

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

the importance of the arts for the vitality of cities is increasing from year to year. More and more municipalities learn, how they can use and invest in the arts and culture in order to make their city more attractive for the inhabitants, the tourists and potential investors. A new type of arts organizations and a new role for an arts administrator got necessary for this urban development: On one hand an arts agency as a coordinator and service provider, and on the other hand an arts administrator as a developer and moderator between arts professionals and local representatives.

We'd like to introduce some of the latest developments in local arts administration and urban development. The special topic "Arts and the City" should bring you an idea of how various the picture of modern cultural cities can be around the world. We look back to the conference "Creative Construct", which took place in Ottawa some days ago. Another Canadian example is the report of our new correspondent Scott McKinnon about the update of the culture plan of Toronto. A research has been made for 5 smaller Australian cities, which is a good proof that not only the metropolises are able to become more attractive in cultural dimensions.

We introduce *The Community Cultural Planning Handbook*, a guide for community leaders by Craig Dreeszen. It has been published by the Arts Extension Service of the University of Massachusetts at Amherst, which is also famous for the manual "Fundamentals of Arts Management", meanwhile available with the 5th edition.

In the general part of this newsletter you will learn more about leadership in an article by John McCann from the Virginia Tech University. We also led an interview with John Bedford from the Dance and Arts Management course in Oklahoma City.

A new book by D. Paul Schafer "Revolution or Renaissance" is about the role of the arts after the economic age. It is directly related to the initiative of a "World Culture Forum", from which we reported recently and which will take place next time in February 2009 in Dresden.

Arts Management Network was among the participants of the conference of artist managers in Berlin this April. A report in this newsletter undertakes an inside view of what's happened at the IAMA annual conference in the German capitol, and which trends we have find out in the classical music business.

As an international network, we have the mission to bring arts managers from various regions in the world and their knowledge together. At our 12th correspondent meeting, we come together this weekend in Riga to meet arts professionals and educators from Latvia. An international seminar on May 24th at the Latvian Academy of Culture will focus on the present challenges in German and Latvian arts management. Lecturers provide an insight into the academical, practical and political status quo and challenges. We ourselves will be present and share our experiences with the local representatives, students, and experts from the Latvian cultural sector. Read the details for the event in Riga at the end of this Arts Management Newsletter - and perhaps we will see you later this week!

Enjoy now this issue.
Yours Dirk & Dirk

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SPECIAL TOPIC: ARTS AND THE CITY

1. Development: Toronto Updates Culture Plan. A Review of the Creative City Planning Framework

An article by Scott McKinnon, correspondent, Toronto, Canada

In 2003 Toronto City Council adopted the report Culture Plan for the Creative City to serve as the foundation for a ten-year strategy to position Canadian's largest city as a "global cultural capital." The plan is based on the belief that arts and culture are fundamental not only to the city's quality of life but vital to expanding its economy. One of the most innovative aspects of this project was the goal to incorporate cultural planning into all aspects of city business. 2008 marks the halfway point of the Culture Plan, and this winter Toronto released the Creative City Planning Framework report to address the on-going integration of cultural policy with urban planning.

The Creative City Planning Framework updates earlier reports on how Toronto can increase its economic competitiveness by adopting a cultural planning model to leverage the connections between place, culture and the economy. The Framework argues for integrated cultural planning in all aspects of city administration, and lauds the motion by Toronto's Economic Development Committee to direct staff to include cultural potential as an element in future planning. In particular it stresses the need to leverage "business and community partners" for developing and expanding cultural infrastructure in the city, and states that "a realigned and focused municipal role must be connected to mechanisms to better connect and align public-sector and private-sector agendas and resources." This realignment requires a new shared governance system and partnership model that cuts through administrative silos and layers of bureaucracy to foster a common vision around planning issues, opportunities and capacity. Quoting the words of Richard Florida, the Framework states that "Toronto is at an inflection point, to strive for greatness as one of the world's magnet creative cities", and that "all the ingredients are here."

It is a well-packaged, forty-seven page thought document with a two-fold agenda to encourage the city to: 1/ use culture as a cornerstone of urban planning, and 2/ embrace public/private-sector partnerships as the best means to develop future cultural infrastructure. The urban planning argument is more convincingly laid out than the partnership one, but is only lightly justified with some theoretical concepts from the creative city literature. The public/private-sector partnership concept is simply stated, and not elaborated on at all. Also there is no effort to link these two concepts, so it is not clear if cultural planning requires the city to enter into private-sector partnerships to create successful outcomes. Instead a great deal of the document aims to sell the creative city concept with enthusiastic quotations from thought leaders, photographs of Toronto's cultural institutions, and pages of tables and graphics to outline individual points. The lack of rigor and detail makes the framework feel more like a promotional pamphlet than a serious research document. An explanation of the underlying assumptions would have made for a stronger case. It would also strengthen the conclusion that the city of Toronto requires a dramatic shift in its organizational and operational style to fulfill the creative city promise. While the arguments in The Creative City Planning Framework are not entirely convincing, they are inspiring. The belief that arts and culture can transform a city deserves the attention of those interested in the developing concept of the urban creative economy.

To learn more about Toronto's Culture Plan and to download a copy of The Creative City Planning Framework as a PDF go to www.toronto.ca/culture/cultureplan.htm.

Scott McKinnon has worked at the Ontario Media Development Corporation (OMDC) in Toronto, Canada since 2001 in various capacities, and currently specializes in the administration of tax credits for the film, television and digital media cultural industries. He is also completing a Masters of Arts degree in Public Policy and Administration at Ryerson University with an arts & culture focus. Scott previously has a Bachelors degree in Film from Simon Fraser University, and more than 10 years experience in sales and marketing of intellectual property and cultural material.



2. Research: Building civic engagement through the arts in five communities across Australia

Source: Cultural Development Network, Melbourne, Australia

The Generations project has been developed to explore the links between engagement in community based arts activities and active civic engagement. There is a growing literature around the correlation between involvement in creative or 'artistic' activity and improved health and well-being, but the links between creative communities and civic engagement are less well documented. The Generations project will contribute to research data on this topic through a significant research component. Demonstration of this link could have significant effects on the development of public policy and the targeting of resources to community-based arts projects. The research project is being led by Dr Martin Mulligan from RMIT's Globalism Institute, with researcher Pia Smith engaged in data collection with communities and artists. The first stages of this research began at the end of 2006.

In preparation for the project, each of the five participating councils worked with the Cultural Development Network to identify issues of serious concern for their municipalities. Five community projects addressing these local issues got underway in 2006 in councils across Australia; Dalrymple Shire (Queensland); City of Liverpool (New South Wales); Rural City of Wangaratta (Victoria); City of Greater Geelong (Victoria); and Latrobe City (Victoria). The projects will run for three years between September 2006 and December 2009.

Generations is a test of the belief that truly sustainable communities need the addition of fourth dimension, or pillar, of cultural vitality to the accepted triple bottom line indicators of a viable economy, a healthy environment and good social policies. The Generations project will build on existing research data to explore the contribution of cultural vitality to the sustainability of local communities. Five councils are participating in the project.

More: http://www.culturaldevelopment.net.au/projects_generations.htm

3. Tools: Excerpts from The Community Cultural Planning Handbook. A guide for community leaders

A book by Craig Dreeszen, Ph.D.

In hundreds of American municipalities and counties, community cultural planning has assessed community needs and developed strategies to strengthen the arts and communities. This paper defines cultural planning, identifies common types, describes methods, and presents a checklist of community readiness for planning.

Cultural planning is a public process in which representatives of a community undertake a comprehensive community assessment and planning process that focuses on arts and cultural resources, needs, and opportunities. Sometimes the planning is narrowly focused on the needs of artists, arts organizations and audiences. Increasingly, cultural planning considers the role of culture in resolving broader community needs.

A Definition Community cultural planning:

- * Structured, community-wide fact-finding and consensus-building process;
- * To identify cultural resources, community needs, and opportunities; and
- * To plan actions and secure resources to respond.

The Community Cultural Planning Handbook is available from the Arts Extension Service, University of Massachusetts Amherst

More information: <http://www.umass.edu/aes>

Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. Nearly 450 books in English and even in Chinese, Italian, Russian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

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

4. Background: Sheltering the Creative Mind

By Maria Cook, Ottawa Citizen, Saturday, May 3, 2008

Private entrepreneurs in Birmingham, England and Toronto are stepping in to fill roles as leaders in innovative ideas for social and economic development in their cities. Maria Cook looks at what Ottawa could learn from these examples.

As the cash-starved City of Ottawa wonders how to create more space for arts, culture and creativity, the Custard Factory in Birmingham, England offers an unusual example.

An entrepreneur tapping into public funding at strategic moments has transformed a set of 19th-century industrial buildings — once home to the famous Bird's Custard factory — into a vibrant centre for arts and creative enterprises.

With 75-per-cent private investment and 25-per-cent public investment, the Custard Factory has helped nurture creative companies in Birmingham and attracted businesses to relocate to the economically challenged city. The Custard Factory is home to more than 350 individuals and organizations with more than 800 employees . . .

More information: <http://www.torontoartscape.on.ca>

5. Portrait: Canberra Arts Marketing Incorporated

An introduction by Su Hodge, Canberra, Australia

Canberra Arts Marketing supports the growth of creative, sustainable arts organisations through strategic initiatives that increase and diversify audiences and encourage their ongoing support for the arts in Canberra and the region.

Canberra Arts Marketing is dedicated to the advancement of the arts in the ACT and region. It acknowledges the immense value of the arts to individuals and communities through cultural experience and economic benefit.

Canberra Arts Marketing (CAM) works on two fronts. First, it delivers strategic services and solutions to help ACT artists and arts organisations make informed decisions about the market place and to develop stronger relationships with audiences and markets and greater financial outcomes. Second, CAM engages directly with audiences in Canberra to connect residents and visitors with the many arts activities available in the region.

In the early 1990s, a cooperative marketing conference presented by the Australia Council in Sydney inspired Canberra arts community leaders to look at ways to develop marketing support for local arts organisations and led to the establishment of Canberra Arts Marketing as an incorporated association in 1993.

Since 2000, CAM has experienced considerable growth with membership expanding from 20 to 127, including artists and arts and cultural organisations across all art-forms.

Over its 14-year history, CAM has provided vital services to the arts sector in the ACT and region, providing cost-effective services and support for members and the broader arts community. More than 3,000 individual artists, arts professionals and organisations have benefited from professional development programs, events, cooperative marketing, advisory and advocacy services and research.

CAM has also operated as the arts communication nexus for the ACT community; supplying information about arts happenings and members' activities through its website and extensive distribution channels. Its Arts Around Canberra publications have been popular with a range of markets. As a part of its cooperative marketing program, members are showcased in The Primary Guide to arts and culture in the Na-

tion's Capital and region, a highly sought after print publication distributed locally and interstate.

Canberra Living Artists Week, a pilot audience development event based on a living artists week concept presented and produced in South Australia, Tasmania and Western Australia, attracted Foundation sponsorship from the ANU Exchange, a visionary agreement between the ACT Government and the Australian National University. The inaugural event involved over 200 artists, featured 44 events and secured ongoing support from its Foundation Sponsor.

CAM's 2008 business plan introduces strategic services and solutions for ACT Key Arts Organisations, while maintaining or enhancing marketing services to its existing members and other potential clients. The plan includes enhancement of digital content and greater promotion of the value of the arts to the community by building on the successes of its partnerships and audience development activities including Canberra Living Artists Week.

The plan puts forth a new framework for an arts marketing and audience development agency in the ACT through provision and brokering of services and information, including audience research, market intelligence, training programs and audience development, cooperative marketing and promotional campaigns and activities. This organisational change requires continued government support and adequate financial assistance from funding sources, income generation through program areas and a review of CAM's membership structure.

The Arts Around Canberra website will continue to play a key strategic role in audience development by acting as a portal for local and visitor audiences and providing a feedback mechanism that will assist in segmenting audiences by interest, area of residence, etc. The aim of the website is for it to become Canberra's prime source of information about what's on in the locality and region with strong social networks across a range of community interests.

CAM is a partner in an Australian Research Council (ARC) Linkages project, Cultural Asset Mapping for Planning and Development, which will investigate the premise that creative industries hold promise for economic and social sustainability in regional Australia. Through the use of quantitative and qualitative documentation of regional cultural activities, the cultural asset-mapping project will provide insights and evidence into the role of creative and cultural industries for regional development, economic, and social planning. This project places CAM in an excellent position to collect ACT specific information on arts audiences and markets, including both motivation and barriers to consumption.

The strength of Canberra Arts Marketing's past and current activities and its partnerships will be leveraged to introduce new services and activities to help artists and arts organisations retain existing audiences and target new audiences.

More information: www.artsaroundcanberra.com.au

6. Review: Creative Construct. Building for Culture and Creativity **April 28 - May 1, 2008, Fairmont Château Laurier, Ottawa, Canada**

The international symposium "Creative Construct: Building for Culture and Creativity", organized by the Centre of Expertise on Culture and Communities at Simon Fraser University and the City of Ottawa, brought together noted speakers, experts and artists from across Canada and around to world to examine the role and value of cultural infrastructure in furthering culture and the creative economy in cities and communities.

We are currently organizing proceedings from the Symposium, and will be uploading presentations, papers, and other resources as soon as possible.

Recent news stories related to Symposium:

GCTC faces 'difficult' P3 challenges

As the Great Canadian Theatre Company settles into its new home in a condominium tower, the realities of shared space are starting to sink in. "Since opening last fall, we've had difficult and ongoing negotiations about access to a shared elevator, smells from the garbage room and concession area and toilets not working properly," says Arthur Milner, theatre project director. Noise can be a problem, he says, and some residents treat theatre staff like a concierge service. "We had a loud band rehearsing in the theatre and we got complaints from the condo residents." Mr. Milner made his comments at a panel discussion about public-private partnerships at the Creative Construct conference at the Château Laurier. Mr. Milner's remarks provide insight into the day-to-day life of the building, which opened last fall and is widely regarded as a successful example of public-private partnership.

By Maria Cook, The Ottawa Citizen, May 1, 2008

www.canada.com/ottawacitizen/news/city/story.html?id=28ed826a-fb01-4a0c-8b29-9ed7032e9cc4

Sheltering the creative mind

"Private entrepreneurs in Birmingham, England and Toronto are stepping in to fill roles as leaders in innovative ideas for social and economic development in their cities." For example, at the Custard Factory in Birmingham, England, an entrepreneur tapping into public funding at strategic moments has transformed a set of 19th-century industrial buildings – once home to the famous Bird's Custard factory – into a vibrant centre for arts and creative enterprises. Meanwhile, in Toronto a variety of innovative projects are underway. Abandoned streetcar maintenance barns will be re-used as live-work spaces and studios for artists. A decaying brickworks is being turned into a sustainable learning centre, and a former downtown hospital now houses life-science research-oriented business.

By Maria Cook, The Ottawa Citizen, May 3, 2008

www.canada.com/ottawacitizen/news/arts/story.html?id=b6e9ba72-3eeb-48d3-91c4-d6641a64b5da

Shipping container structure breaks new ground for Ottawa

The price is cheap and the look is admired by some designers as industrial-chic. Around the world, a new kind of architecture is emerging using inexpensive recycled containers – trailer-sized units that cross oceans on cargo ships – as temporary or permanent homes, offices or galleries. And they may be the answer to Ottawa's need for arts and culture space. The Council for the Arts in Ottawa is planning to build a \$50,000 pavilion made of steel shipping containers to house a performance space, gallery and artist's studio.

By Maria Cook, The Ottawa Citizen, April 29, 2008

www.canada.com/ottawacitizen/news/story.html?id=0d178e66-31b6-43d4-a61a-b0c384249f25&k=53422

For more programme details and bios of speakers, see: www.symposium2008.ca

GENERAL TOPICS

7. Interview with John Bedford about Dance and Arts Management

An article by Dirk Heinze, editor-in-chief, Arts Management Network

Oklahoma City University hosts probably the only graduate education, which combines dance and arts management. Dirk Heinze made an interview with the director of this course, John Bedford, not only with questions about the course itself, but also about the latest trends in the dance sector.



Edith Kinney Gaylord Center, home of Oklahoma City University's Ann Lacy School of American Dance and Arts Management

AMN: The dance enjoy great popularity especially among the young audience. What do you think, is the reason for this popularity?

John Bedford: At Oklahoma City University's Ann Lacy School of American Dance and Arts Management, we specialize in educating and preparing dancers and managers for careers in the global entertainment industry. So, my view about the popularity of dance is from a theatrical, "show business" perspective rather than from a non-profit concert dance view. In recent years in the United States, competitive dance programs on television have been a tremendous audience success. An example would be "Dancing with the Stars" in which a professional dancer is partnered with a celebrity to compete with other celebrity/professional couples. Couples are eliminated during each broadcast over a number of weeks until one couple remains. The celebrities provide a tremendous attraction for viewers, particularly young viewers, who then become interested in the dance as well. Because of the large viewership, other television producers have begun creating dance reality shows, such as "Step It Up and Dance", which has featured one of our own graduates, Nick Drago. For "Step It Up and Dance", the interest of young audiences is magnified by free videos available on the web.

The televising of international ballroom competitions has spawned a resurgence on interest in ballroom dance performances as something beautiful and intriguing to watch and as an enjoyable and rewarding activity. The many dance conventions and workshops in the United States and internationally have provided many young dancers with opportunities to study from excellent and prominent teachers in a multitude of techniques. These are held in many different cities, so the participants are able to mix travel with taking dance classes and participating in dance competitions.

Another area of special interest to young audiences, at least in the United States, is Broadway. Over the past 15 or 20 years, New York has transformed into a lovely city to visit, and Broadway has experienced a large measure of revitalization. Disney has become a major producer on Broadway, and characters and dance performances seen in films can be experienced live at a Broadway show. Film and live stage productions around the same concept and theme have a synergistic effect leveraging audience awareness, interest, and attendance.

AMN: Your course is unique in the world with the combination between dance and arts management. Is there a special management qualification necessary for the dance sector?

JB: We began our Bachelor of Science in Dance Management program in the early 1980's to support a wide spectrum of career interests of dancers. The goals of dance management majors are diverse, ranging from "I want to have a performing career, but I want to be able to better manage my career and myself" to "I do not want to have a performance career, but I want to work as a manager with a dance related organization" to "I want to own and operate a dance studio or academy" to "I want to be a company manager for musicals or dance companies" and more. In addition to daily classes in tap, jazz, ballet, and theater dance, Dance Management majors have significant studies in the humanities, business, and arts management. They get significant hands-on experience in production management, touring, stage management, house management, event coordination, fundraising and producing. Regardless of personal career goals, all applicants to our Dance Management program must be dancers and must audition to be considered for admission. We require ACT or SAT college admission tests and certain minimum composite test scores for eligibility to audition. The minimum composite score requirements for Dance Management are greater than the minimum required score for our dance performance degree program.

In the United States, most managers of dance and other performing arts organizations have not had formal, systematized training for the positions they hold. We have been providing a systematic approach to preparing managers for dance for over 24 years. As an aside, we offer a Bachelor of Science in Entertainment Business for those who want to be arts managers in fields other than dance.

AMN: Will all students in Oklahoma go into the dance sector after their study? What your students do exactly after leaving your course?

JB: No. The education and experiences we provide open our students' eyes to many employment opportunities in the entertainment industry and in cultural and charitable organizations. We have had dance management graduates who have become staff members of major symphony orchestras, arts councils, theatre companies, cultural heritage museums, opera companies, arts service organizations, school arts programs, artist agencies, musical theater production companies, theatrical and sports facilities, and more. Many also have found employment with dance companies such as David Parsons Dance Company, Chicago Tap Ensemble, New Jersey Tap Ensemble,

Merce Cunningham Dance Company, Tulsa Ballet, Western Arkansas Ballet, Houston Ballet, Ballet Oklahoma, Eliot Feld Ballet, Cincinnati Ballet School, Push Factor, Bill T. Jones/Arnie Zane Dance Company, Dance Anonymous, Giordano Dance Company, and Hubbard Street Dance Company, to name some.

AMN: Which changes and challenges the dance sector is confronted with regarding financial or audience matters?



JB: Dance for the entertainment industry operates within market forces, where the production provides value to ticket purchasing audiences, or the production changes to satisfy audience needs so that there will be a ticket purchasing audience. In the entertainment industry, there are no grants or subsidies from government, so the producer must be mindful that essentially the sole source of funding for the production will come from the sale of tickets.

In the United States, ballet and modern dance companies face increasingly difficult challenges for having sufficient funding and audiences. Ballet and modern dance companies, which historically have been dependent on state and federal grants to reduce their annual operating deficits, have faced severe cutbacks for nearly 25 years, starting with the Reagan Administration. Over the same period of time, entertainment, cultural, and leisure-time choices have grown exponentially. So, there are many more activities and events competing for the same audience dollars.

Ballet companies, it seems to me, are in general challenged to be relevant to even the culturally experienced and informed. Their financial plight keeps them captive to annual productions of "The Nutcracker" where much of the audience attends as a holiday tradition and ritual rather than out of love for the dance. The development of energetic and effective boards remains a challenge for many companies. Finding financial and audience support for staging inspired dances from promising choreographers is a particular challenge.

AMN: Do you think there is still a big difference between the dance and ballet scene? Do you target both scenes with your course?

JB: We prepare our Dance Management students to manage effectively for dance of every kind in any venue. Our graduates can manage dance on cruise ships, in Las Vegas casino shows, theme park shows, television commercials, musical theater tours, Broadway shows, and for ballet and modern dance companies.

AMN: How national or international is your course?

JB: Our specialty is American dance and our affinity is the commercial entertainment industry. Our program requires extensive written projects and real-time hands-on production team work. So, our English language proficiency requirement is relatively high – a minimum TOEFL score of 600. While our affinity is the commercial entertainment industry, we include a significant non-profit arts management component in our program. Non-profit arts management is strongly tied to the United States tax code and our cultural tradition of volunteerism. Naturally, our tax code and resulting orga-

nizational structures and behaviors would not be easily transferable to other countries and cultures.

We have found that some international students have difficulty with the concepts of marketing arts activities. For example, a student from a country with an authoritarian government could not understand booking conferences or the need for them. Understanding booking conferences was fundamental to a major course project. She told me, "I do not understand ... in my country, the government must approve everything, and if it wants the dance company to tour, it will tell the theater managers that they will receive it."

We do not teach how arts and culture are managed in many different countries. But, we have arranged arts management tours to other countries to expand our students' knowledge and perspective on managing the arts in other cultures. For example, in 2005, we took a delegation of arts management students and faculty to Beijing to meet with executives of 17 different government agencies and arts organizations to learn about how China manages arts and cultural and how it is working to realize its stated goal of becoming the center of arts and culture in Asia. We have made multiple visits to the United Kingdom to meet with a variety of arts executives, theatrical producers, and arts council directors.

The fundamentals of creating a vision and implementing it through planning, organizing, staffing, directing, control, evaluating, and adapting seem universal, and we teach these in spades. The processes for creating and mounting productions is universal. So, we have much to offer to students from other countries if they are adaptable and have the necessary English proficiency to function well in our fast-paced and demanding environment.

AMN: Thank you, John, for your time just at the end of the Academic year!

Website: http://www.okcu.edu/Dance_amgt/

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

8. Report: Creative Horizons

An essay by Richard Holloway exploring the relationship between the artist and the state.

These are exciting and challenging times for culture in Scotland. Transition, transformation and renewal abound in our creative life. Evidence of the fecundity of that life remains as super-abundant as ever, in every sphere of creative activity.

In the context of the possible creative horizons lying ahead, Dr Richard Holloway has contributed 'Creative Disloyalty', a wide-ranging philosophical exploration of the paradoxical relationship between the Artist and the State, and the nature of creativity.

More: <http://www.scottisharts.org.uk/1/artsinscotland/creativehorizons.aspx>

9. Development: Leadership As Creativity. Finding the Opportunity Hidden Within Decision Making and Dialogue

An article by John M. McCann, Virginia Tech University, Blacksburg VA, USA

"I must follow the people, am I not their leader?" -- Benjamin Disraeli

"You gotta improvise on somethin' man, you can't just improvise on nothin'." Charles Mingus, the jazz composer and musician, gives us a clear sense of the need for vision. Mingus would probably agree that leadership and decision making are little more than a constant improvisation on that agreed-upon sense of direction ... that vision.

If organizational leaders were also working as jazz musicians we would likely have less need for another tract on management and, instead, have organizations able to support more vigorously the work of today's artists

How have we so distanced ourselves from providing support for creative individuals and their free expression? Do we have the will to reclaim this responsibility and begin to craft an aspirational approach to leadership and decision making?

Creative Leadership

Since we have committed our professional lives to supporting creativity, why not begin there, by looking at what separates creative leaders from the others? Malcolm Knowles, writing at the University of Queensland in 1983 in his book *The Adult Learner, A Neglected Species* described the eight tenets of creative leadership.

The Creative Leader makes a different set of assumptions(essentially positive) about human nature. Creative leaders have faith in people, offer them challenging opportunities, and delegate responsibility to them. When people perceive the locus of control to reside within themselves, they are more creative and productive, and the greater their achievement.

The Creative Leader accepts as a law of human nature that people feel a commitment to a decision in proportion to the extent that they feel they have participated in making it. Creative leaders, therefore involve their artists, audience and communities in every step of planning.

The Creative Leader believes in and uses the power of the self-fulfilling prophecy. They understand that people tend to come up to other people's expectations for them. The relationship between positive self-concept and superior performance has been demonstrated in numerous studies.

The Creative Leader highly values individuality. The sense that people operate on a higher level when they are operating on the basis of their unique strengths, interests, talents, and goals than when they are trying to conform to some imposed stereotype and tightly defined set of assigned responsibilities.

The Creative Leader stimulates and rewards creativity. They understand that in a world of accelerating change, creativity is the basic requirement for the survival of individuals, organizations and societies. They exemplify creativity in their own behavior and provide an environment that encourages and rewards creativity in others.

The Creative Leader is committed to a process of continuous change and is skillful in managing change. They understand the difference between static and innovative organizations, and aspire to make their organization innovative.

The Creative Leader emphasizes internal motivators over external motivators. They understand that achievement, growth, fulfilling work, responsibility and advancement are essential and that organizational policy, supervision, salary, status, are non essential to high performance.

The Creative Leader encourages people to be self-directing. They sense intuitively what researchers have been telling us for some time--that a universal characteristic of

the maturation process is movement from a state of dependency toward states of increasing self directedness.

To even attempt to be a creative leader one must put to rest the myth that great leaders are born. The ability to be a leader is the result of a lifetime of effort constantly improving communications skills, reflecting on personal values and aligning one's behavior with those values, learning how to listen and appreciate others and their ideas. Individual discipline and organizational progress go hand-in-hand. As the leader develops and evolves, so does the organization. Organizations do not move forward on their own. They may move, but with little promise that the momentum will be toward the vision.

John Kao, director of the Idea Factory and author of *Jamming, The Art and Discipline of Business Creativity*, argues persuasively that for individuals to feel they are truly responsible for their own decisions, they must be imbued with a "Creativity Bill of Rights":

1. Everyone is Creative.
2. All ideas are welcome and deserve hearing.
3. Creativity is part of every job description.
4. Premature closure and excessive judgement are cardinal sins.
5. Creativity is about finding balance between art and discipline.
6. Creativity involves openness to a wide range of inputs.
7. Experiments must be encouraged.
8. Noble failure is honorable, poor implementation or bad choices are not.
9. Creativity involves mastering a process of continuous change.
10. Creative results involve a balance of intuition and facts.
11. Creativity can, and should be managed.
12. Creative work is not an excuse for chaos, disarray or sloppiness in execution.

It's quite simple, really. Form follows function. We work in support of creative people and our job is merely to be creative and insist others do the same.

Decision Making

The area where all this comes to life is in decision making, where being informed and being creative is as elemental as being decisive.

"The lay persons idea of high level decision making is a simple one-act drama. The leader sits alone on a bare and silent stage. Two aides enter. One states the argument for choosing path A, the other for choosing path B. The lay person is strongly inclined to believe that one of the paths must be clearly right, the other clearly wrong. Black or white. The good versus the bad. The leader chooses.

Ring down the curtain on that charade, and lift the curtain on the real world of the functioning leader. The stage is crowded; there is not just one leader but several and they clearly have differing views. Everyone is talking at once and portions of the audience continually surge onto the stage. And there is a large clock on the wall that ticks off the minutes like hammer blows. Before the clock strikes noon, a great many decisions must be made. And on virtually none of them is there a virtuous path A or a wicked path B. Indeed there rarely are just two sides or two parties to the dispute. There's relatively little black and white, mostly shades of gray." -- John Gardner, founder of Common Cause and the author of *On Leadership*

There are no set rules about decision making -- except to appreciate the ambiguity and the tensions at play and to appreciate the tremendous paradox surrounding the really big decisions. Tensions apparent in any organization include: the established in conflict with the new; the need for form and the drive toward openness; critical standards and the need to experiment -- to fail; the security of the familiar and the lure of the unknown; discipline in tension with freedom and autonomy; expertise in tension with freshness.

The lessons for managers are akin to those for the jazz musician -- to use these conflicts, yet not try to resolve them. "The role of the manager is to work the central paradox, or tension. To locate the ever mobile sweet spot, somewhere between system and analysis on the one hand and free flowing creativity of individuals on the other" (John Kao).

This is especially true when planning. Henry Mintzberg, author of *The Rise and Fall of Strategic Planning* and the insightful article "Crafting Strategy" says, "The future is an abstraction...it never arrives." It is always "out yonder." Planning, according to Mintzberg, can only accomplish two objectives: it gives us an image of the future, and; allows us to make decisions about actions we take now that will impact that future when it arrives. Thinking (planning) and acting (doing) are inseparable. Formal planning -- especially that type typically labeled "strategic" (a word widely used yet seldom defined) -- can put too much distance between these two.

So where can creativity, ambiguity, tension, and decisiveness come together in a healthy environment that regards the integrity of the individual and the value of the organization equally? This is accomplished only through dialogue.

Dialogue

We believe in our own views and want them to prevail. This is often in conflict with the need for potentially valuable information and opinions that others may have. Herein lies the value of dialogue, and of collaborative learning about options and potential. Collectively we can be more insightful, more intelligent than we can be individually. The IQ of the team can potentially be much greater than the IQ of the individual. The physicist and quantum theorist David Bohm calls it "...becoming open to the flow of a larger intelligence." The purpose is to go beyond any one individual's understanding. Through dialogue, better decisions can be reached.

When approached correctly, dialogue becomes a means by which we may have the most precious of gifts -- the ability to observe our own thinking. How is this accomplished?

First, all participants must suspend their own assumptions and be willing to have them examined by others and more essentially by themselves;

Second, all participants must regard one another as colleagues hierarchy is antithetical to true dialogue, therefore one must want the benefits of dialogue more than one wants to hold onto his/her privilege of rank;

Finally, there must be a facilitator who holds the context and allows everyone to participate equally. The group can choose to bring in a facilitator from the outside, someone who is knowledgeable about organizational and group dynamics and preferably someone with a grounding in the priorities, language, and issues confronting artists and their organizations. The other choice, one with a longer timeline, yet in some cases even more optimal, is for the leader to begin utilizing facilitation as a management tool -- as a method for stimulating creativity and promoting the sharing of ideas across the organization.

To many, this is in conflict with: their management training, behavior they have seen modeled, and their own need for order and predictability. That conflict is rich, it is the

fertile ground upon which a manager may grow. As Pat Metheny the jazz guitarist says, "Every so often you do get it right and that makes it even more difficult. The standard to which you adhere keeps getting higher and higher."

Suggested Reading

- Kao, John. *Jamming, The Art and Discipline of Business Creativity*. New York: Harper Collins, 1996.

This is Kao's fifth book on creativity and focuses on the discipline required to carry out splendid ideas and concepts often arising from the retreat environment. He emphasizes commitment as well as identifies novel and proven implementation strategies. A great way to think about moving from vision to action!

- Kayser, Thomas. *Mining Group Gold*. El Segundo, CA: Serif Publishing, 1990.

Places an emphasis on managing people and ideas through careful planning and artful facilitation. Filled with plain spoken and practical advice.

- Knowles, Malcolm. *The Adult Learner, A Neglected Species*. London: Gulf Publishing, 1990.

Now in its fourth edition, this text clarifies how we as adults pursue learning new things and how organizations must respond creatively. Skilled facilitation is seen by Knowles as essential to adult learning in a fast-paced world.

- Mintzberg, Henry. *The Rise and Fall of Strategic Planning*. New York: The Free Press, 1994.

An esteemed iconoclast examines the very idea and value of planning in this provocative book. Strategy cannot be planned because planning is about analysis, and strategy is about synthesis. That is why, Mintzberg purports, the process has failed so often and so drastically. A must read of executive and department heads.

- Rosen, Robert. *The Healthy Company*. New York: G.P. Putnam's Sons, 1991.

Rosen is a psychologist who created the non-profit Healthy Companies Institute in Washington, DC and now speaks internationally on the 20 essential conditions necessary in maintaining a healthy organization. Author and organizational expert Warren Bennis calls it "...one of the most important management books of the decade."

- Senge, Peter. *The Fifth Discipline Fieldbook*. New York: Doubleday Books, 1994.

*Senge's follow-up to his highly insightful and provocative *The Fifth Discipline*. The book provides strategies and tools for building learning environments and promoting true dialogue across the organization.*

- Wheatley, Margaret and Kellner-Rogers, Myron. *A Simpler Way*. San Francisco: Berrett-Koehler Publishers, 1996.

Wheatley and Kellner-Rogers explore how organizations and their patterns are rooted in nature. Many penetrating questions demanding both reflection and action. A powerful message!

John McCann's Faculty: <http://www.icpp.vt.edu>

10. Book: Revolution or Renaissance. Making the transition from an economic age to a cultural age (Governance)



In *Revolution or Renaissance*, D. Paul Schafer subjects two of the most powerful forces in the world – economics and culture – to a detailed and historically sensitive analysis. He argues that the economic age has produced a great deal of wealth and unleashed tremendous productive power; however, it is not capable of coming to grips with the problems threatening human and non-human life on this planet. After tracing the evolution of the economic age from the publication of Adam Smith's *The Wealth of Nations* in 1776 to the present, he turns his attention to culture, examining it both as a concept and as a reality. What emerges is a portrait of the world system of the future where culture is the central focus of development. According to Schafer, making the transition from an economic age to a cultural age is imperative if global harmony, environmental sustainability, economic viability, and human well-being are to be achieved.

D. PAUL SCHAFFER has worked in the cultural field for four decades, undertaken a number of missions for UNESCO, and taught at York University and the University of Toronto. He is the author of many publications on culture and the arts, and is director of the World Culture Project.

Paperback: 396 pages

Publisher: University of Ottawa (April 29, 2008)

Table of Contents and Prologue from the original manuscript are available in the Publications section of the World Culture Project website

<http://www3.sympatico.ca/dpaulschafer>

Details: <http://www.artsmanagement.net/Books-id-789.html>

Skate's Art Investment Handbook

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>



11. Magazine Digest: Positioning Strategies of Cultural Institutions: A Renewal of the Offer in the Face of Shifting Consumer Trends

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Authors: M. Pulh, S. Marteaux, R. Mencarelli

One opinion is widely shared by managers in the cultural sector: Consumer relations with regard to cultural products and services have changed. The authors report the findings of a trend marketing analysis of three cultural domains (theatres/performing arts organizations, museums and festivals), which they conducted in order to gain a better understanding of the "new" cultural consumer. Seven contemporary trends are defined and illustrated with innovative offers by different cultural organizations. The sample of respondents comprised more than one hundred French cultural managers.

Details: <http://www.gestiondesarts.com/index.php?id=1960>

12. Magazine Digest: Performance Measurement in Opera Companies. Comparing the Subjective Quality Judgements of Experts and Non-experts

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Authors: S. Boerner, S. Renz

The authors focus on operagoers' subjective judgements of performance quality. They use two questions to measure the extent of experts' and non-experts' agreement on individual performance evaluations: How much agreement is there among experts and among non-experts in their subjective judgements of opera performance? How much agreement is there between experts and non-experts in their subjective judgements of opera performance? Hypotheses about similarities and differences in experts' and non-experts' subjective judgements are tested in a field study (N = 140). The findings of this first field study of performance evaluation in opera suggest that reliable judgements can be obtained from both experts and non-experts. However, the experts were found to have more differentiated judgements, discerning more aspects of an opera performance than the non-experts. The authors draw conclusions for further research on the evaluation of quality in opera and for opera management.

Details: <http://www.gestiondesarts.com/index.php?id=1959>

13. Magazine Digest: Personal Time and Social Time. Their Role in Live Performance Attendance

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Author: D. Boudier-Pailler

The purpose of this article is to show that live entertainment attendance is influenced by the consumer's conception of personal time and social time. This proposition is empirically tested using two data sources. The data are analysed qualitatively and quantitatively. The results show that conception of leisure time is a determining factor in live entertainment attendance and that the individual's conception of time contributes to our understanding of cultural behaviour.

Details: <http://www.gestiondesarts.com/index.php?id=1958>

14. Magazine Digest: The Personality of Performing Art Venues

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Authors: J-F. Ouellet, M-A. Savard, F. Colbert

The authors develop the concept of personality as applied to performing arts venues. They develop and test a measurement scale and test hypotheses derived from the congruence model of consumer behaviour. The findings suggest that venue personality can be measured along the dimensions of prestige and trendiness. They further suggest that, while consumers generally seek congruence between their own perceived levels of prestige and trendiness and those of performing arts venues, they tend to react negatively to venues they perceive as more prestigious than themselves and positively to venues they perceive as trendier than themselves.

Details: <http://www.gestiondesarts.com/index.php?id=1957>

15. Magazine Digest: Academic Assessment of Arts Management Journals. A Multidimensional Rating Survey

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Authors: R. Rentschler, D. Shilbury

The authors report the results of a journal rating survey assessing 14 publications dedicated to arts management and related topics. Establishing a rating scheme for journals is an important step in the professionalization of an academic field. The authors argue that the development of a rating system in arts management is in the best interests of the discipline. Academics used weighted multidimensional perceptual ratings to evaluate each journal's prestige, contribution to theory, contribution to practice and contribution to teaching. Cluster analysis using these four criteria identified three classes of journals: A, B+ and B. The setting of standards serves to identify quality goals for academics and journal editors alike, thus enhancing the standing of arts management as a subdiscipline of management.

Details: <http://www.gestiondesarts.com/index.php?id=1956>

16. Magazine Digest: Gran Teatre del Liceu. Rising from the Ashes

in: International Journal of Arts Management (IJAM), Volume 10 - N° 3 Spring 2008

Author: S. Poisson-de Haro

The long-awaited reopening of Barcelona's Gran Teatre del Liceu took place on 7 October 1999, five years after it had been destroyed by fire for the second time in its history. This tragic event presented an opportunity to build a new opera house in the best tradition of the old one from an architectural and acoustical point of view and using best practices from a management point of view. Innovative public-private collaboration at the local, regional and national levels made reconstruction possible. After the first few seasons, the broad societal mission of education and access for all resulted in sold-out performances and the achievement of financial objectives. Today the Liceu benchmarks other industries to ensure that it is at the forefront of management practices in marketing, educating new audiences, particularly with Petit Liceu, a children's program, and raising its international profile through HD broadcasts and the release of DVDs on the world market.

Details: <http://www.gestiondesarts.com/index.php?id=1962>

17. Review: IAMA Annual Conference of Artist Managers in Berlin

A review by Dirk Heinze, editor-in-chief, Arts Management Network

John Willan, the chairman of IAMA, had the pleasure to welcome 460 delegates in the Konzerthaus Berlin. For the committee chair Cornelia Schmid (Konzertdirektion Schmid, Hannover) it was the amazing cultural scene of Berlin responsible for the decision to come to the conference. Germany was so far the only country apart from UK, where IAMA returned with its conference after the first time in 2001 at the Leipzig Gewandhaus. The high number of participants this year was also a challenge for the organizers, because the venue with its charming ambience is not designed for



such big conventions. But somehow it was also an expression of how the members use to deal with each other. Most of the time they spend with business talks in the cuddly seats, their year planners for 2009 or even 2011 on their lap, trying to broke their artists on the big festivals and concert halls around the globe.

May this event be really the only meeting of decision makers in the international music business (what about Cannes in France or NAPAMA in the United States?), from the insider perspective a IAMA conference is mainly a family meeting. To be successful with his negotiations, an artist manager have to earn at first his credibility for his music business partners. This is just a question of time, not to learn at an arts management course anywhere.

An inspiring keynote has been held by Jochen Sandig from the arts venue *Radialsystem V* in Berlin. He underlined, that unfortunately it didn't worked out bringing together the classical music business with the off scene, probably because of invisible walls in the heads. Let's reaching out for open doors, open minds, open spirits and open spaces, Sandig exclaimed to the participants. For him there is still a lack on entrepreneurial thinking especially in Germany. The Konzerthaus Berlin is an empty box without any artistic budget. Such an arts institution don't need only administrators, but at least one creative person who works as a mediator and communicator. Jochen Sandig, who is also artistic director and producer of the dance compagnie *Sasha Waltz & Guests*, discovered an imbalance between software and hardware in the arts. Currently it seems for him that the architecture is more important than what's going to happen inside. His own venue Radialsystem brings together various art forms in difference to his previous place Schaubuehne, where some decision makers didn't want to open the theatre for other art forms. He mentioned the positive example of the sound installation at the MoMA in New York City. Isn't it a bizarre situation, Sandig closed his speech, that where the subsidies are the highest, the people are also the fewest satisfied ones?

In difference to the progressive keynote the workshops and panels didn't meet everybody's expectations. In a session about the relationship between artist managers and promoters, Louwrens Langevoort (Cologne Philharmonics), Karsten Witt (Karsten Witt Management), Peter Schwenkow (Deutsche Entertainment, DEAG) and Jasper Parrott

(Harrison Parrott) tried to find out, which of these parties follow and which lead the market. The question remained unanswered. Schwenkow draw the demographic change more as a picture, where even the elder people use the new communication opportunities and the audience makes the rules. He is also convinced that the attitudes of the artists have been changed. "Lang Lang loves press conferences at least so much like his concerts", so artist themselves regularly use the extended PR opportunities. DEAG has meanwhile its own record label and is famous for its big musical and concert events with stars and starlights. For Jasper Parrott looked those stories like being under people from different planets. He found Schwenkows statements astonishing and advocated more for audience development among the younger generation as well as for an artist development as a lifelong process. Do not come the stars to DEAG's commercial market after they are trained by public costs, Parrott asked provocative at the end. Not really a new conclusion!

What IAMA's event made finally so amazing and authentic, were sessions like one with the conductor Michael Gielen telling his experiences about the concert life of more than 50 years. The audience listened quite devotional to his comments. And so it was again a moment of privacy and a proof, that the classical music is still not just a business.

The 19th IAMA International Conference will take place at the Philharmonie Luxembourg from 23-25 April 2009.

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

18. Preview: Arts Management in Germany & Latvia. Status Quo & Challenges

The international seminar on May 24th at the Latvian Academy of Culture in Riga focus on the present challenges in German and Latvian arts management. The lecturers provide an insight into the academical, practical and political status quo and challenges.

Experts from Arts Management Network will be present and share their experience. Goal of the seminar is the exchange of know-how and contacts between students of arts management, employees in art institutions and staff members in public authorities dealing with arts and culture. Furthermore, the seminar will widen the network among the participants and support future cooperation for art events between Germany and Latvia.

Programm:

10:00 – 10:30 Registration for the seminar

10:30 – 10:45 Prof. Jānis Siliņš (Principal of the Latvian Culture Academy, Riga/Latvia), Address and introduction

10:50 – 11:15 Dance course of the Latvian Academy of Culture (Riga/Latvia), Performance

11:20 – 11:45 Prof. Klaus Peter Nebel (Head of the international Arts and Media Management course at the Latvian Academy of Culture, Hamburg/Germany), International Networking in the field of Arts- and Media Management

11:50 – 12:15 Dirk Heinze and Dirk Schütz (CEO of the Kulturmanagement Network, Weimar/Germany),

Trends in arts management and consequences for academic education and profession

12:20 – 12:40 Discussion

12:45 – 13:30 Lunch

13:35 – 14:00 Una Sedleniece (Deputy Director of the Cultural Policy Planning Department of the Ministry of Culture of the Republic of Latvia, Riga/Latvia),

Culture Policy in Latvia, Structure and Priorities

14:05 – 14:30 Prof. Dr. Ivars Bērziņš (Coordinator of the arts management faculty of the Latvian Academy of Culture, Riga/Latvia), Privatisation at the cultural field: Latvia en route from State control to a free cultural landscape

14:35 – 15:00 Baiba Stille-Dubkeviča (Deputy Director of the Latvia Culture college, Riga/Latvia), The Latvia Culture college its status and demand for the professional education in Latvian arts management

15:05 – 15:40 Discussion

Language: Latvian, German

Registration: mz@artsmanagement.net

19. Call for Papers: 2nd Workshop of Arts, Culture & Management in Europe

*"Which Governance for Non-Profit Arts and Cultural Organisations in Europe?"
September 26th & 27th 2008, Bordeaux, France*

Since the last decade in Europe, there has been a growing interest and understanding of the importance of governance for non-profit arts and cultural organisations. Some liberal principles claimed by nations as well by European authorities were implemented. Desestatization and privatization were given a strong push to restrict the dependence on scarce public expenses. Cultural institutions are less reluctant to experience public/private partnerships, and to seek support from sponsors. However, the main European trend seems to be the generalisation of the multilevel governance with a polarisation on territorial political actors, innovative procedures and regulations.

Governance can be classically defined as the structures and processes used by a board to fulfil its leadership role by setting direction, policies, priorities, and management performance expectations, and monitoring, and ensuring achievement against these in order to exercise its accountability to key stakeholders. The workshop wants to examine how, in the European context, this definition could be challenged.

Issues raised include:

- Complex structures of governance : European different governance models, risks of confusion due to this complexity, governance understanding, lack of transparency
- Accountabilities and performance of the organisation : clarity of duty and powers, governance codes and regulation, organisational learning
- Appropriate boards composition : stakeholders representation, board recruitment, members diversity and competencies, conflicts of interest
- Boards/Executive relationships and behaviour : communication styles, leadership topics, managerial autonomy
- Governance and internationalisation of cultural organisations
- Governance and the new cultural economy, especially how development and reputation of territories depends on arts and cultural organisations' governance
- Governance of large institutions versus small organisations.

The organisers wish to make this event a privileged opportunity for professionals of cultural organisations and European academics to meet. Special attention will be devoted to innovative governance, sharing new experiences and establishing research

networks. It is for these reasons that the organisers extend a special invitation to professionals as well as to emerging researchers to submit a proposal.

The ACME Chair (Arts, Culture & Management in Europe) has been created in September 2004 by Bordeaux Management School, with the aim to produce and share knowledge research in the field of arts management in Europe. A network of twelve researchers from different European institutions is actively engaged in research projects. These projects are organised around three audiences: academic community, students, arts and cultural organisations as well as companies which develop relationships with these organisations.

Deadline for sending abstract: June 15th 2008

Details:

<http://www.bem.edu/fr/Enseignement-et-Recherche/Chaires/Chaire-Arts,-Culture-et-Management-en-Europe>

IMPRINT

The Newsletter is for free. It has currently 6010 subscribers worldwide.

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