

Arts Management Newsletter

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



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Editor-in-Chief

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Editorial

Dear Readers,

we are glad to provide you with a special focus on the United Arab Emirates in this newsletter issue with the support of our consultant Doerthe Ramin, who visited the region this year.

The newsletter is highlighted by three exciting interviews. First of all we met Michael Schindhelm. He was appointed by the ruler of Dubai Sheikh Mohammed bin Rashid al Maktoum to manage the realisation of a cultural city in Dubai. As a foreign artist and consultant, he provides excellent views of the way the cultural development, arts and business in the Emirates has been taken during the recent years. It reminds one of the ambitious plans of the society, which is currently confronted with the economic crises.

While Schindhelm is a representative for the Performing Arts, Sheika Lateefa bint Maktoum - our second interview partner - is a painter and photographer. She founded *Tashkeel*, a unique place in Dubai, where artists can meet and use the studios.

Last but not least Mandy Merzaban, collection manager and curator of the Barjeel Art Foundation. This Foundation aspires to become an educational resource in the region and is currently developing its public programmes that include discussions, workshops and lectures.

We added portraits of two festivals, who attract thousands of people in the United Arab Emirates. And finally we give you an extended collection of links called Side Steps, which draw a vibrant picture of the cultural developments in the entire region, including Qatar and Saudi-Arabia.

The newsletter contains three additional articles about other aspects in arts management: an audience research from Australia, a preview to the 5th World Summit on Arts and Culture (October 2011), and a new book about key issues in the arts and entertainment industry by Ben Walmsley. As a special offer for you as a reader of Arts Management Newsletter, you will find a 20 per cent discount for *The Arts Management Manual*, published this year. Look for the advertiser on page 19.

Yours

Dirk Heinze, editor-in-chief

MICHAEL
SCHINDHELM

is a writer, international performing arts expert and cultural advisor for international organizations.

In 1979 he studied at the International University of Voronezh (USSR) and graduated 1984 with a Master of Science in Quantum Chemistry. From 1984 to 1986 he was Research Assistant at the Academy of Science in East Berlin.

Afterwards he worked as a freelancer translator and writer. 1996 to 2006, Schindhelm was Artistic and Managing Director at the Theatre Basel. Since 2005 he was Director General of the newly founded "Stiftung Oper in Berlin", Germany,

world's largest opera group. From 2007 to summer 2009 he was Director of the Dubai Culture & Arts Authority (Dubai, UAE).

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Dubai Speed

An Interview with Michael Schindhelm

Michael Schindhelm was appointed by the ruler of Dubai Sheikh Mohammed bin Rashid al Maktoum to manage the realisation of a cultural city in Dubai. It was planned to consist of theatres, an opera house and galleries. Schindhelm was involved in the process from 2007 until 2009. When the world wide economic recession also touched Dubai at first hand all the projects not connected to a ,save' profit were shut down. So was the project cultural city.



© Aurore Belkin Photography

Arts Management Network: What were your expectations when accepting the offer to set up a cultural city within Dubai? How is the real doing in the process identical with the thoughts you had before going to Dubai?

Michael Schindhelm: I did not know much about the city: to me it was rather an awkward tourist destination in the Arabian desert with some crazy construction design. Dubai seemed to confirm the cliché of oil-rich Sheikhs. But after my bad experience with reforming the opera houses in Berlin I felt that Dubai offered also a new beginning. The possibility of helping creating an environment for culture. Through all my good and negative experiences this notion never disappeared.

AM: How does the arab world spell the term ,tradition' in the context of art?

MS: This is not that different from Occidental interpretations. Tradition is a collective lore. In the Arab world lore in the art mainly refers to calligraphy.

AM: In your book ,Dubai Speed' you describe the way the Emirates ,manage' their business rather with setting the rules and everyone has to adapt his way to it. Does the term ,management' in the sense we in the western hemisphere use it as a means to organise a project has any chance to be applied there some time as well?

MS: Oh this was not my intention. I think Dubai is actually very pragmatic in accepting different concepts, mindsets etc. Otherwise the country would

Interview

... Dubai Speed - An interview with Michael Schindhelm

not have absorbed so much of foreign content. And so many different people. However, pragmatism is not always applicable. If it comes to culture more complicated issues matter, as well. Like tradition, roots, customs, religion etc. I think this part was rather underestimated in the process. And Westerners (like myself) did underestimate the difference as well.

AM: Looking closer at the Emirates one assumes that the bigger, the more prestige an artwork or art activity is, it is being supported by the government. The latter more or less decides what will be done in each sector. What happens to art when the financial aspect does not stand in the first line. To put it the other way when is it the natural way? Does this art have any chance to survive in the market and find buyers? Where is the channel for it?

MS: In fact, the government had big ambitions but did not want to pay for it. It was hard to come across with the uncomfortable message that you cannot buy culture nor you can run it as any other business. In the extraordinary speed of change ruling in Dubai during that period and the fluency and volatility accompanying this process culture was almost impossible to become sustainable. I always found: When things slow down culture will get its chance to grow.

AM: During Art Dubai there are a lot of educational projects promoted. Does art serve in the MENASA region an educational aim? Or is it rather prestige only to show the rest of the world that one has it as well and can deal with any other medieval times history on earth?

MS: I was supposed to set up together with some colleagues a governmental body for culture and arts which became finally the Dubai Culture and Arts Authority. In a way I enjoyed the fact that I was embedded in an almost purely Emirati environment. Most of the young people around myself came from Dubai families. They represented the new generation who for the first time in Dubai's history discovered the beauty and power of art. Therefore, education became crucial. I do think that the market impact is by far less important than this aspect.

AM: As we just learned from the different freedom movements in the MENASA region the internet plays an important role when it comes to announcing news. Is the internet in the MENASA region a more frequented and more used tool in the art business to communicate with each other than it is here due to the lack of a professional infrastructure? Keeping in mind that the infrastructure for the art scene is not as developed as in e.g. Europe.

MS: Yes, I do think that there is a serious lack of skills of knowledge. But again, this new generation is keen to change this. I had among my assistants young women who applied to art education programs in Dubai and abroad. I travelled with them to other countries to introduce to them not only the product of art (in museums) but also the process of its making. I believe it will take quite some time to create a genuine arts scene in the region. Dubai is

Interview

... Dubai Speed - An interview with Michael Schindhelm

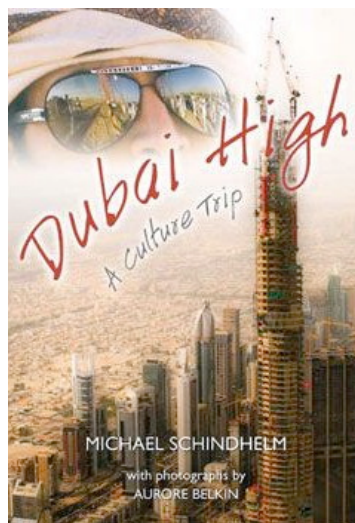
definitely ahead the pack. However, there is a strong tendency to understand art as a crucial aspect of contemporary life.

AM: What has to change in your opinion to obtain a fully functional infrastructure for artists. Defining a ,fully functional infrastructure for artists' with: art schools with international professors, free press/critics, educational offers not only in the main cities, acceptance of the profession artist, seeing art as an equal economic factor ...

MS: All this could come over time. For the time being the emirate struggles with a lot of aftershocks following the crises. Culture needs time to grow. It needs a more patient understanding of development. And it needs to be seen as a non-commercial tool to build up an identity responding to the challenges of globalization in an exposed place like Dubai. I can see that lot of infrastructure has been transplanted already. But don't forget the human factor. It is people who need to make it happen ...

AM: With a distance to your time in Dubai we are keen on knowing what prospects the MENASA region may expect in the cultural sector in your opinion.

MS: Look at the map: Dubai is surrounded by countries like Iran, Irak, Afghanistan, Pakistan with a high level of fundamentalism and political unrest. It deserves my respect to create an open place like Dubai in this environment. Despite all backfires and failures. Therefore, I strongly believe that Dubai and some of its neighbours perform role models for the entire region. If there will be no big disaster in the near future I dare to say that the Arabian peninsula would be able to grow over time into a contemporary society with lots of opportunities for the globally acting arts. However, don't forget the human factor...🙏



Michael Schindhelm noted his experiences down in the book ,Dubai Speed' (DTV; Munich 2009) which recently additional to the German version was published in English under the title ,Dubai High'(Arabian Publishing, London, 2011).

More information: www.dubai-speed.de

Another Captivating Bestseller

Review on the 3rd Emirates Airline Festival of Literature

Emirates Airline Festival of Literature is held under the patronage of His Highness Sheikh Mohammed Bin Rashid Al Maktoum, the Vice-President and Prime Minister of the UAE and Ruler of Dubai, in partnership with Emirates Airline and Dubai Culture & Arts Authority (Dubai Culture).



@emirates.com

More than 30,000 enthusiastic festival-goers enjoyed 5 days of 'face to face' interaction with 130 of the world's greatest writers, at the 3rd *Emirates Airline Festival of Literature*. The 2011 festival saw record-breaking ticket sales with 29 sold out sessions, including 15 Masterclasses and Workshops, 13 Main Programme sessions and 1 of the 2 new Gala Evenings. Festival organisers also revealed that 2011 ticket sales were 80 per cent higher than 2010 levels.

"From the spectacular displays of music, poetry and aerial performances at the Opening Ceremony, in the presence of Sheikh Majid Bin Mohammed Bin Rashid Al Maktoum, Chairman of Dubai Culture & Arts Authority, via two star-studded Gala Evenings and more than 100 Main Programme events,

Portrait

... Emirates Airline Festival of Literature

through to the Grand Parade five days later, the 2011 Emirates Festival of Literature has entertained, provoked and stimulated tens of thousands of festival-goers," said Festival Director Isobel Abulhoul. "We have been blown away by the number of visitors to this year's festival and by the number of sold-out events. I think it's safe to say that *Emirates Lit Fest* is now firmly established on Dubai's cultural calendar."

The 130 events which made up this year's *Emirates Lit Fest* produced a host of unforgettable experiences, including Karen Armstrong's plea for compassion which moved a sell-out audience to tears, and Greg Mortenson's astonishing account of his ground-breaking endeavours in Pakistan and Afghanistan. Lynne Truss met with cheers for her insistence that punctuation matters and laughter for admitting to cowardice when it comes to correcting those who err. Pierre Gagnaire, Reflet's Michelin-starred chef, and Madhur Jaffrey had audiences salivating at the Festival's inaugural cookery demonstrations and Louise Doughty tutored a roomful of aspiring writers on the dos and don'ts of writing a novel. Tony Parsons quoted Picasso – "there are facts and there is truth" – and said the novelist's job is to write the truth. In an emotional and deeply personal session, Xinran offered fascinating insights into Chinese culture. There was a palpable sense of excitement as the audience at Edward de Bono's session witnessed an icon outline his business philosophy 6 Thinking Hats. Lebanese writer Joumana Haddad asked her audience to challenge the stereotypical image of Arab women in today's society. The International Prize for Arabic Fiction 2011 session saw Mohammad Achaari, Amir Taj Al Sir and Khalid Al Berry all read excerpts from their shortlisted novels during a session hosted by Fadil Al Azzawi. Michael Morpurgo delighted a captivated audience of children and adults with anecdotes from his past and how these events inspired many of his best-loved stories. Emerging authors Maryam Al Saedi, Mohammed Hassan Alwan and Miguel Syjuco read from their work and revealed the lengths to which young authors across the world go in order to get that first publishing contracts. And in one of the final events of the festival, UAE businessman and philanthropist Juma Al Majid spoke about his life, including a childhood diving for pearls and his lifelong mission combating illiteracy.

The Festival's patron, His Highness Sheikh Mohammed Bin Rashid Al Maktoum, Vice-President and Prime Minister of the UAE and Ruler of Dubai, made a special appearance on Day 3 of the festival, accompanied by Sheikh Hamdan Bin Mohammed Bin Rashid Al Maktoum, Crown Prince of Dubai, and Sheikh Majid Bin Mohammed Bin Rashid Al Maktoum, Chairman of Dubai Culture & Arts Authority. The royal party was introduced to the 2011 author line-up by Festival Director, Isobel Abulhoul. Chinese poet Yang Lian recited a poem in Cantonese, upon the request of Sheikh Mohammed. Sheikh Mohammed also spoke with Nigerian poet and Nobel Prize winner Wole Soyinka and travel documentary maker, Michael Palin. After meeting the

Portrait

... Emirates Airline Festival of Literature

authors who had gathered in one of the main session rooms, Sheikh Mohammed then perused the books on display in the festival bookshop.

"The resounding success of the *Emirates Airline Festival of Literature* and the overwhelming support from authors and festival goers, is a testament to the great passion for literature in the UAE," said Sir Maurice Flanagan, Executive Vice Chairman, *Emirates Airline and Group*. "The programme was excellent, with invigorating sessions that appealed to a cross section of people from different cultures, age groups and backgrounds, all coming together to share a common love for the written word. Emirates remains deeply committed to the cultural development of Dubai, and it is especially rewarding to witness the Festival go from strength to strength and develop into the cultural beacon it is today."

Saeed Al Nabouda, Acting Director General of *Dubai Culture & Arts Authority* said, "The strong community response to the Festival is a testament to the rich literary culture of the emirate. The Dubai Culture & Arts Authority also took the festival to a wider audience through a series of community events, through two Education Days that offered students from universities and schools a rare opportunity to interact with their favorite authors. All this is an attempt to further strengthen the writing skills of the participants and enhance their interest in reading. We remain committed to such initiatives which promote intercultural dialogue, nurture local talent and further position Dubai as a vibrant global city for culture and the arts."

The 2011 *Emirates Airline Festival of Literature* took place from 8th to 12th March at The Cultural and Scientific Association at Al Mamzar and the InterContinental Hotel, Dubai Festival City.

SIDE STEP

www.emirateslitfest.com

LATEEFA BINT
MAKTOUM

is the founder and director of Tashkeel, a public studio providing specialist facilities for artists and designers living and working in the UAE. Lateefa graduated from Zayed University, Lati-fa College in 2007 with a Bachelors Degree in Visual Arts. She has been an exhibiting artist since 2004 and curating exhibitions since 2007. Lateefa is a painter and photographer and has shown in international exhibitions in New York, Denver, Brisbane and Shanghai in addition to numerous local exhibitions in Abu Dhabi and Dubai. Her work was selected for Emirati Expressions in Abu Dhabi in 2009, and was a featured artist in the UAE pavilion at the Venice Biennial in 2011. Lateefa's artwork is included in private collections nationally and internationally. Lateefa has been the honorary patron of START since January 2008 and received the Sheikh Mohammed bin Rashid Al Maktoum Patron of the Arts Awards in 2010 and 2011.

Tashkeel - an Arabian hub for creative exchange

Interview with Lateefa bint Maktoum and Jill Hoyle, Tashkeel Studio

Tashkeel - a hub for the creative - is a unique place for artists in Dubai. It was founded by Sheika Lateefa bint Maktoum in 2008 and is a place where artists can meet and can use the well equipped and maintained studios. Members have access to facilities for photography, painting, printmaking, textile printing and jewellery. There is also a MAC lab, with digital printing facilities, a journals and reference library and a public gallery. In addition, *Tashkeel* offers workshops in a wide range of visual disciplines. In January 2011 *Tashkeel* opened a second facility in the heritage area of Bastakiya, providing four individual artists' studios and a dedicated members gallery. *Tashkeel* is committed to facilitating art and design practice, cross-cultural dialogue and creative exchange.

An article by Doerthe Ramin, art consultant, Cologne



The Last Look (2009) - Lateefa bint Maktoum

AM: What was the primary idea once founding *Tashkeel*?

Tashkeel: The main idea on founding *Tashkeel* was to support, encourage and promote the work of artists of all nationalities living and working in the United Arab Emirates. We felt that the most practical way in which we could do this was through providing studios in which artists could create their work, a

Interview

... Interview with Tashkeel

gallery in which they could show their work and to provide the conditions in which a community of practicing artists could grow and thrive.

AM: Who can use the facilities of *Tashkeel*? What does it cost the artist?

Tashkeel: Artists of all nationalities who are living and working in the United Arab Emirates are eligible to apply for membership of *Tashkeel*. Memberships can be from one week to one year, costing just AED 200 for a weekly membership, AED 700 for a monthly membership and AED 7500 for an annual membership. Members must be above the age of 18 years, but there are special rates for full-time students and alumnae of local universities. There is also an Associate membership rate, costing AED 600, which provides any fifteen days use of the studios, valid for a three month period.

Membership of *Tashkeel* Bastakiya provides the artist with an individual studio space and must be taken for a minimum of three months, which costs AED 5000, up to a full year, which costs AED 18,000. Members of *Tashkeel* Bastakiya also have access to the facilities in the main studios in Nad Al Sheba 1.

AM: How do you see your part in the cultural economy within the MENASA region when looking at the infrastructure for the arts?

Tashkeel: Our aim is to provide support and encouragement for artists from the roots up, through encouraging their practice and promoting the work of locally based emerging and established artists locally, regionally and internationally.

AM: Are there any other similar activities in the MENASA region who you know? If yes – do you co-operate with each other?

Tashkeel: We are not aware of any other spaces in the MENASA region providing quite the same facilities and activities that we do, but there are many organizations doing fine work to promote the arts in the region in a variety of valuable ways and, rather than align ourselves with specific organizations, we try to cooperate and work with a many of them, according to the projects being developed.

AM: Receiving feedback from the artists what is the major experience they stress? How does it bring them forward?

Tashkeel: *Tashkeel* provides a calm and quiet environment in which the artists can concentrate on their own work and where they can have the opportunity to meet, interact with and learn from other artists. More than anything else, our members tell us that they appreciate the creative community that *Tashkeel* provides.

AM: Summarizing the experience you have gained throughout the three years of *Tashkeel* being open – what is the most needed support of the artists?

Interview

... Interview with Tashkeel

Tashkeel: I believe that the greatest service that we can provide the artists is the opportunity to develop their work in their own style and at their own pace. The members are hugely supportive of each other and the studio manager, Jack Payne, organizes regular meetings in which members have the opportunity to present their work to their peers in order to receive constructive criticism and guidance. We are always happy to sit with artists, to discuss their work and to suggest ways forward, but this is only ever done as the result of a request from the artist. The gallery manager, Rania Ezzat, works closely with members and encourages them to seek opportunities to present their work to a wider audience.

AM: What is the future plan for *Tashkeel*? Are you intending to extend your service? If yes in what direction (e.g. other cities in the UAE or adding further offers)?

Tashkeel: Having been open for just a little more than three years, things have grown very quickly and we are in the stage of consolidating the activities that we have established. The addition of the gallery at *Tashkeel* Bastakiya means that we are able to provide a more intimate, less daunting gallery for first-time exhibitors to show their work. We have learnt a huge amount during the last three years, and we now feel ready to expand the activities of the gallery through representation of selected artists from January 2012, and greater participation in local and regional art fairs.

In addition, our workshop programmes have proved very popular and we are now looking to expand these and also to provide tailor-made programmes for local schools. In these we will aim not only to encourage students to try new and more specialized techniques through use of the studio facilities, but also facilitate interaction between student artists and practicing artists through a programme which brings a team of visiting artists into the local schools and the schools into the gallery for Meet the Artist encounters.

AM: Are there any examples of artists, who worked at *Tashkeel* and are successful with their work?

Tashkeel: Many artists who are members and/or exhibited at *Tashkeel* have achieved considerable success, both locally and internationally. Following the first exhibition in the *Tashkeel* gallery, *Vibrations Within*, two of the exhibiting artists, Jalal Abuthina and Reem Al Ghaith, were selected for inclusion in acclaimed exhibition, *Dubai Next*, at the Vitra Design Museum in Germany. Reem later showed work at the Sharjah Biennial 9: *Provisions for the Future*, 2009, at the Centre Pompidou in Paris and the Haus der Kunst in Munich, Germany. Most recently, Reem and *Tashkeel* director, Lateefa bint Maktoum, a talented photographer, were selected as two of the featured artists in the UAE pavilion at the Venice Biennale 2011.

AM: You also ran a project called *House 44*, a collaboration between Dubai Culture & Arts Authority, Art Dubai, Delfina Foundation and *Tashkeel* offering

Interview

... Interview with Tashkeel

an eight week residency. Could you kindly describe the application process and the activities you do with these artists?

Tashkeel: House 44 ran for eight weeks from the end of January until March 2011. This was a pilot project for what will become an annual residency programme run in collaboration between these four organizations. The two international artists who participated in 2011, Abbas Akhavan and Tobias Collier, had both completed previous Delfina Foundation residencies and had already established reputations as artists. They lived and worked in a studio space in dedicated house in the heritage area of Bastakiya, in Dubai, with three emerging Emarati artists having the opportunity to develop their own projects alongside these artists. The residency resulted in an exhibition of work in Bastakiya as part of the Sikka Art Fair and two of the artists had also been commissioned to produce work for Art Dubai.

We are currently in the process of putting out the call for artists for 2012, and there will be a selection process by a jury to find three international artists and a curator/writer, who will work alongside a group of Emarati artists for a three month period, from the beginning of January until the end of March.

AM: Would you call House 44 a spring board to a career in the art world?

Tashkeel: Whilst it would be hoped that such projects would help artists to grow and to mature, the primary aim of the residency programme is to facilitate exchange of ideas and practice between international artists and Emarati artists.

AM: Which channels do you use to publish and announce your artwork in the MENASA region as well world wide? Or is the worldwide approach a step to far ahead by now?

Tashkeel: We use our website as the main source of information about *Tashkeel*, and where we have a database of exhibiting artists in addition to news about current and forthcoming events. In addition to that, we advertise in local publications, such as ArtMap, and Canvas, Bidoun and brownbook, and on local relevant events websites, such as Art in the City and Spiky Penguin. We have a network of local partner organizations that promote our exhibitions through distribution of flyers and invitations, in addition to our extensive mailing list. From September 2011 we will be distributing a monthly newsletter to inform our members and friends of *Tashkeel* about forthcoming events and activities.

SIDE STEP

www.tashkeel.org



Bridging Culture - Meeting minds

8th Dubai International Film Festival opens for entries

The Dubai International Film Festival, the leading film festival of the Middle East, Africa and near Asia, has opened its doors to films and filmmakers for its eighth edition, to be held from December 7 to 14, 2011.

Entries are invited for the Festival's 2011 official screening selection, including the prestigious Muhr Arab, Muhr Asia Africa and Muhr Emirati competitions, and its out-of-competition section. The Muhr Awards, presented for shorts, documentaries and feature films, offer a US\$600,000 purse and are open to directors of Arab origin from around the world, their counterparts from Asia and Africa and UAE nationals respectively.

The Festival's out-of-competition section includes the popular Arabian Nights, Cinema for Children, Cinema of AsiaAfrica, Cinema of the World and In Focus segments. Entry for both sections, expected to number in the thousands, is free and will be accepted until August 31, 2011. The final shortlist will be announced in November 2011.

Masoud Amralla Al Ali, Artistic Director, Dubai International Film Festival, said the Festival is a proven springboard for films and filmmakers into the global and regional limelight.

"Our Festival is an established destination for discovery of Arab, Asian and African cinema; our track record in catapulting films to the international domain is unmatched in the region," Al Ali said. "Major international festivals, studios, film business leaders, media and audiences take a keen interest in our selection because of the strength of our team and the quality of our offering. We are thrilled to once more bring deserving films to the world's attention, and look forward to some challenging months of whittling down our final selection."

Reflecting its work in both showcasing and developing talent, the *Dubai International Film Festival* is also inviting filmmakers to participate in its initiatives spanning the filmmaking cycle.

Filmmakers of Arab origin, for example, are welcome to apply for the Festival's successful co-production and post-production initiatives, as well as its myriad international collaborations.

The *Dubai Film Connection*, DIFF's co-production market, will shortlist 15 director-producer teams to receive more than US\$100,000 in funding, invaluable industry networking and access to specialists who help realize their docu-

Portrait

... Dubai International Film Festival

mentary and feature film works in progress. Submissions for the fifth Dubai Film Connection, scheduled for December 8 to 11, will close August 1, 2011.

The Festival's post-production support programme, Enjaaz, is also accepting applications until August 1. Enjaaz offers 15 filmmakers up to US\$100,000 each to help their projects move through the final stage of filmmaking.

More details on all submission categories are available on the website. All films seeking entry must be produced after September 1, 2010, and must not have been screened in the Gulf region for any audiences prior to DIFF, with the exception of the Gulf Film Festival; and must not have been broadcast or made available on television or other public viewing platforms.

DIFF is held in association with *Dubai Studio City*. *Dubai Duty Free*, *Dubai International Financial Centre*, *Dubai Pearl*, *Emirates Airline* and *Madinat Jumeirah*, the home of the Dubai International Film Festival, are the principal sponsors of DIFF. The Festival is supported by the *Dubai Culture & Arts Authority*.

SIDE STEP

www.dubaifilmfest.com

DOERTHE RAMIN



Since founding the agency *kunstkommunikation** 2002 in Berlin, now located in Cologne, she is involved in art sponsoring and marketing. She was one of the partners running the *Kultursponsoring-Gipfel* (2004-2008), which focused on cultural sponsoring in the German speaking countries. Next to this important approach she advises cultural institutions in art sponsoring and marketing, builds up sponsoring departments and finds new ideas to market culture. She worked in and for companies like e.g. Deutsche Bank AG, Sun Microsystems and EXPO2000 as well as for orchestras, choirs and museums.

An Art Foundation as an Educational Resource

Interview with Mandy Merzaban, Collections manager and curator of the Barjeel Art Foundation

Sultan Sooud Al Qassemi is the chairman and partner of *Meem Gallery* in Dubai and founder of the *Barjeel Foundation*, which opened in March 2010. Presenting a broad range of artworks by Arab artists from the MENA region and the Diaspora, the foundation's new, yet modest gallery space is located in the *Maraya Art Centre* in Al Qasba, Sharjah. The *Maraya Art Centre*, which offers both a community work space on its first level as well as another alternative exhibition space on its third floor, offers a non-confrontational environment to observe, read and discuss art comfortably.

Currently showing its third exhibition of works from a collection of over 500 pieces, the *Barjeel Art Foundation* also exhibits pieces worldwide through collaborations with cultural institutions and organisations. The *Barjeel Art Foundation* aspires to become an educational resource in the region and is currently developing its public programmes that include discussions, workshops and lectures.

Doerthe Ramin: What are the intentions of the *Barjeel Art Foundation* collection and why was it conceived?

Mandy Merzaban: Sultan Sooud Al-Qassemi initiated the *Barjeel Art Foundation* last year as a way to share his collection with the public and create a space that could become a resource for art practices by Arab artists in the region and abroad. The principle behind the foundation is to contribute to the intellectual development of the art scene in the Gulf region by building a prominent, publicly accessible art collection in the UAE. Through our in-house exhibitions, the collection has gained a greater local and international interest and presence and we have since moved to sending works from the collection on a loan basis to institutions and relevant art exhibitions and events in Istanbul, Berlin, Stuttgart, Venice, Miami, Dubai and Abu Dhabi.

DR: Opening the collection with 500 pieces just a year after deciding to do so is very surprising. Naturally collecting is a process over years and one looks around before buying in such a dimension. What was your impulse?

MM: The collection process has actually happened over the course of about nine years, however the focus of the foundation prior to being dubbed the *Barjeel Art Foundation* has become clearer in the past three or so years. The interest is to use art as a tool to initiate a nuanced dialogue about contemporary art practices in the Arab world and the Diaspora.

Interview

... Interview with Mandy Merzaban

DR: What is the future plan and aim of *Barjeel Art Foundation* for the next five years?

MM: We are looking to expand our educational initiatives and public programmes further by collaborating on a local level with other non-profit and art institutions as well as building relationships with institutions in other countries. The intention would be to create a more in-depth program for viewing and discussing art in the region.

DR: Pieces of your collection are travelling to various exhibitions worldwide. What are your next stops and how did these collaborations arise?

MM: We currently have one of our works displayed in Berlin at the *Institut für Auslandsbeziehungen (IFA)* in the third instalment of Cultural Transfers called Political Patterns of Changing Ornament that runs from July 7th to October 3rd 2011. The piece is by acclaimed Saudi artists Abdunnasser Gharem and is called „Men at work“ and it will also be featured in another exhibition in Stuttgart following the completion of Political Patterns in Berlin. We are in talks with a few other international institutions for exhibitions abroad for the coming year and hope to export the collection further internationally.

DR: What are the key elements that have to be established in the UAE and the MENASA region to be able to say that there is a well working infrastructure for the artists, collectors, galleries?

MM: Art patronage and the development of the non-profit sector are fundamental in encouraging art dialogue and appreciating on a cultural level. Sponsorship in such forms as art education programmes, artist residencies, scholarships to commissioning public art projects; or opening a museum help facilitate the intellectual development of a young art scene.

DR: How long will that take in your opinion?

MM: This is a gradual change, however the progress depends on how actively we pursue these initiatives.

SIDE STEPS

www.barjeelartfoundation.com, www.qaq.ae/maraya.aspx

www.meemartgallery.com

Sultan Sooud Al Qassemi is the Chairman and Partner of Meem Gallery, as well as the founder of the Barjeel Art Foundation. Sultan Al Qassemi is a columnist for Gulf News in Dubai. His columns have appeared in The National, The Financial Times, The Independent, The Guardian, The Huffington Post, The Hindu, Lebanon's Daily Star, Gulf Business and Arab News amongst others. Sultan Al Qassemi is also a non-resident Fellow at the Dubai School of Government.



Side Steps

Link Collection to Arts and Culture in the Emirates

Dubai

- Art Dubai: www.artdubai.ae
- Patrons of the Arts Awards: www.patronsofthearts.ae
- The Sheikha Manal Young Artist Award: www.youngartistaward.ae
- Sharjah Art Foundation: www.sharjahart.org
- Sharjah Biennial: www.sharjahbiennial.org
- Abraaj Capital Art Prize: www.abraajcapitalartprize.com
- Dubai Culture & Arts Authority: www.dubaiculture.ae
- Dubai International Film Festival: www.dubaiilmfest.com
- Skywards Dubai International Jazz Festival: www.dubaijazzfest.com
- Emirates Airline Festival of Literature: www.emirateslitfest.com

Abu Dhabi

- Emirates Appreciation Award: www.emiratesaward.ae
- Saadiyat Island: www.saadiyat.ae
- Abu Dhabi Art Fair: www.abudhabiartfair.ae
- Abu Dhabi Festival: www.abudhabifestival.ae
- START Art Foundation: www.startworld.org

Saudi Arabia

- Edge of Arabia (Contemporary Art from Saudi Arabia): www.edgeofarabia.com

Qatar

- Mathaf - Arab Museum of Modern Art: www.mathaf.org.qa

General

- Emirates Foundation www.emiratesfoundation.ae
- NAFAS Art Magazine <http://universes-in-universe.org/eng/nafas>



**ULLA-ALEXANDRA
MATTI**

born in Finland, holds a Diploma in Photography and an MA in Finno-Ugric Languages from the Universities of Vienna, Helsinki and the Sorbonne Nouvelle in Paris. After several years "European experience" in Brussels she completed an MA in Arts Management at City University in London. She is the co-ordinator for the European Union National Institutes for Culture (EUNIC) in Brussels and also works as a Freelance Arts Manager and Research Analyst. Her main interests lie in international cultural co-operation and cultural policy.

Creative Intersections

A preview to the 5th World Summit on Arts and Culture

By Ulla-Alexandra Mattl, correspondent, Brussels, um@artsmanagement.net

After four successful editions in different places around the globe, the 5th World Summit on Arts and Culture is due to take place 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. This year's summit will be organised by IFACCA in cooperation with the Australia Council of the Arts and Arts Victoria.

The World Summit on Arts and Culture has become a highlight on the international cultural events calendar. It is a triennial event created by IFACCA and is the only international event of its kind in the arts and culture policy field. Actors and leaders from public arts funding agencies, private national and international NGO arts funding bodies, cultural policy makers and representatives of international, regional and national artists' networks look forward to the conference with great anticipation. It is where they meet colleagues from across the world to exchange ideas, share best practice, celebrate the progress that is being made in giving the arts a voice and recognising that the arts and culture bring about positive change in all aspects of our lives. It is indeed the international aspect of the conference, which makes it unique; the opportunity to see one's own work and country's policies in perspective, to meet new colleagues and potential project partners from all over the world who share their different stories but most of all to walk away energised with exciting examples of best practice and full of ideas for new projects.

In 2009, almost 450 delegates from 70 countries gathered in Johannesburg when, for the first time, this event was to take place on the African continent. The Summit coincided with the Heritage Day on 24 September, a holiday which celebrates the rich South African cultural heritage. Previous Summits have taken place in Ottawa (Canada) in 2000, Singapore in 2003 and Newcastle Gateshead (UK) in 2006.

This year, around 600 government and cultural leaders from 80 countries are expected to attend the conference coinciding with the beginning of the renowned Melbourne International Arts Festival, which will take place between 6 and 22 October. Melbourne is a city with a thriving contemporary cultural scene, with an abundance of theatres, venues, orchestras and art galleries. The World Summit also includes a comprehensive cultural programme, which reflects the theme of the conference and is arranged by Melbourne Fes-

Conferences

... Preview 5th World Summit on Arts & Culture

tival. Brett Sheehy, Artistic Director is creating a programme of arts events over the period 3-6 October. It includes performances by the Back to Back Theatre and Chunky Move in cooperation with Victorian Opera. The opening ceremony will showcase some of Australia's leading artists, while the programme will be culminating in the opening night of the Melbourne Festival on the evening of 6 October.

The conference programme is being put together by Robyn Archer, singer, writer, artistic director and public advocate of the arts, a powerful arts identity in Australia and internationally.

With regard to the thoughts behind the theme Creative Intersections, the summit website stresses how the arts and creativity are integral to our lives, to who we are as individuals and to how we engage with the world. More broadly, culture, creativity and the creative industries are integral to the health, cohesion and sustainability of our communities and of our society as a whole. They can play a critical role in the renewal, revival, revitalisation and transformation of a place or community. The cultural, social and economic benefits of the arts impact on our development as individuals and as communities.

At the summit key note speeches, roundtables and discussions will be addressing those issues seen as powerful drivers in influencing strategic policy and funding frameworks for arts councils and governments around the world: changing geopolitical influences; enormous structural inequities in the distribution of and access to resources between developing and developed countries; climate change and environmental sustainability; increasingly sophisticated information and communication technologies; and a constantly evolving cultural diversity.

During what promises to be four very busy and inspiring conference days, speakers and delegates will explore possibilities of best engaging with these issues. It is being stressed that the theme also highlights Australia's strong reputation as a leader in successfully building collaborations between the arts and other sectors of our society.

The more than 40 confirmed speakers include Catherine Cullen, Deputy Mayor in charge of Culture since 2001, (City of Lille, France), Martin Drury Arts Director, The Arts Council of Ireland (Ireland), Rocco Landesman, Chairman, National Endowment for the Arts, (USA), Jacques Martial, President, Parc de la Villette (France), Elizabeth Ann Macgregor, Director, Museum of Contemporary Art (Australia), Moira Sinclair, Executive Director, Arts Council England, (UK), Anmol Vellani, Executive Director, India Foundation for the Arts (India), Gavin Artz, CEO, Australian Network for Art and Technology (Australia), Lucina Jiménez López, Director General, Consorcio Internacional Arte y Escuela A.C (Mexico), Mike van Graan, Secretary General, Arterial Network, (South Africa), David Throsby, Professor of Economics, Macquarie University,

Conferences

... Preview 5th World Summit on Arts & Culture

(Australia), Michael Mel, Pro Vice Chancellor (Academic), University of Goroka, (Papua New Guinea) and Katherine Watson, Director, European Cultural Foundation (Netherlands).

SIDE STEPS

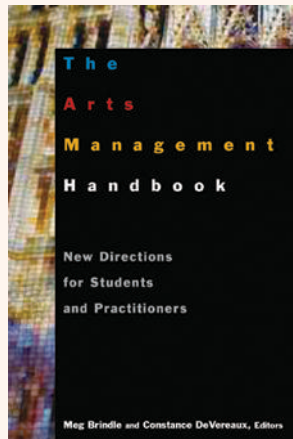
For full information and in order to register for the 5th World Summit on Arts and Culture please visit www.artsummit.org

Melbourne International Arts Festival: www.melbournefestival.com.au

Summary of the 4th World Summit in Johannesburg:

www.artsmangement.net/downloads/worldsummit-johannesburg.pdf

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Whether the art form is theatre, dance, music, festival, or the visual arts and galleries, the arts manager is the liaison between the artists and their audience. Bringing together the insights of educators and practitioners, this ground-breaker links the fields of management and organizational management with the ongoing evolution in arts management education. It especially focuses on the new directions in arts management as education and practice merge. It uses case studies as both a pedagogical tool and an integrating device. Separate sections cover Performing and Visual Arts Management, Arts Management Education and Careers, and Arts Management: Government, Non-profits, and Evaluation. The book also includes a chapter on grants and raising money in the arts.

Audiences go online to connect with the Arts

New Research released by the Australia Council for the Arts

Australian arts audiences are using online resources to help shape and inspire their arts experience with 40% becoming aware of an arts event online, 75% using on line resources to research their event and 66% going on line after the event to share their experience. *Connecting:// arts audiences online*, new research released today by the Australia Council for the Arts, demonstrates the use of online media at each stage of the audience journey – from the point of first becoming aware of an the event, to attendance through to sharing their experience afterwards.



Kathy Keele, CEO of the Australia Council

“Our previous research, *More than bums on seats: Australian participation in the arts*, found that one in three Australians is using the internet to engage with the arts in some way,” says Kathy Keele, CEO of the Australia Council. “With this study we set out to investigate this further. We wanted to see how arts organisations can use the internet to build audience engagement and drive attendance.”

The research shows 90% of arts attendees use the internet as part of their arts experience. It identifies how to connect with different audiences in different ways, showing that a well integrated online strategy is key to building a strong connection with audiences

Research

... Audiences go online to connect with the Arts

“What’s clear is that despite changes in technology the underlying desire that audiences have to connect and engage with the arts has not changed,” Says Kathy. “But new technology and platforms are making this quicker, easier and more open. Audiences can now connect directly with artists and event creators, contributing to events, and many are even keen to experience events online.”

The results stem from two reports, one a survey of 2600 arts goers, Arts audiences online; the other based on a review of the online presence of the Australia Council’s 161 regularly funded organisations, Arts organisations online. Combined, these reports highlight significant opportunities for the arts organisations, artists and more.

Young attendees are digital natives who instinctively seek out the rich content and interactive opportunities offered online, however this is not solely the realm of the young. While those over 24 require more prompting, many are actively using different platforms and find rich content and engagement opportunities very appealing. Word of mouth, both in person and online through social media, is as important as ever with roughly one third of arts audiences use the internet to talk about arts events. The conversation continues after an event as more than 66% go online to talk about their experience, share photos, relive favourite moments and recommend the event to friends.

“Previously word of mouth was something that happened in bars, cafes or at home,” says Kathy Keele. “But looking online, arts organisations can see what people are saying, respond to it and get involved in the conversation. This is a really powerful tool.”

Connecting:// arts audiences online is launched today alongside case studies, blogs from industry experts and a series of forums around the country.

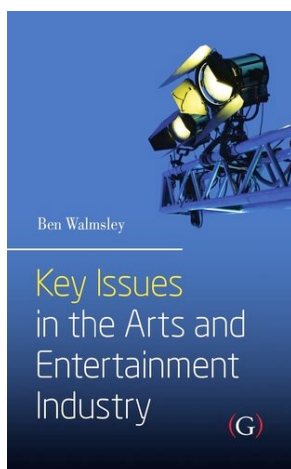
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*Key Issues in the Arts and
Entertainment Industry*

Editor: Ben Walmsley

Hardcover: 236 pages

Goodfellow Publishers

Ltd., March 2011

Key Issues in the Arts and Entertainment Industry

by Ben Walmsley, Editor

The idea for this book came from my surprise and frustration at the lack of high quality literature available in the academic field of arts and entertainment management. After two years of exhaustive (and exhausting) searches for up-to-date teaching material for a module exploring contemporary issues in the arts and entertainment industry, I decided that the only way to bring together my disparate collection of newspaper articles, journal articles, conference papers, consultants' reports and guest speakers' lecture slides was to edit a book myself.

My principle aim in editing this book was to create a publication that would speak to a wide range of stakeholders in the arts and entertainment industry – students, academics, practitioners and policy makers alike. I therefore strove to bring together a diverse mix of authors with specialist interests, knowledge and practical experience in a range of complementary fields. I was delighted by the desire of the academic and industry colleagues I approached to contribute towards this publication; and if this book does achieve its aim, it is because of the quality, passion and commitment of its authors.

The book is constructed around one core underlying thesis: namely that we are witnessing a fundamental change in the way that the arts and entertainment are produced, experienced and consumed, and that this phenomenon is revolutionising traditional relationships between producers, consumers and audiences. While for centuries, the arts and entertainment industry has striven to safeguard its role as gatekeeper, pushing its products down to its audiences, the advent of digitisation and global interconnectivity, which have fanned the flames of accessibility and cultural democratisation, is challenging this power dynamic and gradually transforming modern arts and entertainment organisations into facilitators and conduits.

Every chapter in this book provides an example of this transformation. In Chapter 1, Anna Franks and I explore the benefits and implications of audience development and co-creation, illustrating what can happen when organisations hand over artistic control to their audiences. Chapter 2 considers how this shift in control is impacting on business models in the industry, illustrating in particular how technology can be harnessed to add value for both providers and consumers of content. In Chapter 3, James Oliver outlines the challenges of cultural funding in a climate of cuts in public spending, reconfiguring the terms of the funding debate and reassessing the concept of public value.

Books

... Key Issues in the Arts and Entertainment Industry

Chapter 4 provides a highly critical perspective on the traditionally commercial approach to branding the arts and entertainment, with Daragh O'Reilly advocating a culturalist interpretation of brands as signs or 'meanings' informed by the ideologies, values and interaction of producers and consumers alike. Chapter 5 is equally polemical, with David Bollier arguing for a 'sharing economy', where the primary function of copyright is to advance public knowledge, education and culture.

In Chapter 6, the relationship between producer and audiences again comes under the microscope as James Oliver and I critique reductive, quantitative and benefits-based approaches to understanding the value of the arts in favour of richer, qualitative methods which explore and express value in audiences' terms. Chapter 7 continues in the same vein, tracing the history of arts and entertainment venues and illustrating how they are adapting to new ways of working, with Douglas Brown providing an illuminating glimpse of how modern venues are opening up to audiences.

In Chapter 8, James Roberts traces the rise of home entertainment, illustrating how the convergence in technology is reshaping the relationship between consumers and content providers, impacting differently on the supply and demand sides of the equation to shape the future of the industry. Chapter 9 focuses similarly on the impacts of technology and on the possible challenges of cannibalisation; but here, Simon Mundy considers how technology is shaping the future of broadcasting, bringing it online and thereby transcending traditional barriers of culture, geography and class.

Chapters 10 and 11 explore the topical issues of cultural entrepreneurship and leadership, illustrating how successful entrepreneurs and leaders are adapting to the challenges of the new and emerging relationships between producers and consumers or audiences. First, Stuart Moss provides a deeply personal insight into what makes a cultural entrepreneur by probing the childhood, influences and career history of music entrepreneur Morgan Khan. Then John Holden scrutinises modern cultural leadership in a case study of organisational change at the RSC.

I felt it was appropriate to conclude the book with one of the hottest topics currently affecting the industry – namely the hot potato of sustainability. So in the final chapter, Chantal Laws tackles the various arguments of the responsibility debate, dissecting the terminology and providing a diverse range of illustrative examples of how the festivals and events sector is responding to the increasingly urgent calls for change.

The book has been endorsed by Roberta Doyle, National Theatre Scotland's Director of External Affairs, as follows: "This new publication is an encyclopaedic line-up of burning topics, highly relevant for anyone working in the cultural sector in the 21st century. From a robust outline of the future of broadcasting to the "greening" of festivals, the collected essays are dynamic

Books

... Key Issues in the Arts and Entertainment Industry

and thought-provoking and represent a must for anyone with a professional interest in the future of the arts and culture.”

I am confident that this book will provide an illustrative and critically analytical snapshot of what is happening now in the arts and entertainment industry. But overall, I hope that the ideas and case studies within it will inspire those of you who read it to continue to invest your time and passion in the sector in the difficult times that inevitably lie ahead. ¶

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