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,

once again our newsletter, filled with information about the latest develop-ments in cultural management, is being sent to you per e-mail. While you can regularly find news on our online portal and search through our data-bases to find out about books and course programs, every two months we se-lect for you what we think is the best and most relevant material and put it in our newsletter. Furthermore we include contributions that are written ex-clusively for Arts Management Network by our correspondents and guest authors.

Such is the case of our correspondent Ulla-Alexandra Mattl, who reported from the 4th World Summit on Art and Culture in Johannesburg. Because of its unique character, this summit, which takes place every three years and was now held in Africa for the very first time, has become one of the high-lights for agencies specializing in the support of the arts. It has also become important for national and international NGOs, as well as for experts in cul-tural policy and international, regional, and national networks in the cul-tural sector. Although the difficult current economic situation made it im-possible for many to attend, approximately 400 participants from 70 coun-tries gathered together for the conference in Johannesburg at the end of Sep-tember. In this newsletter you can read a complete review of the World Summit, as well as information about whether the conference was able to meet its goal of positively influencing the continuing development of creative industries and the cultural sector in Africa. The next conference will take place in Melbourne in 2011. One of the first countries to discover the potential of creative industries for its economy and cultural development was un-doubtedly the United Kingdom. Therefore it is the appropriate time to find out about the current situation in this country, especially in regard to how the credit crunch has affected creative industries there. Pam Henderson's contribution was written in conjunction with our partner ArtsProfessional.co.uk.

We hope that this current issue of our newsletter will arouse your interest. You are also invited to send your own contributions to Arts Management, which as an international network allows us to offer an attractive platform.

Your Dirk & Dirk, Arts Management Network, Weimar, Germany

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Creative Industries in the UK

The UK government defines the creative industries as being 'those industries that are based on individual creativity, skill and talent' and goes on to clarify that 'they are also those that have the potential to create wealth and jobs through developing intellectual property.' Thirteen industries come under the umbrella of 'creative industries'. One department, the Department for Culture, Media and Sport, takes sole responsibility for nine: Advertising, Architecture, Arts and Antiques Markets, Crafts, Designer Fashion, Film and Video, Music, Performing Arts, Television and Radio, It shares responsibility for Computer and Video Games, Design, Publishing and Software with the Department for Business, Innovation and Skills (BIS).

An article by Anna Sachdev, Arts Professional, Cambridge, UK

The DCMS cites impressive statistics about the outputs and impact of the Creative Industries:

• Estimated total revenue from the sale of UK TV programmes internationally was £632 million in 2005, an increase of 21% on 2004

• 77% of UK 18-24 year-old broadband users watch music videos online and 60% watch TV programmes via their broadband connections

• In 2004, creative industries' exports totalled £13 billion – 4.3% of all goods and services exported

• UK films took 34% of the UK box office in 2005, compared to 23% in 2004

• UK households spend, on average, £59 each week on recreation and culture – more than on any other commodities and services except Transport (£60 per week)

• The UK saw 165 million cinema admissions in 2005, averaging almost three visits by every person in the country

• Cinema admissions have increased by 43% in 10 years

• 37% of UK households had a broadband connection by October 2005, a rise from 8% in April 2003

• In June 2002, creative employment totalled 1.9 million jobs

• In 2002, there were around 122,000 companies in the Creative Industry sectors on the Inter-Departmental Business Register

So how does the government support the Creative Industries, given their apparent importance to the UK economy? Over the last ten years, particular

importance has been attached to the idea of creative businesses forming clusters – groups of competing and co-operating businesses that enhance demand for specialist labour and supply networks in a particular location.

The following is an article published earlier this year by ArtsProfessional. Journalist student Anna Sachdev examined the progress of some of the arts partnerships set up along the creative clusters model.

There is an irony about culture. On the one hand, creative outputs are jealously guarded by their inventors and protected by intellectual property law. On the other, collaboration is often the catalyst for innovative ideas. This makes creative partnerships something of a challenge. Being part of a network of other arts professionals can help to demystify the creative process for new entrants into the industry who are, as the Culture and Creative Skills Council puts it, "qualifications rich, but skills poor". In a funding drought, being able to present the arts as a collective force rather than pockets of small and medium enterprises (SMEs) whose management and output is a mystery to funders, can only be a good thing. Can organisations in the same area but with different outlooks work together successfully?

Clustering was first championed as a big business model in the early nineties. The US economist, Michael Porter, was its major advocate. He claimed that for businesses to avoid the ravages of globalisation they should work together in networks grounded in a local area, to pool resources, realise economies of scale and be more competitive. This worked in manufacturing industries which shared similar commercial values and obstacles to production. But what could be the benefit to an industry that is essentially a melange of small businesses with varying outlooks – both commercial and community-focused – whose outputs are often temporary, such as exhibitions and plays? Clustering was first advocated by regional development agencies in 2004. Partnering organisations helped government to make sense of the creative industries. Management in the arts can be at odds with the government's regimented organisation. The arts appear disorganised to government, because they work on a micro scale and are often project-based and dynamic. If SMEs pool together, they become more visible. A collective funding strategy could mean larger projects become viable, which could help to fulfil tourism and regeneration priorities. This is the economist Adam Smith's idea of the hidden hand: the reputation and expertise of a few partners in turn benefits the whole cluster. Those taking a backseat on a particular project still benefit from their association with the rest of the cluster.

Clusters of arts organisations are dotted all across the country. Places such as Hackney in inner London have evolved into creative hubs. The disused manufacturing houses have been reinvented as arts factories. Hackney is home to the Arcola Theatre, the Hackney Empire, and community-focused theatres running education programmes. For the artistic but less commercial venues such as Arcola, which in the beginning struggled to get revenue funding,

partnership was a way of fulfilling educational priorities. Arcola is a founding member of Hackney Theatre Partnership (HTP), a theatre cluster which was originally set up by the local council, and which receives funding for a part-time Co-ordinator, Steve Harris. Harris claims that partnership works well because its members are comfortable with the level of commitment demanded from them and the risk management involved. "We are not a charity or a limited company because that would mean setting up all sorts of bureaucratic structures that the partners want to avoid," he said."Instead, individual companies within the partnership take on full liability for a project even though it will be steered by a partnership project management group. This approach encourages different partners to lead or take part in at least one project each year and helps strengthen the network."

HTP's Theatre Pathways programme is led by Immediate Theatre, which applied for the funding to the London Development Agency (LDA) and is supported by a steering group drawn from the partners. It holds workshops and training in box office, administration and technical stage management skills. HTP partners have offered staff to run workshops, and free use of their facilities. The Pathways Co-ordinator said: "The strength of our bid for the LDA tender came from the evidence of previous project work by all the participants in the cluster, we had that reputation behind us."

Having healthy balance sheets also affects a partnership's success, and was a crucial issue in the Stratford arts quarter in East London. On the edge of the Olympic Village, Stratford is now the scene of a massive regeneration effort. As part of this, the cultural quarter has been revamped. A cluster of venues are part of the cultural forum for the regeneration of the town. However, the original cluster initiative which began in 2001, experienced disastrous set backs. Stratford is home to the Theatre Royal, which had intended to initiate joint marketing ventures. Communication gradually broke down between the Theatre Royal and the newly built Stratford Circus, which was experiencing serious management and financial problems. Stratford Circus eventually went into liquidation. The volatile nature of the sector suggests that partnerships work best when they are flexible. In the Hackney cluster, the ethos was that partners could play as big or as small a role as suited them. National touring companies such as Theatre Centre and Quicksilver Theatre could play a more minor role, but by being part of a local partnership they could still be on the radar of the council or regional development agency.

Cluster partners often found they had more influence than individual companies, because of size and facilities. Theatre Centre and Quicksilver Theatre simply didn't have the staff or space to take on education programme trainees, but the other venues did. The Vincent Dance Theatre, part of the Sheffield cluster Creative Industries Quarter, found the partnership beneficial, but were outnumbered in their quarter by digital media and commercial companies. Marketing Officer Katie Bough, said: "As a result I think the

benefit to arts organisations is less. Although this possibly doesn't apply to arts organisations who have a venue, studio or other building resources".

It remains to be seen what the benefit for audiences will be. In most of the clusters examined here there was very little artistic collaboration: venues are deterred by funding and risk management concerns, not to mention artistic differences. In HTP's case, it could in future mean a more collaborative approach to programme planning by Arcola Theatre and the Hackney Empire, the two major Hackney theatre venues. Ultimately, partnerships depend on the will of their participants. Collaborations are only as good as the people involved. It is human capital that matters for the partnership as a whole to work. In some cases this has given clusters real bargaining power. In one London borough, the co-ordinator of an arts cluster is now advising the local borough's Cultural Partnership Officer and the Cultural Industries Development Agency. The Partnership Officer put the cluster's success down to the co-ordinator's management: "They have an excellent facilitator who knows the sector and provides a very strategic role in furthering the progress of the Partnership, so they are much more self-sufficient than other groups and don't need our intervention".

Anna Sachdev is a journalism student.

This article first appeared in ArtsProfessional issue 197. Sign up for free trial membership at www.artsprofessional.co.uk

Connection

Cultural Organizations as Learning and Communication Environments

This Analysis Report presents the findings of the "Research on Adult Education Practices in Cultural Institutions" phase of the CONNECTION project in 5 countries: Bulgaria, Lithuania, Italy, Romania and Turkey. It provides an overall image of adult education practices developed by cultural organisations, with the aim to support the development of two training curricula for cultural professionals involved in educational activities and managers of cultural institutions, representing an important part of project results. The study contributes to a conceptual framework that enhances understanding of the European development of life long learning process, focusing on education taking place within cultural institutions.

The professional development and the improvement of the quality of teachers, trainers and adult educators has been recognised as a priority at European level, as one of the main factors influencing the quality of provision in the adult learning sector. A variety of studies and researches have been carried out so far, many of them supported by the European Commission. The research undertaken in the framework of CONNECTION project complements the studies carried out so far, by focusing on a particular category of adult education providers – museums, libraries, cultural and educational centers – and on the needs for skills and competencies development of professionals from these institutions.

The research had two main lines, one focused on the organizational context of cultural institutions and on the types of educational activities and methods used by them, in the perspective of evaluating their potential to place learning at the core of their mission, based on a social constructivism approach of learning and adult education. The second one aimed to asses the training needs of two categories of personnel – cultural professionals and cultural managers – in the areas of adult education methods and organizational development. ¶

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Creative Urban Milieus

Historical Perspectives on Culture, Economy, and the City

Fashion Week in Paris and London, the Venice Biennale, and the nineteenth-century Viennese scientific community may seem wildly disparate, but each represent the cultural possibilities of an international metropolis. Creative Urban Milieus is an interdisciplinary examination of the historical relationship between culture and the economy in such cities as Berlin, New York, Helsinki, London, Venice, and many others. This groundbreaking work investigates the contributions of the creative class to the urban renaissance, contextualized by historical examples from the eighteenth century to the present day. Skeptical of the current euphoria surrounding the commercialization of culture, a distinguished group of contributors apply a comparative and historical perspective to probe how creative works have affected the global economy. Drawing on lessons from urban planning, art history, and cultural spectacles alike, Creative Urban Milieus will change the way we think about the symbiotic relationship between cities and innovation.

About the Authors

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ULLA-ALEXANDRA
MATTL

holds a degree in Photography and Finno-Ugric Studies and studied Arts Managementist at City University in London. She works as a Freelance Arts Manager and her main interests are international cultural cooperation and comparative cultural research. She has been London correspondent for the Arts Management Network since 2005.

Meeting of Cultures

Creating Meaning through the Arts

A look back at the 4th World Summit on Arts and Culture in Johannesburg, South Africa

A review by Ulla-Alexandra Mattl, correspondent, London
Email: um@artsmanagement.net

The 4th World Summit on Arts and Culture took place from 22-25 September at Museum Africa in the Newtown Cultural Precinct in Johannesburg and just like at the previous Summit in Newcastle Gateshead in 2006, the theme and the place were a perfect match: "Meeting of Cultures: Creating Meaning through the Arts." In her opening speech, South African Mister of Culture Lulu Xingwana emphasized the cultural diversity of the African continent and the tragic and lively history of South Africa, a South Africa that has eleven official languages and was named the "rainbow nation" by Nelson Mandela. Lulu Xingwana said that culture and the arts "lay the foundations for mutual understanding and for celebrations of difference and diversity".

The World Summit also included a comprehensive cultural programme, which reflected the theme of the conference, with performances at the official opening, the conference venue but also as part of the annual Arts Alive Festival. The Summit coincided with the Heritage Day on 24 September, a holiday which celebrates the rich South African cultural heritage.

This year's World Summit was organized by IFACCA (International Federation of Arts Councils and Culture Agencies) in cooperation with the Arts Council of South Africa and a range of regional and international partners and provided the delegates with a unique platform for exchange and discussion on national and international challenges in the cultural sector and was aiming at contributing to the positive further development of the creative industries and the cultural sector on the African continent.

The World Summit on Arts and Culture, which takes place every three years, has developed into a an event with a unique international character that has become a highlight in the calendars of public arts funding agencies, private national and international NGO arts funding bodies, cultural policy makers and representatives of international, regional and national artists' networks.

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... 4th World Summit on Art and Culture

Almost 450 delegates from 70 countries gathered in Johannesburg last month when, for the first time, this event was to take place on the African continent. However, some felt that they had not been included and on 25 September artists critisised the World Summit in a newspaper article. Nonetheless, the number of African delegates was considerable and included delegates with an artistic background. One of the reasons for this was that the World Summit took place right after the Arterial Network conference with 130 delegates from 28 African countries. The Arterial Network is an informal network of individuals, institutions and funding partners, which aims at the support of African arts and culture as well as at enhancing the sustainability of African creative industries.

In preparation for the conference, ERICarts had conducted a study for IFACCA called "Achieving Intercultural Dialogue through the Arts and Culture? Concepts, policies, programmes, practices". The study can be downloaded from the IFACCA website. The survey showed that the term "intercultural dialogue" is being interpreted and used in many different ways by the 108 respondents from 51 countries, "ranging from linguistic diversity to cultural diplomacy, transborder cultural industries strategies to socio-cultural cohesion in neighbourhoods". The research results also show that the term "intercultural dialogue" is sometimes being used as a synonym for "cultural diversity" and "multiculturalism". The study as well as the excellent and provocative programme, which had been put together by Mike van Graan, a South African playwright and social and political commentator, served as a starting point for a series of first class presentations and discussions.

One of the key themes of the conference was the question if cultural diversity is the source of all conflict or the key to world peace. Increased globalisation through economic integration is being critised for putting cultural diversity at risk and for contributing to the homogenisation of cultures but also of views and interests of economic and militarily powerful nations. At the same time there is growing awareness of the importance of multicultural societies. The significance of international cultural exchange and cooperation to em-

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brace the "other" or "unknown" in order to prevent prejudice and conflict was stressed throughout the presentations and Sanjoy K Roy, performing and visual arts director and producer, said that "it is through the arts alone that we can understand another perspective and that it is only through dialogue that we can stay away from conflict". In addition to a series of case studies and country perspectives, the effectiveness and role of the "2005 UNESCO convention on the Protection and the Promotion of the Diversity of Cultural Expressions" as a new instrument was questioned in one of the many round-table sessions.

Questions around the instrumentalisation of the arts and culture formed another key point at the conference. According to some, the fundamental role of culture and cultural exchange in pursuing development goals has to be stressed further. Throughout the presentations it became clear that access to foreign cultures is essential, as well as the integration of social, economic and cultural development. However, Joy Mboya (Kenya), Director of The Performing & Visual Arts Centre Ltd, said that when the arts became instrumental to development funding in Kenya, the authentic voice of the arts was silenced. Laurent Clavel, (France), Director of the French Institute in South Africa critisised the way the arts were always linked to development goals in North-South cooperation and thinks that "if we are not able to fund projects because of their artistic value we are failing". Nevertheless, even when arts and culture are instrumental, such project funding can contribute to artistic excellence and promote intercultural dialogue, understanding and help to prevent conflict. Stojan Pelko (Slovenia), Secretary of State, illustrated in his speech that arts and culture are never neutral but can contain a very powerful message and he added that "culture alone cannot prevent conflict and that the contrary is often the case. Culture is never enough. It is always a social conflict".

Another point of discussion was restricted mobility of artists because of visa restrictions, entry formalities and the lack of social support and training in many countries, a topic, which was also discussed during one of the round-tables. The current economic climate, together with the growing challenges for the environment, increased globalisation and the growing gap between rich and poor are leading to tougher conditions for artists worldwide but also hamper the development of the cultural sector and complicate project funding.

This World Summit was for sure a big success because of the constructive and lively discussions but primarily because of the large number of delegates from all over Africa, who made it possible for others to gain insight into the challenges and conditions of the cultural sector on the African continent. Furthermore, for some, the conference offered a rare opportunity for international project networking, which has already catalysed new initiatives. During one of the roundtables David Doyle (Australia) und Paul Wairoma (Ke-

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nya) described how they had cooperated for five years but only met for the first time at the World Summit in Johannesburg. In many African countries, such as for example Nigeria, there is currently a very important focus on the creative industries since the recognition of the impact of arts and culture on the economy and the arts as a means for economic development. In many places, the main problems in the cultural sector stem from an increasing need for capacity building and development of infrastructure, while attempts are being made to link arts and crafts with tourism.

At the end of the conference Mike van Graan stressed that "we all live in a world in which we fight for power and resources and that culture and the media give us the opportunity to engage in this struggle".

He added that "art is a tool for the maintenance of a situation or a tool for resistance and change".

The 4th World Summit concluded with the announcement of the location of the 5th World Summit on Arts and Culture by Sarah Gardner, executive director of IFACCA. The next World Summit will have the theme "Creative Intersections" and will take place in two years time on 3-6 October 2011 in Melbourne (Australia), one year early because 2011 marks the 10-year anniversary of IFACCA. "Creative Intersections" will be about how the arts can give voice to different communities and concerns, through collaborations with business and the economy, new technologies, health and wellbeing, the environment, education and identity through indigenous, local and global cultures. The next summit will be organized by IFACCA in cooperation with the Australia Council of the Arts and Arts Victoria.

Previous Summits have taken place in Ottawa (Canada) in 2000, Singapore in 2003 and Newcastle Gateshead (UK) in 2006.¶

Truths, Taboos and Myths of Cultural Policy

The next ICCPR conference will be held in August 2010 in Finland

The 6th International Conference on Cultural Policy Research will taking place in Jyväskylä, Finland, 24 - 27 August 2010. The Conference will be organized by The Cultural Policy unit of Jyväskylä University in collaboration with the International Journal of Cultural Policy.

ICCPR2010 aims to provide a space for explorations on cultural policies, their meanings, roles and impact in an interdisciplinary and international environment. The explorations at the ICCPR2010 in cultural policy are not restricted to the contemporary period, or geographical area. The conference neither assumes a fixed understanding of the concept of culture or the concept of policy.

ICCPR2010 generally sees cultural policies as regularization, promotion and discouragement of practices and values by institutions and individuals, public and private. The concept of policy can also be regarded as a "regularizing aspect of politics". Furthermore, ICCPR2010 maintains that cultural policies and their effects can be explicit and implicit, or latent.

In the Nordic countries, where the ICCPR2010 takes place, the state has had a strong role in promoting and financing culture. However, economic and cultural developments, such as globalization, enforce the need to investigate semi-public, non-governmental and private, voluntary and commercial efforts as policy processes with wide effects. Therefore, the ICCPR2010 expects to host a whole variety of papers.

ICCPR2010 theme Truths, Taboos and Myths of Cultural Policy refers to the ways in the field of cultural policy takes place and positions itself in praxis and research. This is not a forced topic on any paper proposals, but the organisers seek to motivate prospective paper-givers to be reflective about cultural policy and self-reflective about research.

ICCPR2010 warmly welcomes participants to Jyväskylä, the city of design and education in the heart of Finland.

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SIDE STEPS

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Creative Regions

A conference about the Governance of Metropolitan Regions

The conference on November 12-13 in Leipzig, Germany, examines the formation of the creative knowledge economy in different European metropolitan regions. The focus will be on understanding the diversity of regulatory mechanisms and governance forms directed at fostering the different segments of these conomies on various spatial scales.

The conference aims at linking academics, practitioners and urban planners as well as cultural entrepreneurs and artists to discuss appropriate instruments and governance formats. The conference will explore various particularities of reative industries that can be taken into account in order to establish knowledge on suitable and context specific strategies for public or private interventions in this field.

A. Metropolitan Regions and Regional Structures

Many European metropolises view an identity as a creative city as an opportunity to reposition themselves in the international competition among business locations. However, the shift from industry and services to a cognitive-cultural production and service activities varies greatly in different locations. A significant role is played here by the historic path dependencies, which result in very different initial positions for the various city regions and their efforts to attain a creative, knowledge-based economy. For instance, various city regions may already possess a broad variety of creative and knowledge-intensive companies from a purely quantitative viewpoint. And specific creative industries, such as the media industry (in particular film and television but also new media), are concentrated in Germany within a few metropolitan regions.

This poses the fundamental question of how the creative economy can be supported and which properties for specific sub-markets of the creative economy a location must possess in order for any attempt to promote such markets to meet with any success at all.

The next question is the scale at which individual forms of governance (should) act. While city measures directed most commonly toward micro-companies in cultural industries with the goal of improving specific quarters of a city act on the district level, cluster initiatives (such as media and games in Munich and Stuttgart) tend to act on the value creation chains within an entire metropolitan region.

In addition, the extremely heterogeneous structure of the creative companies and individual actors is also reflected in their differing demands and requirements for their physical environment. Large companies and global players

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in the music industry have different location requirements than DJs, small record labels or professional philharmonic musicians. On one hand, urban development must therefore address the creation of new locations for internationally active companies, for which attention and visibility, prominence and image are key location factors. On the other hand, particularly in the field of creative urban development, it is becoming increasingly important to create inexpensive spaces with experimental and niche character for start-ups as well as artistic and cultural endeavours without a commercial orientation as valuable resources for the establishment of creative milieus.

This poses very different challenges to cities possessing different contextual situations. While cities highly affected by structural change have more area available to satisfy the demand of creative industries, cities that already have a large base of creative and knowledge-intensive companies, such as Hamburg, Munich and Frankfurt am Main, are confronted with the problem of scarce free space in their city centres and must deal with creative and cultural organisations leaving the city for a lack of opportunity and support as well as high leasing prices.

Particularly in inner-city districts, which are preferred by both established companies and creative organisations with lower financial means, it is a major challenge for economically prosperous cities to precisely differentiate the spatial requirements and needs of the companies and actors in order to implement regulatory instruments and incentives.

Key questions

• Which properties must a city-region possess in order for any attempt to promote the cultural industries to meet with any success at all?

• Under what conditions should regions seek out creative industry?

• Is it useful to concentrate on specific sub-markets?

• What different spatial requirements and needs exist within the sub-markets of the culture economy?

• At which scales should government intervention take place?

• How can existing creative spaces and milieus be maintained and developed further?

• How can potential spaces for creative actors be identified and made available under appropriate conditions?

• How can a long-term dialogue be established with the various groups of actors and interests within this cultural field for shared planning of the "open city".

B. Characteristics of the Creative Economy: Organisational Forms and Networks

The cultural and creative industry is a cross-disciplinary one and consists of heterogeneous sub-markets that exhibit very different production conditions and marketing structures. Nevertheless, a number of characteristic features can be identified that must be reflected within the development of specific forms of governance and that provide only little justification for the application of existing, traditional forms of control from other industries to the cultural and creative industries. With the exception of only a few sub-industries, the cultural economy primarily consists of micro-companies with only a few large companies in each area; middle size classes hardly exist. Project-based work structures with a large portion of freelancers dominate. Other features include a short half-life for the relevance of market knowledge, high pressure to innovate and rapidly changing project cultures – the cultural economy is a high-risk area with extreme fluctuations in market success.

In defining a model of the cultural and creative sectors, it is possible to differentiate between a public, an intermediate and a private sector, whereby creative organisations can certainly receive orders from all three sectors. Although the borders between these three sectors are becoming increasingly blurred, it is possible to identify sub-areas that are heavily dependent on state funds, such as theatres, museums, orchestras or even film. Institutional subsidisation already has a long tradition in these areas, and organisations representing the individual interests have already been established. However, many sub-areas still lack their own organisational basis and industry associations that could serve as negotiation partners for consuming industries as well as for state institutions. As a result, widely differing forms of organisation can be found in the individual sub-markets, and the question arises which new forms of organisation could develop here to represent the interests within the individual sub-sectors.

Networks are most often discussed in connection with the forms of organisation of the creative economy. The terms organisations and networks encompass different aspects. The term organisation refers to forms of distributing work at a level above the individual. Companies are an organisational form of work distribution; they can also be understood as networks, but this overlooks some key aspects of organised distribution of work (contractual basis, company culture, etc.). It is often claimed in connection with the creative economy that new, flexible, temporary organisational forms are arising.

One important phenomenon in the cultural economy is found in the new "agents", in other words intermediaries and brokers as "culturepreneurs" (Lange 2007) "creativity brokers" (Bilton/Leary 2002) or "boundary spanners" (Gander/Haberberg/Rieple 2007), who sometimes take on a certain control function within the flow of information. The agents are skilled at forming an

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interface; they are able and willing to take on a brokering function and can mediate between the two less compatible modes of thought and action found in agencies that distribute public funds and free, creative environments.

Another phenomenon we can observe in the creative economy is new approaches for professionalisation of both individuals and some entire sub-fields (e.g. games). This is significant for two reasons: First is the transition to paid work and a necessary economisation. Second is a social agglomeration: Groups arise with appraisal monopolies and specific expertise. Does this professionalisation also lead to new the formation of new professions as well as to the formation of new intermediary structures (e.g. professional associations)?

Summary of the questions:

• What are the key characteristics of the individual sub-markets that must be taken into account in forms of governance?

• What new organisational forms are developing in the individual sub-sectors?

• Do the sub-sectors require different forms of governance and what are these?

• What roles can intermediaries play here and what skills are expected of them?

• What forms of organisation and interface modalities with existing/ traditional institutions can be identified?

• What role do intermediaries play in the process of generating this knowledge? How can metropolitan regions institutionalise this knowledge?

C. Governance and Leadership

The increasing acceptance of the creative economy as a sphere of activity generates new questions regarding the ability to govern it. (Specialised) political agencies are on the search for solutions. The creative economy is not only an economic growth field but also an innovative reservoir of extremely diverse organisational and institutional answers to the fall of late capitalism with its large and inflexible units. As such, the creative economy deserves a prominent position in the search toward adequate instruments for an economy of smaller units and production niches that resists the centralism of political and economic control as well as the representatives of such an approach.

The concept of governance fundamentally takes on a guiding function in that the hierarchical, centralistic and managerial character of traditional forms of state control are being expanded and partially replaced by new, decentralised, network-like forms of contextualised control (Brand 2004). Several forms

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of governance can be differentiated: self-governance, co-governance and hierarchical governance (Kooimann 2004).

The term self-governance refers to communicative forms of self-organisation and self-guidance that can be identified particularly in what can be called the creative scenes. Potential for self-organisation and self-guidance is particularly relevant for the creative industries because it yields an ability to adapt to the market and has proven itself on the ground to a certain extent as well. From the perspective of market promotion, it is difficult to intervene in these informal networks in a way that provides stability and support.

Co-governance denotes to more institutionalized forms of cooperation in formalized networks.

Hierarchical governance refers to the traditional forms of top-down practices between state, public administration and private segments of creative industries.

If the intermediary level between the individual and society is assigned greater value, in other words if creative activities become more relevant within flexible, informal networks and professional scenes, this gives rise to questions of establishing leadership in structurally unstable situations. The possibility of leadership in times of increasing crisis and shrinking budgets arises only through acceptance of an essentially paradoxical basis: Since self-governance has developed from its initial "swarm-like" stage into professionalized platforms, the question of leadership – if considered a modern concept – must be asked anew.

• into which forms of governance can existing promotional measures be classified?

• How can traditional political institutions further adapt to the demand for a more flexible, elastic governance of creative industries?

• What changes must take place at the level of political leadership so that the state can react appropriately to the young field of the creative economy?

SIDE STEPS

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Fostering change through leadership and dialogue?

European Forum & Global Leadership Conference in Prague

World Café Europe and the International Leadership Association would like to invite you to Prague this November to experience three opportunities where you can:

• Network with colleagues from all over Europe

• Participate in a World Café on Corporate Social Responsibility and

• Learn about cutting-edge developments in leadership from experts and

business executives from all over the world.

BE INSPIRED

World Café Europe will inaugurate its first Café Community Forum on Tuesday, November 10th. During this Forum there we will be in dialogue with colleagues from all over Europe. Come hear a broad spectrum of success stories on the use of the World Café to promote positive change in Europe. Hear about 5,000 people participating in 121 World Cafés simultaneously in Spain, a mid-size German company which has embraced the use of the World Café to improve its bottom line and how youth leaders in the UK are using the World Café to improve the milieu of inner cities. This all day Forum will run from 10 – 17 in central Prague. There is NO COST for attending the Café Community Forum. Pre-registration is required to support planning efforts.

BE IN CONVERSATION WITH OTHER LEADERS

A World Café will be held on Thursday, November 12th in cooperation with the Czech Chapter of the Business Leaders Forum. Come join these business leaders as well as leadership experts from all over the world in a conversation about the evolving role of Corporate Social Responsibility in business and society. This conversation will take place from 16 – 20 in central Prague.

Pre-registration is required to participate in this World Café. A small charge of EURO 50 will be charged to cover infrastructure costs.

EXPLORE CUTTING EDGE IDEAS ABOUT LEADERSHIP

As part of World Café Europe's cooperation with the International Leadership Association, participants of the Café Community Forum are being offered a discounted registration to the Global Leadership Conference "Leadership for

... International Journal of Arts Management

Transformation". The International Leadership Association (www-ila-net.org) is the largest association in the world dedicated to the field of leadership. For over a decade, it has brought the world's top leadership scholars and practitioners together to explore the cutting-edge developments in this field. ¶

SIDE STEPS

www.worldcafe-europe.net

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Review

Cultural Entrepreneurs meet in Yaoundé

By Peter Musa*

As from the 14th to 19th September 2009 twenty six cultural entrepreneurs drawn from the Central African region (Cameroon, Chad, Republic of Congo, Democratic Republic of Congo, Gabon, Equatorial Guinea, Central Africa Republic, Burundi) and Mali (West Africa) attended a training seminar on "Cultural policies and development of creative and cultural industries for Central African countries" met in Yaoundé, Cameroon.

The seminar was jointly organized by the Observatory of Cultural Policies in Africa (OCPA), Mozambique; Centre Régional de Recherche et de Documentation sur les Traditions Orales et pour le Développement des Langues Africaines (CERDOTOLA), Cameroon; the Spanish Agency for International Cooperation (AECID); and the ACP Cultural Observatory - ACP Cultures programme of the ACP Secretariat.

Several presentations were delivered by both local and international speakers touching on themes dealing with the role of culture in development, cultural policies, developing the creative industries, information and communication technologies, networks, funding, markets etc. The roles of OCPA and ACP Cultures were also explained. Seminar participants worked in two groups. Participants were invited to submit projects in which they were involved. Experts and the participants together examined the projects in the workshops. Participants were schooled on further developing their projects in order to attract donor funding. This was a very creative and interesting way to promote the development of the creative industries in the Central Africa region.

The last day was dedicated to Frederic Jacquemont of ACP Cultures Programme of the ACP Secretariat who took time to explain the objectives and missions of to the ACP Cultural Observatory to participants. It enabled participants to get a better understanding of the role cultural industries could play in poverty alleviation. It also offered participants the opportunity to consult beneficiaries on their needs and expectations in terms of guidance, analysis and advocacy, and the support the Cultural Observatory could provide in the future.

The Yaoundé seminar resulted in a Declaration which addresses recommendations to artists, cultural operators, regional political authorities as well as European and ACP partners.

More info: www.cerdotola.org, www.opca.org

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