Arts Management Newsletter

Bi-monthly Magazine for the global Perspective in Arts and Business

ARTS MANAGEMENT NETWORK

Dirk Heinze,
Editor-in-Chief

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Editorial

Dear readers,

Are managers doing everything wrong these days? Hardly one year has passed since the global banking system stood at the edge of financial ruin. During this economically difficult time, many observers have not only posed questions about the causes of the financial downturn but also of its consequences. Especially relevant is the question regarding how management should be orienting itself today. To that question, our correspondent Thomas Mersich offers some sound advice: why not think back to the pioneering thinkers of modern management? One of these pioneers was Peter Drucker, who would have turned 100 this year. It's a very good reason to look back upon his achievements and his theories and see that the message he offers is still quite up to date. We hope that this article will offer you inspiration to expand your own understanding about modern management, and perhaps you will also find several ideas that your cultural organization can put into practice as well. We invite you to browse our online bookshop and see what we offer in the way of best-selling literature on management.

With all of the conferences directed towards arts managers, taking place around the world each month, it's good to have an overview by looking at Arts Management Networks' online calendar. Even better is to read our reviews of what we consider are the most important events. This month we are reporting about the 3rd *World Culturelink Conference* in Zagreb, Croatia, which concentrated mainly on networking, or more precisely, the ideas behind evaluating and measuring the success of networks.

Finally, 2009 will draw to a close in a few weeks from now and many of you will be taking time out to assess all that has happened this past year. Probably you will be asking whether you have achieved your personal goals. We hope that, in the end, it was a good year for you, hopefully as good as it was for us. Our English portal has been around for ten years now and has helped many users to keep up to date and oriented with all that is happening in the field of arts management. Our attempts to continue building our network, as well as to collect information and bring arts managers together, is done with the firm belief that our job, especially in times like these, is important.

Your Dirk & Dirk, Weimar, Germany
(Translation: Erik Dorset, www.artofpropaganda.net)

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Leadership during times of crises

Leadership during times of Crises

Are Managers doing everything wrong these days?

A plea for goal-oriented leadership and sensible management, written on the centennial of Peter F. Drucker's birth in 1909.

By Thomas Mersich, correspondent, Austria, tm@kulturmanagement.net
Translation by Erik Dorset, Berlin www.artofpropaganda.net

Hardly one year has passed since the global banking system stood at the edge of financial ruin. Only a ludicrous multimillion-dollar rescue package financed by taxpayer's money was able to provide a safety net for what could have been a fatal crash, making it clear that the world financial crisis had us all in its clutches. Since then nothing has changed. In the news each day we are confronted with the reality of how nothing is like it used to be. And, whether it is General Motors or Lehman Brothers in the United States, Opel or Arcandor in Germany, or Austrian Airlines and Sky Europe in Austria, just a few of many examples, we see how it is currently a trend for managers to crash their corporations into a wall while shamelessly cashing in their salaries and bonuses. Moreover, such actions seem to have no consequences, for such "super-managers" are still at the helm and yet seem to have learned absolutely nothing.

Is that all leadership is today? During such a crisis, can management no longer deal with the current challenges? Is it simply their insatiable desire for money and power that has led managers to run amok? Or has management simply forgotten the simplest of rules, or worse, not learned them at all?

With such rules, things would be easier. Although a small country, Austria can be proud to have given the world two of the greatest thinkers about management. Peter F. Drucker (1909-2005) and Fredmund Malik (*1944) have provided all leaders of business a complete and detailed set of management literature, containing all of the knowledge necessary for a corporate leader to do his job well. Peter Drucker, who first grew up in Vienna before immigrating to England and finally to the United States, is widely considered the 'inventor' of modern management theory.[1] Writing more than 30 books that have been published since the 1930's, The Effective Executive, written in 1966, has been translated into more than 25 languages and has sold over 6 million copies worldwide.[2]

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1 New York Times

2 Beatty, Jack 1998

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As a consultant for General Motors, General Electric, and many other companies, Peter Drucker developed the concepts for modern management and thereby was able to foresee and help shape the important developments in business, including deregulation, privatization, the rise of Japan as an industrial world power, the growth of pension funds, as well as the creation of a knowledge-based society. Nowadays one can be fairly certain that everything written about management, including that by Fredmund Malik, whom Drucker referred to as "the leading management expert in Europe and the most important voice in regard to the theory and practice of management," has been based on Drucker's legacy. This is a fact that Sandra Knippenberg comprehensively researched and documented[3] , allowing one to go so far as to say that there is nothing modern managers have learned that hasn't come from Drucker. Still, his work is not well known in Europe, and in fact, he seems to be all but forgotten, with few business leaders knowing his name (partially due to the fact that much of his writing is no longer published and is only available second hand).

Therefore, how is it possible that such earth shattering mismanagement could happen when all of the things managers need to know already exist? Why aren't the golden rules of management followed anymore, especially when such knowledge (even when it is somewhat difficult to approach) is widely available? An answer to these questions is difficult to find, but the centennial of Peter Drucker's birth in November allows us the opportunity to think about fundamental aspects of management: What is the real function of management? What are its fundamental principles? Which duties need to be fulfilled? Is profit taking the only real reason for a business? What is the difference between good and bad management? And finally, what can cultural industries learn from Peter Drucker?

Focusing on the Individual

First, the most important point: At the center of Drucker's understanding of management is the individual. According to Drucker, management is a form of social studies, and, when asked the question about the basic function of management, Drucker gives a simple but precise answer: "To enable individuals, through common values, goals, and structures, as well as through education and training, the ability to complete a common activity and to react to change" [4]

It is only when we understand this observation that we are able to deal with management. "A business has only one true resource at its disposal: people.

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3 Knippenberg, Sandra 2008

4 "Menschen durch gemeinsame Werte, Ziele, und Strukturen, durch Aus- und Weiterbildung in die Lage zu versetzen, eine gemeinsame Leistung zu vollbringen und auf Veränderungen zu reagieren."

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Its success depends on whether it is able to make this human resource productive."[5] But how is this possible? And what is management then, and what are its responsibilities?

Maximizing Earnings as a Company's Sole Purpose is Useless

According to Peter Drucker, management has three real obligations to fulfil: 1) It has to determine the specific purpose and mission of the company. 2.) It has to make sure that the company is productive and its employees are working effectively. 3.) It has to take on and carry its responsibility to society as a whole. It is especially interesting to note how the fundamental ideas of money and of making profits, usually top priorities for managers, are not mentioned. In fact, the opposite is true: "The motive of using profit to maximize one's earnings is irrelevant to understanding a company's objective, its purpose and its leadership. Worse, the concept of maximizing one's earnings can cause damage. This greatly leads to the misjudgement of the nature of earnings in our society and to its deeply rooted animosity towards profits. This concept is the cause of one of the most dangerous diseases in an industrialized society, and in Western nations it belongs to one of the greatest mistakes in government." [6]

Of course Drucker doesn't deny the necessity for businesses to earn profits and make a return on investments, but these factors are unimportant for the goal of a business. "Profits are not the rationale, or the cause, or the catalyst for a business's actions or decisions. Instead, they merely serve as a means of determining how right the decisions are."[7] Moreover: "There is only one way

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5 "Ein Unternehmen verfügt nur über eine einzige Ressource: die Menschen. Sein Erfolg hängt davon ab, ob es ihm gelingt, die menschliche Ressource produktiv zu machen."

6 "Das Gewinnmotiv und die daraus resultierende Gewinnmaximierung sind für das Verständnis der Tätigkeit, des Zwecks und der Führung eines Unternehmens irrelevant. Schlimmer noch: Das Konzept der Gewinnmaximierung richtet Schaden an. Es trägt wesentlich zur Fehleinschätzung der Natur des Gewinns in unserer Gesellschaft und zur tief verwurzelten Feindseligkeit gegenüber dem Profit bei. Dieses Konzept verursacht einige der gefährlichsten Krankheiten der Industriegesellschaft. Es hat wesentlich zu den schlimmsten Irrtümern der staatlichen Politik in den westlichen Ländern beigetragen."

7 "Der Gewinn ist nicht die Erklärung, die Ursache oder der Beweggrund der Vorgehensweise von Unternehmen oder deren wirtschaftliche Entscheidungen, sondern dient lediglich dazu, die Richtigkeit dieser Entscheidungen einzuschätzen."

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to define the purpose or mission of a business: the customer. The customer defines corporate activities." [8]

It seems here as if cultural industries are far more advanced than other businesses. Because, in light of how their mission is oriented, they do not run the danger of solely losing themselves in the principle of profit-making. Peter Drucker: "The first lesson that a company can learn from successful non-profit organizations is that an organization's mission and the demands that result from such a mission are placed at the forefront." [9]

The Satisfied Customer as a Business Goal

The main objective of any company requires that management sets goals for its business. Otherwise the definition remains purely a statement of intent that is never converted over to results. "Setting goals provide the basis for a company's activities and for the division of labor within an organization. The structure of a company, as well as its key activities and how employees are assigned to perform specific tasks depends on these goals." [10] The primary goal of each company has been already mentioned: the satisfied customer. Fredmund Malik goes so far as to put the satisfied customer at the central point of his thesis. Taking the "sacred" principle of "Shareholder Value" that normally stands at the forefront of maximising earnings. Malik criticizes it replaces it with the new term "Customer Value", in which the maxim of a business is set on orienting itself to its customers. "The logic is clear: Customer Value rather than Shareholder Value. This has to be written in stone by corporate policy, and in its assessment the duties for top management follow. If top management is unable to meet this goal, then it has been unable to fulfil its most important obligation as a company. If investors block top management in achieving this, then they are hurting the company

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8 "Für die Definition des Unternehmenszwecks und der Unternehmensmission gibt es nur einen Ausgangspunkt: den Kunden. Der Kunde definiert die Unternehmenstätigkeit."

9 "Die erste Lektion, die Unternehmen von erfolgreichen Einrichtungen ohne Gewinnzweck lernen können, besteht darin, dass die Mission der Organisation und die sich daraus ergebenden Erfordernisse den Ausgangspunkt darstellen müssen."

10 "Die Zielsetzungen stellen die Grundlage für die Tätigkeit des Unternehmens und für die Verteilung der Aufgaben in der Organisation dar. Von den Zielsetzungen hängen die Struktur des Unternehmens, seine Schlüsselaktivitäten und vor allem die Zuteilung des Personals zu den Tätigkeiten ab." Drucker, Peter, 1974

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as well as themselves." [11] Because, "the best forms of capital do not come, contrary to popular opinion, from the stock market, but instead from customers, who are satisfied enough to be willing to pay decent prices, thereby allowing a company to earn money without the help of outside capital." [12]

This seems to open a huge door for cultural industries. Up until now they have followed the business principle of what is called "Stakeholder Value", which is oriented towards interest groups. Now, through Malik's theory, they are able to replace it with the idea of "Customer Value". In this way they are better able to follow their own goals and still be more likely to be successful in the market.

The Fundamental Idea of Motivating One's Employees

However, how does one achieve such goals? How does a business leader increase the productivity of his employees and use them to the best of their abilities? Both Drucker and Malik provide the same clear answer: The only possibility of achieving optimal results lies in the motivating one's own workers. According to Drucker, in this age of the knowledge-based society, where the productivity of knowledge workers serves as the backbone of personal management, we need to make entirely different assumptions about people in organizations and their tasks. "Employees are not managed. The job is to lead them. And the goal is to engage each employee according to their specific strengths and skills." [13]

Peter Drucker goes so far as to apply a model of personnel management in modern business, comparing the relationship between managers and employees to that of a conductor with an orchestra. "The relation between the two sides is hardly comparable with the traditional relationship between

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11 „Die Logik ist klar: Customer Value statt Shareholder Value. Diese Logik muss durch Unternehmenspolitik festgeschrieben werden. Aus dieser Wertung folgen alle Aufgaben für das Top-Management. Versagt das Top-Management hier, hat es seine wichtigste unternehmerische Aufgabe nicht erfüllt. Hindern Investoren das Top-Management daran, dann schädigen sie das Unternehmen und somit sich selbst."

12 "Das beste Kapital kommt nicht, wie heutige Verbildung es meint, von der Börse, sondern es kommt von Kunden, die so zufrieden sind, dass sie so gute Preise bezahlen, dass das Unternehmen im Wesentlichen ohne Fremdkapital auskommen kann."

13 „Mitarbeiter werden nicht gemanagt. Die Aufgabe besteht darin, sie zu führen. Und das Ziel lautet, die spezifischen Stärken und Kenntnisse jedes einzelnen Mitarbeiters produktiv einzusetzen."

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bosses and subordinates, but instead is more similar to the relationship between a conductor with members of an orchestra." [14]

Here, we have come to of one of the most widely spread theories of management. In his work The Practice of Management, written in the mid 1950's, Peter Drucker came up with the principle of "Management by Objectives" (MbO), a concept of management through goal setting and self-control. It is an idea that turns away from the principles of purely using authority to lead, and is the beginning of a fully new initiative that Fredmund Malik further developed in his Cybernetics. The basis for motivating co-workers is the idea of establishing trust between leaders and their own workers. "The main requirement for effective leadership is that one earns the trust of his employees. Without that trust there are no followers, and by definition a leader must have followers." [15]

What Is Good Leadership?

In the end, what is good leadership? Is there the so-called Alpha- personality, the typically charismatic leader who people follow without much consideration and who people always will follow in the future? "Understandably, good leadership is a necessity. However, it has little to do with how this word is preached nowadays. It has little to do with "leadership qualities" and absolutely nothing to do with "charisma". It is profane, unromantic, and boring [...] In fact, charisma can harm a leader. It robs him of flexibility and the ability to change." [16]

Peter Drucker's answer is clear: good leadership is expressed in achievements, in results. Good leadership is the result of hard, consequent work. And since each person can perform good work in his or her field, all people can theoretically learn leadership.

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14 "Die Beziehung zwischen beiden Seiten ist also kaum noch mit dem traditionellen Verhältnis zwischen Vorgesetzten und Untergebenen vergleichbar, sondern hat sehr viel größere Ähnlichkeit mit der Beziehung zwischen einem Dirigenten und den Orchestermitgliedern."

15 "Die letzte Voraussetzung für effektive Führung ist, dass man sich das Vertrauen der Untergebenen verdient. Ohne Vertrauen bildet sich keine Gefolgschaft – und eine Führungskraft muss definitionsgemäß eine Gefolgschaft haben."

16 „Selbstverständlich ist gute Führung wichtig. Allerdings hat sie wenig mit dem zu tun, was heute unter diesem Schlagwort propagiert wird. Sie hat wenig mit „Führungsqualitäten" und überhaupt nichts mit „Charisma" zu tun. Sie ist profan, unromantisch und langweilig. [...] Tatsächlich schadet Charisma einer Führungskraft. Er beraubt sie jeder Flexibilität und der Fähigkeit zur Veränderung."

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Fredmund Malik's concept also follows this idea: "True leaders have a following because people trust them. They lead through self-discipline and example, not through slogans and cries of hurrah. Charisma is not their capital, but trust. What is decisive not whether we are being led, but where we are being led. The arrival point, not the revolution, is key, and the results, rather than the intentions, are important. Charismatic leaders are especially a risk when they have no real leadership qualities. They are unreliable. They follow utopias that only they themselves believe in. Historically, charismatic people were never leaders, but charmers." [17]

Ultimately the main difference between effective and ineffective leadership depends upon "whether the compromises a leader has to deal with, due to political, financial, or inter-human, are consistent with his mission and goals or distracts him away from them. What separates good from weak leaders are their goals." [18]

Master Controls for Leadership

Fredmund Malik's Master Controls for Leadership might be able to help one achieve a more precise concept of leadership qualities, which can also be applied to the management of cultural industries:

• True leaders take time to listen

• True leaders work tirelessly in making themselves understood.

• True leaders forego alibis and excuses.

• True leaders accept their own insignificance next to the task at hand.

• True leaders don't steal success away from their employees.

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17 "Echte Führer haben Gefolgschaft, weil die Menschen ihnen vertrauen. Sie führen durch Selbstdisziplin und Beispiel, nicht durch Slogans und Hurra-Geschrei. Nicht Charisma ist ihr Kapital, sondern Vertrauen. Entscheidend ist nicht, ob wir geführt werden, sondern wohin. Nicht Aufbruch, sondern Ankunft sind entscheidend, nicht Absicht, sondern Ergebnis. Charismatische Führer sind ein Risiko, wenn sie keine echte Leadership in sich tragen. Sie sind unberechenbar. Sie verfolgen Utopien, an die sie selbst glauben. Historisch waren charismatische Menschen häufig keine Führer, sondern Verführer."

18 "ob der Kompromiss, den eine Führungskraft aufgrund der Einschränkung durch die politische, wirtschaftliche, finanzielle oder zwischenmenschliche Realität eingeht, mit ihrer Mission und ihren Zielen übereinstimmt oder sie davon ablenkt. Denn was den guten vom irregeleiteten Führer unterscheidet, sind seine Ziele."

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• True leaders aren't afraid of strong people.

• True leaders don't need to be enthusiastic.

• True leaders don't fantasize.

• True leaders are neither born nor made.

Finally: What would Peter Drucker say today?

Had management followed Peter Drucker's advice in the past, we would have probably spared ourselves the problems we face today. What would have Peter Drucker said today if he could have shaped the future after the world financial crisis? Rosabeth Moss Kanter, a long-time companion of Peter Drucker, gave numerous answers to this question in her article in the Harvard Business Manager. Of all her theories, the most important one was this: "Peter Drucker would have been the first to have praised the new oath that MBA students at the Harvard Business School swore on their graduation day in 2009. This oath reminds mangers that they are responsible for a goal that is greater than themselves." [19] One hopes that during such turbulent times these leaders will spend more time with the concepts of management and leadership." As one can see, there is much interesting literature about this subject- more than enough, in fact.

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19 "Peter Drucker wäre der Erste gewesen, der den neuen MBA-Eid gelobt hätte, den Absolventen der Harvard Business School 2009 bei ihrer Examensfeier ablegten. […] Der Eid erinnert Manager daran, dass sie einem Ziel Verantwortung schulden, das größer ist als sie selbst." –Harvard Business Manager, November 2009.

Arts Leaders and Arts Managers

Arts managers and arts leaders are two different animals…and arts institutions need both to excel.

By James Abruzzo, correspondent, New York, ja@artsmanagement.net

However, the unmet demand for arts leaders is greater today than at any other time. There are many reasons why the demand for leaders is growing and, unless some fundamental changes are made to encourage and develop the next generation, the gap will continue to increase and have a calamitous effect on the creativity and sustainability of arts institutions and on society. There are many arts managers but fewer leaders.

The arts lose money. Over the course of a season, almost every arts organization, performing arts center, theater company and museum operates with a deficit - the income generated cannot match the expenses.

In the mid nineteen sixties the increase in the number and size of US arts organizations accelerated and income from all sources - fundraised and earned – grew more slowly than costs. During this period, the start of the modern era of arts management, bridging the income gap became an important goal for the arts organization and the preoccupation of the person in charge. In 1966, Rudolf Bing, at the time, the General Manager of the Metropolitan Opera quipped, "Opera is an accountant's nightmare. Every time the curtain goes up a lot of money is lost. " And what better method to eliminate the shortfall than by employing the corporate manager's approach of focusing on business process, designing compromise, creating bureaucratic structures and avoiding risk? The field of arts administration or arts management adopted the business school model of efficient management.

By the late 1990's, in Germany, France, and Great Britain, government funding as a percentage of arts budgets began to decline. That caused increased deficits. Following stages of denial and acceptance, the arts managers in Europe reluctantly began to adopt many US arts management principles of increasing income and reducing costs –fundraising, finance, marketing and increasing the efficiency of operations became the regiment of the new European arts manager, frequently to the chagrin of the veteran impresarios.

There is ample literature describing the differences between leaders and managers. Leaders shape rather than respond to ideas, they stimulate rather than regulate followers, they accept rather than minimize risk, and they proceed with courage. Leaders look outward and respond to the needs of society rather than solely to their enterprise. As one arts leader said, 'I get very concerned because the purpose, the reason; the mission is, in the end, about

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… Arts Leaders and Arts Managers

art… ninety percent of the time arts managers discuss the how to rather than the purpose of art and culture.' Arts leaders, like those in other nonprofit enterprises, are concerned with accessibility and relevance and sustainability. The arts leader must go further. The arts leader is charged with evaluating and distinguishing between arts and simple entertainment. He must invite and tolerate risk. According to a former general manager of Convent Garden, "The chap who cares about the artistic quality of the work will certainly sail nearer the wind or come closer to the border of what is financially affordable. He or she is the proper person to decide how close to that limit is right to push. Otherwise, you just get safe play."

One should be practical and not too pious,' said Phillip DeMontebello. 'Commercialism pays the bills and museums are not churches. But it is the mystery, the wonder, the presence of the real that is our singular distinction and that, we should proudly, joyfully proclaim.' But the arts leader has additional challenges. After all, he or she is leading an organization in new directions. 'Cultural leadership,' according to one writer, 'is offering patronage in the face of social hostility, it is the proselytizing and publicizing that will finally lead a reluctant audience to recognize the artist's contribution.' Another writes, 'the arts leader is making societal and education decisions about … the production of material which is always openly or secretly disruptive – that is, art.'

The arts leader reaches beyond her enterprise to use the power of art to affect society. Not just by presenting traditional arts education programs, but by recognizing a responsibility to the greater good: offering reduced price studio space to struggling arts organizations; taking world class orchestras outside the concert hall to underprivileged school districts; creating city-wide festivals that celebrate western and other cultures and encourage a community's pop culture groups; or sending the senior management team to other countries to help build its arts infrastructure. And true arts leaders are generous with their personal time and wisdom as teachers, writers, arts advocates and mentors.

There is not a one behavioral trait, personality type or functional skill that distinguishes the arts leader. Arts managers and leaders both have a propensity to work long and hard, they both can communicate and direct and they are driven to achieve success. Mastering functional skills like fundraising or project management is a given. However, the current generation of the best arts leaders are also the former curators, actors, musicians or dancers whose past practice and performance influence their decision-making. Their intent and purpose, and their achievement, is to engage the artists and arts organizations to positively affect society.

For more information and sources used in this article, see www.abruzzoassociates.com

Remixing Cities

Strategy for the City 2.0

Cities innovate when people mix and mingle, sharing and combining ideas from different vantage points and traditions. That mixing takes place on and in shared infrastructures and spaces that bring people together.

By Charles Leadbeater for CEOs for Cities (Chicago IL, USA)¶

CEOs for Cities is especially grateful for the sharing of experiences and ideas by pioneering remixers in Portland, Chicago, Providence and Columbus. Chicago Mayor Richard Daley, Providence Mayor David Cicilline and Columbus Mayor Michael Coleman generously gave us their time to provide the kind of perspective only mayors have. Special thanks to the amazing Kristin Wolff of Portland for making our first city visit so productive. Julia Stasch hosted us at the MacArthur Foundation in Chicago. Garry Bliss in Mayor Cicilline's office coordinated our visit to Providence, where we were hosted by New Commons, Rhode Island School of Design President Roger Mandle and by Clay Rockefeller at the Steelyard. Doug Kridler made us a key part of his celebration of the Columbus Foundation's landmark achievement of surpassing $1 billion in assets.

Our tour and this report would not have been possible without the cooperation and widely diverse experiences of all with whom we met.

It is our hope that one day very soon we will have many robust examples of Remixed Cities at work from which we can all learn. They will be one more key piece of evidence of the devolution of centralized power to the edges and the rising influence of cities and their citizens.¶

SIDE STEPS

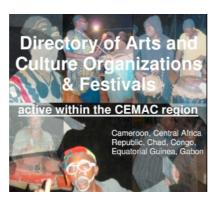Download: http://www.ceosforcities.org/files/RemixingCities.pdf

Directory of Arts and Culture Organizations & Festivals

The african organisation CRE*ATE* has just released the first Directory of Arts and Culture Organizations & Festivals. The directory is comprised of two sections. The first part lists organizations which are based within the CEMAC region while the second part lists pan-African and global organizations by area of activity.

This edition which is the 2010 edition is being released at an important moment. Three things account for this. Firstly in only a few weeks from now the *ARTerial Network* will be organising its second conference 20th to 22nd September 2009 in Johannesburg, South Africa and this network intends to develop into a pan-African network of networks uniting artists networks in Africa with national branches envisaged throughout the continent.

Secondly, immediately after the *ArtTerial Network* conference Africa will for the first time host the World Summit on the Arts and Culture scheduled for the 22nd to 25th September 2009 in Johannesburg, South Africa. Thirdly, in 2010 Africa will also for the first time host FIFA's World Cup in South Africa. The World Summit on the Arts and Culture will bring together government ministries responsible for culture, national arts councils and culture Agencies, funding organizations, interested stakeholders, artists and cultural managers, administrators and promoters of the creative sector. On the other hand the FIFA World cup will offer opportunity for Africa to showcase its rich art and culture through exhibitions, performances and displays. With these events at hand the CEMAC region which is made up of Cameroon, Central Africa Republic, Chad, Congo, Equatorial Guinea and Gabon need a lot of exposure. ¶

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An Anatomy of Arts Management

Volume 3 of the book series focuses mainly on future perspectives, entrepreneurial arts management and transcultural work

It`s the third time, the *Institute für Kulturkonzepte,* based in Vienna and Hamburg, publish "An Anatomy of Ars Management" in their range of specialist books on arts management including articles in English and German. This year the articles are much influenced by the development of arts management and relate to important trends in even this area.The motivation therefore are the anniversaries of both institutes: The *Institut für Kulturkonzepte* in Vienna is celebrating its 15th year since its founding, whilst the *Institut für Kulturkonzepte* in Hamburg has reached the five-year milestone.

Volume 3 focuses mainly on future perspectives, entrepreneurial arts management and transcultural work. The first chapter future perspectives includes an article by Giep Hagoort and an interview with Erich Pöttschacher, both looking at future prospects for art entrepreneurs. The next contributions relate to the entrepreneurial arts management: Birgit Mandel explains the potentially positive practical effects of greater academic demands in arts management. Leo Hemetsberger adopts a philosophical approach as he sheds light on the future tasks of management personnel in arts institutions.

Accounts of specific projects help illustrate which new structures and content are relevant to those arts institutions with an international dimension. Sandra Chatterjee introduces the Post Natyam Collective which has developed its very own collective and transcultural organisational form in dance and dance theory. Margaret Tali and Laura Pierantoni report on new approaches to museum funding in central and eastern Europe. Gesa Birnkraut describes what she learned - and the challenges she faced - when she set about training African arts managers. This volume is rounded off by two highly practical articles: Isgard Rhein and Birgit Schaarschmidt provide current information on rights of use, whilst Horst Dahmen reflects on real security risks faced by arts institutions.

With the launch of the volumes of *An Anatomy of Ars Management* the institutes establish a new link between research and practice in the field of arts management. This has been brought about by interdisciplinary contributions on a host of different themes an areas of activity. The first volume was published in 2007.

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Networks – the evolving Aspects of Culture in the 21st Century

Third World Culturelink Conference , 13-15 November 2009, Mimara Museum, Zagreb, Croatia

A report by Jaka Primorac and Paško Bilić

The Third World Culturelink Conference was held in Zagreb from 13th to 15th November 2009, bringing together Culturelink Network's members, researchers, artists, professionals, and many others who perceive networking as one of the most intriguing phenomenon of contemporary culture. It was attended by 130 participants from all continents who were representatives of research organizations, national and international associations, foundations, cultural institutions and universities.

The event marked the 20th anniversary of the Culturelink Network that was established in 1989 by UNESCO and the Council of Europe. The Institute for International Relations (IMO) in Zagreb, Croatia is the focal point of the Culturelink Network since its inception.

The conference was opened by the representatives of UNESCO Office in Venice, the Council of Europe, the Ministry of Culture of the Republic of Croatia, Institute for International Relations and the City Council of Zagreb, who all indicated the importance of the work of the Culturelink Network in the last twenty years. In the following two days Third World Culturelink Conference worked in four plenary sessions, aiming to investigate the role and relevance that cultural networks hold for cultural development in the 21st century. A retrospective overview of the cultural networks phenomena in the past 20 years was ment to provide grounds for debate on new perspectives of cultural networking. Special consideration has been given to issues regarding the position of cultural networks within cultural policies structures, as well as to the effective usage of innovative ICT and networking applications that significantly develop the modes and scopes of activities of cultural networks.

The first plenary session entitled Twenty Years of Cultural Networking reflected on the successful history of Culturelink network in the context of the general development of networks in the last twenty years. Presentations in this session focused on the general issues within the context of networking but also analyzed current trends and relevant practices through several case studies from Europe, Australia and the Asia-Pacific region. They highlighted the need to revisit the concept of establishment and initial development of cultural networks as well as the current status of networks, key agents, and dominant approaches and challenges. Firstly, the Culturelink network was

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reviewed from the perspective of one of its founder organizations, UNESCO that showed the high standards of the work of Culturelink and its value especially in light of some actions that UNESCO could not be accounted for. Secondly, the work of Culturelink was put into historical perspective from its regional center APRCCN in South Korea. It has been noted that in the future the Culturelink Network should reinforce its global strategies in close consultation with regional centers and thus create joint actions. The emphasis on the changing nature of cultural networks and the challenges that future brings were put to fore by some presentations - from the perspective of donors, other cultural networks, and from the point of view of independent researchers. The discussion in the first session concentrated on the issue of the (self)evaluation of networks and networking processes and their sustainability - generally agreeing that through the daily communication in networks it can be deciphered whether they are successful or not, still the participants highlighted difficulties for the evaluation process. One difficulty is the very character of network - the openness in its structure provides obstacles: the nature of the network is to be in the constant flux, and the evaluation results depend on the point from where evaluation is being done in network. The discussed issues prompted the problem of whether there is an abundance of networks, and if the overlapping of some of the activities and projects could be minimized with external evaluation and/or better interconnectivity among cultural networks. Finally, the question on whether cultural networks are prepared for change and implications of the digital environment opened up space for the second session in the conference programme.

The second plenary session dealt with the Effects of ICT and Digital Culture on Networking Dynamics. Questions of the actual cultural practices, their efficacy in linking diverse cultural contexts, strategies of sustainable development, technology which facilitates cultural interaction and the way technology shapes cultural practices in a constantly changing landscape of digital communication were raised. The range of different topics was presented: from blogs, artistic innovations, virtual museums, through possibilities of using Web 2.0 and 3.0, creating art in Web 2.0 to more theoretical questions concerning deterritorialization and hyper-territory. The effects of ICT were explored through different artistic examples which can sometimes be hard to finance and brand because of their specific nature. Art organizations are now changing because new creators require more and more specific skills and knowledge. The role of the author in the arts is altering and the artistic goals are becoming more plural and interdisciplinary and they require partnerships and open communication. The possibilities of private-public partnerships were explored through the example of a specific virtual museum. Further changes were noted in new communication tools as we can observe the social colonization of the Internet and the population of the Web with different types of interaction. Participation in this new type of communication is

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becoming more active because people can exchange ideas more dynamically and actively. Art in such context bridges different types of artistic expressions, brings interconnectedness, cooperation, dialogue, and new types of meeting platforms. In this stance, what was highlighted is the rise of the 'digital natives' that are immersed in a digital environment from an early age, and have different perceptions on digital ecology and cultural development. New space of flows and mobility which transcends spatial relations is rising. This is reflected in the concept of deterritoriality in which cyber-space is replacing real space and creating a new type of hyper-territory, e.g. the social networks as the new territory. The discussion that followed presentations in the second session offered some interesting further points and led to the implicit conclusion that the new technologies present an ambivalent challenge - they can pose threats but also open up new possibilities. What is needed is adaptation to these changes, bridging of the digital divide, working on education and learning the language of the Internet. Ownership and regulation of the Internet were seen as another set of problems which bring with themselves control or the loss of privacy. However, what is crucial is the way we use technology and new practices that are created. ICT allows us to communicate in a particular manner, whether in artistic creation, everyday communication or doing business. The way we use technology and new practices that are created is crucial.

Second day of the Third World Culturelink Conference was opened by the third plenary session of the programme entitled Cultural Networks and Cultural Policy. The status of cultural networks in relation to the national and trans-national policy making was questioned as well as innovative practices and forms of cultural policy making in the local and global contexts. This session highlighted the importance of the redefinition of cultural policies in the light of the convergence culture, digital environment and the overall global interconnectedness of economic, political and social changes. The key issues of the value of cultural networks were supported by the examples and experiences from Latin America, Africa and Asia and their socio-cultural significance in these regions. It has been noted that the concept of 'cultural network' was appropriated by the cultural sector very fast, but there are many obstacles in this regard. Some of these obstacles are the instrumentalisation of culture, overregulation of cultural field, and the proliferation of global 'cultural/creative discourse industries' that produce contradictory implications on the local level. The multiplication of programs of various cultural networks and the problems of funding were again emphasized as some of the key problems of cultural networks on their day-to-day functioning. The discussion after the presentations showed that there is a lot of work to be done in regards to the cultural policy and cultural networks: we have entered a new era of the cultural policy making – the old models are breaking down. Although participants noted that there is a substantial work done on transnational cultural policy on behalf of the Council of Europe, it was stressed

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that the cultural networks are not even near the urgent tasks that are ahead of them in the new global economic and political conditions. There is an urgent need for cultural movements which could voice out the emergent problems of culture that would reflect the new digital environment. The cultural networks have not reached their maturity as it was suggested, and it is of outmost importance to work on the innovative forms of cultural policymaking in the local and global contexts.

Fourth plenary session was devoted to the Evolving Networking Culture. It highlighted networking culture within its current context and identified areas of shared concern which generated discussions on the crucial questions about the development of cultural networking and possible futures of cultural networks. The need to identify priority issues of common interest and establish effective strategies that will lead to the next stage of development of cultural networks in a constantly changing technological, socio-economic and cultural environment was also highlighted. Construction of networks in new environments was discussed and a number of examples including trade-unions of different cultural groups were presented. Although efficient in connecting with diverse networks and cooperating with different regions their influence on changing cultural policies remains limited because of difficulties in changing existing cultural paradigms. Mobility was seen as a resource with limited accessibility but with the possibility of creating new connections and sharing of resources. It promotes freedom of expression and creates a common and shared space. However it can also bring some problems. For example, although face-to-face interaction is optimal to cultural networking, the carbon-footprint of the mobility of cultural workers can pose serious environmental problems. The networks should therefore refresh their practices and create new ways of communicating with each other, or they will stagnate. Networks were also seen as living informal systems of education and models for finding different partners; members of networks need to destabilize themselves in order to surpass their own limits. Not only cultural workers, but also cultural goods, services, etc. are crossing different borders and are becoming more and more transnational and therefore new types of policies are needed. There is a significant deficit and a lack of information between different nations on existing cultural networks (e.g. Latin America). This seems to imply that people are less convinced and sure of their own actions as members of different networks. In the final discussion calls for action were made in order to develop a social movement in the cultural field. Main agendas for possible action of such movement are as follows: trade in cultural goods and services, implications that Internet has for culture, cultural development and poverty alleviation, and media concentration. In the wrap up of the session it has been concluded that there are many obstacles for the possibility of creating cultural movements.

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The Third World Culturelink Conference was closed by Director of Culturelink Network Biserka Cvjetičanin who thanked all the Culturelink members and funders for their support during last twenty years. She also thanked all the participants of the conference for lively discussions during these two days and stressed how the cultural diversity among participants contributed to the richness of these debates through different approaches on discussed issues. She pointed out that the proceedings of the conference will be published next year. The Third World Culturelink Conference highlighted important transformations of cultural networking in the last two decades: thus, Biserka Cvjetičanin concluded that we are moving from networking of cultures to networked cultures, which is a significant step that leads us to new challenges. One of such challenges would be the research in the emerging of networked identities that could be a topic of the Fourth World Culturelink Conference to be held in 2012.¶

SIDE STEPS

www.culturelink.hr/conf/clinkconf03/clinkconf03prog.html

Arts Management Network - The global Resource

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16th Cultural Economics Conference by the ACEI

The Association for Cultural Economics International (ACEI) invites you to attend its 16th international conference on cultural economics in Copenhagen on June 10-12, 2010. The Call for Papers has just been started.

Submission of papers on any aspect of cultural economics is invited, including (but not limited to):

-        art markets and cultural consumption

-        creative clusters and urban development

-        cultural entrepreneurship and business

-        cultural heritage and cultural tourism

-        cultural policy and arts institutions

-        culture, globalization and language

-        economic of copyright and the cultural industries

-        economics of marketing and promoting culture

-        entertainment and media industries

-        internet economics and culture

Please, send the provisional title and an abstract (PDF format) of 100-150 words to:

Professor Roberto Zanola, Program Chair

Department of Economics

University of Eastern Piedmont

15100 Alessandria, Italy

phone: 00-39-011-6703812 | fax: 00-39-011-6703895

e-mail: acei@econ.ku.dk

The deadline for abstract is **January 15, 2010**. Submissions will be refereed by the Conference Program Committee and authors will be notified in writing.

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www.culturaleconomics.org

Cultural Data Project

A powerful online management tool for arts organizations

The Cultural Data Project (CDP) is a powerful, online management tool designed to strengthen arts and cultural organizations, advance learning and exchange throughout the cultural sector, and help funders more effectively plan for and evaluate their individual and collective grantmaking activities. The CDP allows users to track their institution's financial and programmatic performance over time and to benchmark themselves against comparable organizations.

The CDP impacts the cultural sector in the following ways:

  * Arts and cultural organizations improve their financial and operational capacity to serve their constituents more effectively.
  * Fact-based, standardized information advances learning and exchange among the cultural sector, policy makers and civic leaders.
  * Funders plan for and evaluate their individual and collective grantmaking activities more efficiently.

The CDP's data have been used in several major research reports, including Arts and Economic Prosperity III, a report by Americans for the Arts, and Portfolio, a report by the Greater Philadelphia Cultural Alliance with analysis by the Economy League of Greater Philadelphia. The data also provide reliable, longitudinal information for cultural planning, economic development, sector-wide needs assessments and more.

The Cultural Data Project was developed by a partnership of Pennsylvania organizations including the Greater Philadelphia Cultural Alliance, Greater Pittsburgh Arts Council, the Heinz Endowments, the Pennsylvania Council on the Arts, The Pew Charitable Trusts, the Pittsburgh Foundation and the William Penn Foundation. These partners continue to govern the CDP, with Pew housing and administering it on a day-to-day basis. It has recently expanded to California, Illinois, Maryland, Massachusetts, New York and Ohio.

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