centre Executive Summit

Special emphasis will be placed on the information needs of professionals embarking on venue renovation, redevelopment, expansion, modernisation or new-build investments.

“Traditional ticketing and subsidy finance is giving way to customer-centric marketing, coupled with a healthy dose of commercial pragmatism,” continues Nuttall. “New sales and marketing channels are allowing the best venues to reach into new markets and capitalise on their major asset: the venue and its environs.”

The Palau, a UNESCO-listed World Heritage Site currently celebrating its 100th year, is a perfect example, and as such, the perfect host. The Palau has undergone major refurbishment and extension in recent years, including the creation of a large outdoor square for public use (the Plaça del Palau); and the addition of the El Petit Palau, a modern, flexible auditorium with 538 seats, built underneath the original building and the ideal location for the summit.

Auditoria & Performing Arts Centres Executive Summit will include a number of tours of nearby entertainment venues (details to be confirmed), to provide visitors with a real insight into one of the world’s leading entertainment cities, as well as a host of networking opportunities.

Finally, the summit will be bilingual (Spanish/English), to ensure it reaches as wide an audience as possible, including the burgeoning South/Central American arts/entertainment venue sector. ¶

ONLINE

[www.artsreach.com](http://www.artsreach.com)

# Cultivating the next Generation of Audiences

*Arts Reach National Arts Marketing Conference 2009 in New York*

Novato, CA -- Hundreds of top arts marketing professionals will gather on March 14-16, 2009 at New York University for the Arts Reach National Arts Marketing Conference 2009. The title of the Conference is *Cultivating the Next Generation of Audiences and Securing Your Organization's Future: A Technology, Research and Programming Summit for Our Times*.

**Kimmel Center, New York University, March 14-16, 2009**

This conference is designed to help organizations focus their precious resources in the most effective ways to maximize the achievement of their organization's mission. This year, special emphasis will be placed on technology, research, and programming breakthroughs that can be particularly valuable in reaching new audiences. The faculty includes leaders from such organizations as the Metropolitan Opera, the Sacramento Theatre Company, the New York Philharmonic, the Brooklyn Museum and many others.

A special feature of this year's event is the pre-conference day presented by Patron Technology on Saturday, March 14, titled *E-marketing 101: A Jam-Packed Day of Tools & Techniques*. The pre-conference day is geared toward beginning and intermediate skill levels. Patron Technology is the leading provider of professional E-marketing solutions for arts, nonprofits, and creative businesses.

The intimate size of this "Summit for Our Times" provides maximum opportunities to rub elbows with industry experts and get individual questions answered. Delegates will be able to sign up for one-on-one consultations with several of the session presenters. In addition to holding meetings for arts management professionals, Arts Reach publishes a how-to, results-oriented journal that describes successful revenue-generating strategies designed to help all arts organizations.

With support from several national and regional associations, this conference promises to be a watershed event. Arts Reach is working with national associations such as American Association of Museums, League of American Orchestras, Chorus America, Dance/USA, Opera America, Chamber Music America, The League of Historic American Theatres, and Theatre Communications Group, plus regional associations such as Western Arts Alliance and Museum Association of New York to bring the members of these associations significant discounts to make it easy for them to attend.

[www.artsmanagement.net](http://www.artsmanagement.net)

## Conferences

### ... Arts Reach Arts Marketing National Conference 2009

The Early Bird registration deadline is January 31, 2009, plus, organizations that send two people from their company receive a third registration free.

Several corporate sponsors--some long-term and some new this year--are lending their financial support and expertise in numerous ways, all with the goal of advancing the field of arts management.

A sampling of the rich program of sessions and workshops includes:

*“Technology, Research, Programming:*

*Tools for a Secure Future”;* *“Managing Demand:*

*Making the Price Right”;* *“Audience Development -- Impacting and Integrating Your Communities!”;* *“ONCE IS NOT ENOUGH: Understanding Churn to Build Engaged Audiences”;*

*“From the Big Screen to the Small -- Mobile Marketing and the Arts”;* *“Maintaining a Commitment to Patron Research on a Limited Budget”;* *“Designs for Our Times --*

*Money Saving Techniques for Spectacular, Effective Brochures on a Budget”;* *“Cultural Tourism -- An Area of Growing Opportunity”;* *“New Distribution Channels for a New Decade”;*

*“Branding From The Inside Out -- 7 Steps To Create Long-Term Relationships With Your Audi-*

*ence”;* *“The Next Software Revolution: Software On the Internet (Not on Your Desktop) & Why This is Great News.”*<sup>4</sup>

ONLINE

[iamaworld.com](http://iamaworld.com)

# Development is directly linked up with Discovery

*19th IAMA International Conference 2009 in Luxembourg*

Sometimes the obvious is the hardest to comprehend, giving us the greatest challenge to embrace it. The International conference of the International Artist Manager's Association will offer you a unique opportunity to gain awareness of the power of well-being, reaching from the very personal aspects of balanced living to the good, professional practices and specific advice for the artists with whom we collaborate. All this, within the hospitable ambience of a profoundly beautiful *Philharmonie Luxembourg!*



**April 23-25, 2009**

Starting out with an inspiring opening debate about the future roles of arts venues by Ian Buruma and Martijn Sanders, the conference will take you on a voyage of discovery presenting the potential of the most promising new European concert venues under construction and the unveiling of new markets, including a critical analysis of the Russian music market. Last but not least, you will be invited to discover Luxembourg - its music and art and the renowned and splendid hospitality that the Grand Duchy has to offer.

IAMA is the only worldwide association for classical music artist management. It is dedicated to serving all its members' needs including Affiliate and Group members and it strives to raise professional standards in the business of music.¶



## Imprint

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