

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

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Editorial

Dear readers,

it seems to be true, that some events like conferences or seminars had been post-boned or even cancelled this year because of the economic crises. Examples are the Conference *Technology in the Arts* in Waterloo (Canada) or the *World Culture Forum* in Dresden (Germany). Interested people might have personal concerns whether they can afford all these costs including attendance, traveling and accommodation. On the one hand, arts organisations avoid spending their money for conference participation of their staff members. But is it not the time to invest in education and know-how to make the own organisation stronger? On the other hand, companies in the industry sector avoid to spend their money for uncertain sponsorship engagements. But is it not the time to invest in marketing and image campaigns to make the own organisation stronger?

Arts Management Network was happy to find out, that in both cases - the conferences in Waterloo and in Dresden - the organisers decided to only post-bone their events only to a later date, but are keeping their plannings alive. The *Centre for Cultural Management (CCM)* at the University of Waterloo and the *Center for Arts Management and Technology (CAMT)* at Carnegie Mellon University in Pittsburgh will continue to examine how arts and heritage professionals are using technology for both administration and programming - now with a new date in spring 2010. According to such an important management field like the application of technologies in the arts, we think, it will definitely be a successful sequel. The 2nd *World Culture Forum 2009* as the sequel of a first symposium 2007 will take place from October 8th to 10th with 500 guests from all over Europe. *Arts Management Network* keeps its status as a media partner of this great initiative.

In this issue, you will read not only about these conference events, but about arts management developments in New Zealand and the USA. We'd like to introduce you a book by the Canadian author D. Paul Schafer about the transition from the economic to an cultural age. And we continue our magazine digest with abstracts from the latest issue of the *International Journal of Arts Management*. Our next newsletter will be published on October 1st, 2009. Until then we wish you successful days in the arts business.

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



Cultural Indicators for New Zealand 2009

Cultural Indicators for New Zealand, 2009 is one report in a series produced by the Ministry for Culture and Heritage, as part of the Cultural Statistics Programme. The aim of the programme is to improve the range and quality of statistical information about the cultural sector - for the development of cultural policy by both central and local government, for monitoring the sector's progress and performance, and for future planning.

Published in June 2009 by the Ministry for Culture and Heritage New Zealand

The Cultural Statistics programme is based on the New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-iwi o Aotearoa 1995, which provides a framework for the systematic collection, analysis and presentation of data related to the cultural sector.

Indicators are high-level, summary measures of key issues or phenomena that are used to monitor positive or negative changes over time. The evaluative nature of indicators distinguishes them from the more descriptive nature of statistics. One of the key purposes of indicators is to reduce the large volume of statistical information available, to a small number of key measures that allow trends to be monitored.

The cultural indicators presented in this report are designed to measure the extent to which the cultural sector is moving towards, or away from, the high-level outcomes identified for the sector - that is, they indicate whether there is an improvement or deterioration in the well-being of the cultural sector.

This is the second time that Cultural Indicators for New Zealand has been published. The report presents a number of new indicators, and many of the indicators have been updated. The previous report was published in 2006, and can be downloaded from Statistics New Zealand's website.

"New evidence shows that people think culture is more important to our sense of national identity than either sport or the economy," said Lewis Holden, Chief Executive, Ministry for Culture and Heritage. "But perhaps more important is the contribution of the cultural sector to the economy. The arts and cultural sector is a significant part of the workforce with more than 126,000 people now employed in the cultural workforce," said Mr Holden.

The overall percentage of people employed in cultural occupations has increased from 6 percent in the 2006 report to almost 7 percent in the 2009 report. "Evidence that employment in the cultural sector is growing is especially heartening as it dispels age old myths that pursuing study or work in



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the arts is a fruitless task. The arts and cultural sector provides work not only for artists, curators, designers, screenwriters and musicians but also for builders, accountants, printers and many more," said Mr Holden. "The sector also provides real economic benefits to New Zealand's economy in terms of the income and value added to the economy. The cultural indicators suggest that cultural and creative industries have grown at least at pace with the rest of the economy."

The Cultural Indicators report is made up of nineteen indicators and five themes: engagement, cultural identity, diversity, social cohesion and economic development.

Other interesting facts:

Median incomes for those in creative occupations (\$36,800) remain slightly above the national median for all occupations (\$33,700). New Zealand households spent \$2.84 billion on cultural items in 2006-07, a slight decline from 2003-04. This was 3.6 percent of all household expenditure. Hours of local content on television have increased substantially in the last five years, though this is the result of additional new channels being available, and the proportion (26 percent) is the same as five years ago. The income of the cultural industries has remained largely stable at just above \$12 billion. ¶

Side Steps

<http://www.mch.govt.nz/publications/cultural-indicators/>

<http://www.creativenz.govt.nz>

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Arts attracting Attention and Support

from the Summer 2009 Issue of Arts Management, No. 261

Arts groups are using virtually every means of wooing audiences. In addition to ticket discounts, offbeat programs and unusual performance settings, the arts use of Facebook, Twitter and text messaging has become increasingly prevalent and, in recent months, many arts groups including the San Francisco Symphony, have introduced online Social Networks.

In June the New York Philharmonic became the first orchestra with its own Apple iPhone Application offering viewers extensive data, including program notes, audio clips of upcoming concerts and reviews. On July 14th the Philharmonic introduced "Mobile Giving" allowing audiences at its free concert in Central Park to send a \$5 donation by text message to the orchestra, with the donated amount to appear on each donor's mobile service bill. Five text messages totaling \$25 could be sent with each monthly billing cycle.

This summer, the Utah Symphony invited its 1400 Facebook and 600 Twitter followers to sign up for the opportunity to post a live review of the music of ABBA at a Deer Valley Music Festival performance. The 50 selected from those who contacted the orchestra were offered free reserved seat tickets in a new media section.

The digital revolution has encompassed groups throughout the world. The Metropolitan Opera's "The Met: Live in HD" which beamed live high-definition transmissions into movie houses and other settings in 36 countries, reached 1.6-million people, up 43% over the previous year. This summer the Met offered a free 10-day HD Festival beginning in August in Lincoln Center Plaza. The Berlin Philharmonic Orchestra initiated digital delivery in January with the first of some 30 real-time high-definition video and audio concerts streamed through its web site.

Offbeat and non-traditional programs are becoming more frequent. One of the biggest attention-getters was the performance by the YouTube Symphony Orchestra at Carnegie Hall in April, featuring more than 90 musicians from 33 countries, selected from 3,000 videos submitted over four months. The musicians rehearsed for three 12-hour days before performing live.

Opera has offered some unique performances, including the premiere of "Green Aria: A Scent Opera" at the Guggenheim Museum with music by Nico Muhly and Valgeir Sigurdson. Thirty fragrances created by perfumer Christian Laudamiel accompanied the music and were released at moments throughout the opera. In London, the Mammoth Music Theater presented "Flatback" over four nights in a very unusual setting -- an Ikea store. The cast

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of four singers, dancers dressed in Ikea's colors, and seven musicians presented the work using Ikea's furniture and everyday domestic objects -- wine glasses, saucepans and cheese graters -- as sets and props. In Manchester, England, soprano Juliana Snapper sang under water in a swimming pool, in what is believed to be the first underwater opera, "You Who Will Emerge From the Flood," accompanied by a poolside chorus.

Audiences are being drawn into the arts experience through participatory involvement and contests. Attendees at the Denver Art Museum exhibition, "The Psychedelic Experience: Rock Posters for the San Francisco Bay Area, 1965-71," had hands-on opportunities for visitors to print out posters, create their own light shows and record a 60's memory. Audiences at orchestra concerts by the Indianapolis Symphony and New York Philharmonic have text messaged their choices for encores. At an updated performance of "Cosi fan Tutte" at New York's Symphony Space, cell phone texts by audience members determined who would marry whom in the wedding scene.

For the third year, the Canadian Opera Company is using a contest to educate audiences on its productions. The "Diva For A Day" program invited audiences to take a cyber journey into the company's making of its production of "Madama Butterfly," and then answer five COC-related questions. One person selected at random from those answering all questions correctly became Diva for a Day, winning a package of treats, including Grand Ring seats for the opening night of "Madama Butterfly," along with amenities valued at \$4,000.

New York's Guggenheim Museum is inviting audiences to participate in the "Design It: Shelter Competition," inspired by Frank Lloyd Wright, the museum's architect and subject of a current museum exhibition. Through the museum's partnership with Google, global competitors can choose a location on Google Earth and use SketchUp 3-D modeling software to create virtual shelters. A people's prize -- a trip for two to New York and behind-the-scenes tour of the Guggenheim -- will be awarded following public voting which closes on August 23 as will a juried cash prize for design professionals.

Audiences have been streaming into the Smithsonian's National Air and Space Museum thanks to a fictional Hollywood film, "Night at the Museum: Battle of the Smithsonian." An IMAX showing of the film at the museum drew \$119,000 in the first four days of showing, the best of any theater in the country. At the Crested Butte Music Festival, in addition to performances of Haydn and Mendelssohn works, audiences can have "A Beer With Beethoven" at a performance in a barn. In the UK, theaters around the country, several funded by the British Arts Council, are using hip-hop to involve teenagers in the theater experience.

The arts have attracted notice with giant, attention-getting programs. In May, two million Canadians participated in the Coalition for Music Educa-

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tion's national Music Monday "Sing Song" program. In London, 30 pianos with laminated songbooks were placed on public streets for three weeks this summer to encourage pedestrians to sit down and play, which many did.

In Washington, DC, on June 18th MENC, the National Association for Music Education, sponsored a rally in support of mandatory music and art programs in our schools. The event included a student drum corps and rock band, joined by sports star Kareem Abdul-Jabbar, actress Florence Henderson and Mrs. America, Maureen McDonald. MENC leaders presented more than 120,000 signatures on Petitions for Equal Access to Music Education to Education Secretary Arne Duncan before marching with drum corps and band to meet with legislators. In an ambitious undertaking Musequality organized a "world busk" for a week in June with musicians performing on streets throughout the globe.

Other recent attention-getting programs included: astronaut Buzz Aldrin narrating part of "The Planets" at a Boston Pops concert accompanied by NASA video footage; a parade of models through London's Trafalgar Square and the National Gallery wearing costumes inspired by paintings in the Gallery; a series of ads by Deutsche Oper Berlin featuring supermodel Nadja Auermann posing in full operatic costume as heroines in upcoming productions; and Lincoln Center's promotion of its 50th anniversary through displays in Saks Fifth Avenue and Bergdorf Goodman department store windows. Earth Day provided an activities platform for more than 100 member organizations of the Association of Zoos and Aquariums to hold a Party for the Planet with environmental and family fun activities. The Chelsea Art Museum's new installation, "Pencilism," is built entirely of colored pencils.

In April, Washington, DC's performing arts groups toasted the new Administration and celebrated the city's commitment to the performing arts with a Welcome to Washington for Administration officials and new members of Congress. Held at the Shakespeare Theatre Company's Sidney Harman Hall and featuring performances by members of nine leading local performing groups, with other performing groups attending, the event drew nearly 100 Administration officials and First Lady, Michelle Obama.

Public art will be very visible at San Jose's International Airport thanks to the installation of "Hands," whose images represent San Jose's 20 cultures and 52 languages. The art when fully installed will include 400,000 plastic discs on metal mesh creating a 1200 x 63 foot image on a faade of the airport's new \$271-million rental garage.

Down to its last two tenors, the president and three members of the Jubilate Chamber Choir in Vancouver, camped out on a local bridge in tuxedos in freezing weather with signs reading, "Free: the Tenors." They told drivers of passing cars that tenors, who they termed "an endangered species," would not be charged membership fees if they joined the group.

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Sports and games are providing arts groups with opportunities to reach new audiences. The Boston Pops not only performed at the Boston Red Sox home opener but released a new recording the same day, "The Red Sox Album," with baseball-related music. In another baseball link the San Francisco Opera sponsored a free live screening of its production of "Il Trovatore," including plot synopsis and cast details, at AT&T ballpark, the home of baseball's San Francisco Giants. In April the Orlando Ballet performed at halftime during an Orlando Magic-Philadelphia 76ers playoff basketball game.

Musicians can be athletes also as the Boston Symphony demonstrated. To mark the opening of its Tanglewood summer festival season, 14 orchestra musicians, along with family members and six orchestra staff members, ran a 150 mile relay between Symphony Hall in Boston and Tanglewood in Lenox. The upcoming 2010 Winter Olympics in Vancouver will feature the arts prominently in an accompanying arts and culture festival that will showcase more than 600 ticketed and free performances and exhibitions in 50 area venues.

The circus and rodeos have been on the agenda of symphony orchestras. For four weeks next March, the Baltimore Symphony's concert hall will be transformed into a three-ring arena for the "BSO Under the Big Top" series of classical and pop concerts. Programs, one including circus performers, will feature such works as John Corigliano's "Circus Maximus" and Stravinsky's ballet, "Pulcinella." Earlier this season the Houston Symphony devoted two family concerts to the Wild West with rodeo performers and clowns appearing and Copeland's "Hoedown" and Rossini's Overture to "William Tell" among the musical selections. In a bit of gamesmanship, the New World Symphony is featured as an expensive property in the Miami and Beaches Edition of Monopoly. Its artistic director, Michael Tilson Thomas, is winning special attention because he has been crafted as a Monopoly pewter game piece.

Meanwhile, with funding needs greater than ever, arts groups are finding new and unusual ways to win monetary support. In New York City, the Queens Museum of Art is using a scale model of New York City -- the 10,000 square foot Panorama of the City originally built for the 1964 World's Fair -- as a fund raising tool. Through the Adopt-a-Building program, donors have been able to pick out one of the 895,000 structures, or apartments within them, perhaps one they currently live in, and adopt it, with donor acknowledgements placed near the Panorama. Since introduced in March the program has raised about \$15,000 in small donations for apartments at \$50, houses at \$250, and up to \$2,500 for neighborhood or park maintenance. Sponsorship packages range from \$5,000 for cultural institutions up to \$10,000 for stadiums, arenas, bridges and major landmarks, including the right to add new buildings to the model. Thus far, the New York Mets have given \$10,000 to replace Shea Stadium with its new Citi Field. Other large sponsorships are in the works.

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The Chicago Opera Theater raised \$33,000 this season by having audiences pay \$1 a vote to select one of the operas for the 2011 season. The more than 200 voters contributing \$17,000 were supplemented by an anonymous matching grant of \$16,000. The Shakespeare Festival/LA used eBay to auction off a speaking role alongside Tom Hanks and Rita Wilson in a May 18 production of "The Comedy of Errors," a fundraiser that featured such other notables as Martin Short, Shirley Jones and Christina Applegate. While the Bryn Mawr Film Institute didn't have actual stars to participate in its all-day, \$50 a head, fundraising event, "Fashion in Motion: A Celebration of Costume Design in Film," they had celebrity look-alikes and impersonators to serve as greeters and ushers.

Offbeat funding events included the "99 Bucks" art sale hosted by the Arts Council of the Palm Springs Art Museum which featured 5 x 7 works of art donated by celebrities and not so famous contributors, signed only on the back. They were offered for \$99 each on a first-come basis without buyers knowing who created the work. In the UK, the first Martin Miller's Gin Flaming Art Festival to benefit the Nordoff Robbins Trust offered attendees the right to either bid for works of art, or not bid. Those works that failed to attract any bidders were thrown into a large fire with about half the works suffering that fate. One that survived and sold for £1.600 was a log signed by Banksy, authenticated as genuine, contributed by an anonymous man in sunglasses and a cap.¶

Side Steps

www.artsmanagement.org

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Arts Management Bookstore

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

Paperback: 396 pages

Publisher: University of

Ottawa Press, April 29, 2008

Revolution or Renaissance

Making the Transition from an Economic Age to a Cultural Age



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

According to Schafer, making the transition from an economic age to a cultural age is imperative if global harmony, environmental sustainability, economic viability, and human well-being are to be achieved.

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

More information:

artsmanagement.net/index.php?module=books&func=display&bkid=789

SIDE STEP

gestiondesarts.com



International Journal of Arts Management

Volume 11 - No. 3 (Spring 2009)

Published for the first time in the fall of 1998, the International Journal of Arts Management has quickly become essential reading for the arts management community. Each issue is approximately 80 pages in length and covers a wide range of topics and viewpoints of direct interest to academics and practitioners. All articles meet the highest standards of intellectual rigour. IJAM is a non-profit project, published by the Chair in Arts Management of the École des Hautes Études Commerciales (HEC) in Montreal. The HEC is the oldest business school in Canada, and is affiliated with the University of Montreal.

M. Cuadrado, M. J. Miquel, J. D. Montoro:

Consumer Attitudes Towards Music Piracy: A Spanish Case Study

ABSTRACT

Record labels have been severely hit by domestic copying, trade in counterfeit compact discs and free downloading of music files. These forms of music piracy have reached global popularity and are threatening the future of record labels, whose traditional business is being eroded. Analysts do not anticipate the return of acceptable growth rates in the sale of music CDs, but some opportunities are now appearing on the music market. If record labels are to maintain their position in the near term, they will have to make management decisions based on people's new music habits. The authors conduct a marketing survey of music consumption habits and attitudes. Multivariate analysis of the survey data allows them to segment the sample according to attitude towards free music. Although the resultant three groups are different, they share a common characteristic: experience in free downloading of music files.

J. Radbourne, K. Johanson, H. Glow, T. White:

The Audience Experience: Measuring Quality in the Performing Arts

ABSTRACT

Traditional measures of quality in the performing arts include critical reviews, awards, attendance data, the reputation of the director, company or lead performers, and attributions of success such as festival participation or sponsorship and grants. However, the recent literature on audience values, quest for authenticity and the personal experience suggests the need for empirical research into the capacity of the audience experience as an appropriate

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and important measure of quality in the performing arts. The authors use primary research with performing arts audiences to explore notions of quality, audience risk and audience experience to redefine the quality-measurement paradigm.

C. Baumgarth:

Brand Orientation of Museums: Model and Empirical Results

ABSTRACT

Because museums operate in a challenging economic and social environment, greater professionalism in museum management is becoming increasingly necessary. Brand management is one building block available, though it will have to overcome ideological resistance to the importing, by cultural institutions, of practices from the world of commerce. The body of knowledge regarding the application of brand management to museums is confined to a few published case studies and conceptual frameworks. The author presents and tests a new model for brand management in the sector, grounded in relevant general literature and made up of four “layers”: values, norms, artifacts and behaviours. Questionnaire responses from 245 museums in Germany provided the data for an empirical test, which confirmed the fundamental structure of the new model. The application of the model is measurement of the internal “anchorage” of brand orientation and brand management, and assessment of their effect on museum performance. The descriptive results show that branding has achieved little penetration in this sector. The author draws conclusions, discusses managerial implications and identifies research directions.

S. Debenedetti, F. Caro, A. Krebs:

“I’d Rather Play Than Look at Statues”: The Experiences of Children With Art Works and Interactive Devices at an Art Exhibition

ABSTRACT

Young children have been largely neglected in research on the art museum experience. The art exhibition Tête à Tête (Face-to-Face), designed for 5-to-12-year-olds, presented an opportunity to explore three research issues: the relationship of a child with art works and interactive devices, the role played by adults in this relationship, and the benefits derived from the visit. Building on observations and interviews, the authors show that children’s attention is drawn more towards interactive devices than towards art works. However, the hypothesis that interactive devices are detrimental to children’s reception of art works could not be proved. The results point to the limited role played by adults in guiding children towards art works. Both the adults and the children appeared to be satisfied with the playful and interactive dimension of their experience. The authors recommend that art museums explore

... **International Journal of Arts Management**

how to assist families in guiding children's attention towards art works and to encourage children to take a more active approach to art works.

S. Canali, F. d'Angella:

Managing Cultural Events and Meetings Activities in European Urban Destinations

ABSTRACT

This study focuses on the role played by cultural attractions in developing meetings tourism from a destination perspective. Its hypothesis is that culture is a strategic driver of not only increasing the attractiveness of a city as a leisure destination but also developing meetings activity. The methodology consists of multiple case studies. The empirical analysis of four European urban destinations (Barcelona, Berlin, Rome and Vienna) finds that the cultural offer is a strategic driver for increasing meetings tourism, both directly and indirectly. Directly, it can attract corporate and association meetings in line with the cultural heritage of the city. Indirectly, it can increase the appeal of the destination as a location for international congresses and corporate events because collateral services and tourist attractions play a role in the bidding process.

A. Turi, J. Brunet:

The Renaissance of the Royal Ontario Museum: Architecture Meets Experiential Marketing

ABSTRACT

The Royal Ontario Museum provides an eloquent case study of the role that architecture can play in the reinvention of an experiential product. Architecture has enhanced the museumgoing experience at the ROM through renovation of the institution's physical aspects and their adaptation to the needs of contemporary visitors. It has enabled the museum to reassert its positioning and differentiation strategy by offering a plurality of experiences and promoting innovation. It also serves as a tangible sign whose distinct symbolism and thematics guide consumers through the process of consumption thanks to the creation of a unique atmosphere, the presentation of content and environmental variables. The daring architectural design and aesthetics have also helped to renew and promote the ROM's brand identity. Architecture has emerged as a change agent, by virtue of its revitalization of the museum product and ancillary services; harmonious integration of old and new, interior and exterior; involvement of visitors in the design and construction processes; and creation of a 21st-century architectural icon.¶

The complete articles are available only in the print journal:

<http://www.gestiondesarts.com/index.php?id=1998>

CREATIVE CITY NETWORK OF CANADA CONFERENCE 2009

The Creative City Network of Canada (CCNC) holds a national conference or summit each fall in a different Canadian community, where representatives from municipalities, arts organizations, provincial and federal government agencies and others can meet to share ideas, connect, and work together to build vital infrastructure for arts and cultural development in Canada. The 2009 Conference will take place September 9-11, 2009 at the Crowne Plaza Fredericton Lord Beaverbrook in Fredericton, New Brunswick.

Join delegates in Fredericton for three days of professional development and networking.

Current topics include:

- Community Engagement 1: Success Stories
- Community Engagement 2: Social Networking & Marketing
- Public Art
- Heritage Interpretation
- Cultural Planning
- Presentations from Call for Papers
- Cultural Capitals of Canada Program

(from the Department of Canadian Heritage)

The CCNC is also pleased to announce the Conference Keynote Speaker:

LARRY BEASLEY, C.M., B.A., M.A., M.C.I.P.

“Larry Beasley is one of the world’s top urban planners. He helped establish the City of Vancouver as one of the most livable cities in the world...” For more on Larry Beasley, visit the National Speakers Bureau:

<http://nsb.com/speakers/view/larry-beasley>

The CCNC provides professional development and research for cultural development administrators. Its members directly serve over 16 million Canadians in the delivery of cultural planning and programming at the local level.

Walking the tightrope

TMA Effective Management Course 2009 in Scotland

The Theatrical Management Association (TMA) has released details for this year's Effective Management - walking the tightrope course, its hugely successful course for those wishing to develop their leadership and management skills.

Sunday 6 - Friday 11 September, Carberry Tower, Edinburgh, Scotland

Since 1993 the TMA's Effective Management course has offered over 250 new and established managers the opportunity to assess the very best arts management and leadership training specifically designed for those working in the performing arts. In just five days participants learn everything from: leadership skills; managing yourself and others; decision making; problem solving; team working; handling change; and influencing where you have no formal authority.

The course is led by specialists in their fields: Brian Milsom, Director of External Business at the University of Hull who specialises in employee relations, management development and human resource strategy; Jean Kellie Senior Lecturer in Management Development, who has recently published research into personal development and gender in management; Ruth Mason whose career spans sales, arts management, Ruth now specialises in personal development in the voluntary sector and NHS; and Roger McCann, the Course Director, who has worked in the arts for over 30 years as theatre manager, management consultant, Arts Council officer and management trainer. This is an ideal opportunity to gain that added advantage or to simply brush on existing skills.

The TMA has offered Arts Management Network users and readers the opportunity to book at the TMA member rate of £1,000 + VAT instead of £1,300 + VAT, a saving of £200. To book your place or for more details please contact Seamus McGibbon and quote **Arts Management Network Offer** by email at seamus@solttma.co.uk or telephone 020 7557 6734. Details are also available on the TMA website at www.tmauk.org.

The Theatrical Management Association (TMA) is the major trade association for organisations and individuals involved professionally in the production and presentation of the middle and large scale performing arts in the UK. Its membership includes producing and repertory theatres, arts centres and presenting venues, opera, ballet and contemporary dance companies, commercial producers and businesses and individuals associated with the performing arts industry.¶

ONLINE

www.wcf-dresden.com

Dresden,
October 8-10, 2009



2nd World Culture Forum

The necessary balance between subdivided means of human commerce has become jeopardized by current economic primacy and thrown into question, which in turn is compromising the entire traditional value system in western culture. For this reason, a solution must be found to regain equilibrium.

This is where the WORLD CULTURE FORUM would like to contribute. Based on an integral cultural understanding, its initiators aim to help the general public document and establish the existential significance of culture for a better global community. Its concern is to establish a platform for a systematically comprehensive dialogue to establish awareness and solve problems. Controversial theses are also of particular concern, as their development should disembody prescient declarations, along with possible solutions. Among the founders of the WORLD CULTURE FORUM, it is a foregone conclusion that, in the dynamic and complicated world in which we live today, we can only find temporary solutions to such problems, and that these solutions must be reworked and redefined over time.

The Congress intends to show the wide spectrum of cultures using the example of selected European cities as a kind of mirror, doing so from a historical perspective and with a view to the future. The Congress tries to learn from cultures outside of Europe that have influenced the continent's development, but also from Europe's influence on development in other parts of the world. Seen as especially valuable are the historical experiences of European state structures with a multicultural character before the era of the nation state and the more recent history of the European Union as a supranational governing system. Dynamism, balance, and reflection are key elements in a continual process of development of the city and culture.

The thesis

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

Conferences

Conference Calendar 2009

August 2009

- Fourth Nordic Conference on Cultural Policy Research, Jyväskylä, Finland, 19-22 August 2009
- National Alliance for Media Arts & Culture Conference, Boston MA, USA, 26-29 August 2009

September 2009

- ReGenerating Community': Arts, Community and Governance National Conference, Melbourne, Australia, 2-4 September 2009
- XIV Biennale of Young Artists from Europe and the Mediterranean, Skopje, Macedonia, 3-12 September 2009
- Creativity moves the City - Creative City international Conference 2009, Yokohama, Japan, 4-6 September 2009
- The Creative City Network of Canada Conference, Fredericton, Canada, on 9-11 September 2009
- 2009 Aspen Cultural Diplomacy Forum, Aviles, Spain, 15-17 September 2009
- The Bergen Biennial Conference, Bergen, Norway, 17-20 September 2009
- Second Arterial Network Conference, Johannesburg, South Africa, 20-22 September 2009
- Immigration and the Social Welfare State, Maastricht, the Netherlands, 21 - 22 September 2009
- Fourth World Summit on Arts and Culture, Johannesburg, South Africa, 21-25 September 2009
- The Best in Heritage, Dubrovnik, Croatia, 24-26 September 2009
- Second Annual Culture Programme Conference, Brussels, Belgium, 28-30 September 2009

October 2009

- Robert Bosch Stiftung Course in International Cultural Management, Germany, October 2009
- European Cultural Networks: Partners for Culture Professionals?, Brussels, Belgium, 2 October 2009
- Innovative Urban Environments (INTA 33) Congress, Taipei, Taiwan, 4-8 October 2009

Education

... More American Adults read Literature

- Annual Conference of the UK-National Association of Local Government Arts Officers, Swindon, UK, 7-9 October 2009
- 2nd World Culture Forum, Dresden, Germany, 8-10 October 2009
- National Arts Marketing Conference, Los Angeles, USA, 8-11 October 2009
- Cultural Trends International Conference, London, UK, 16 October 2009
- 3rd IMC World Forum on Music, Tunis, 17-22 October 2009
- Researching Coastal and Resort Destination Management: Cultures and Histories of Tourism, Girona, Spain, 19-20 October 2009
- The Past Is Still to Change: Performing History from 1945 to the Present, Kaunas, Lithuania, 21-23 October 2009
- Third Annual Conference of the University Network of the European Capitals of Culture, Vilnius, Lithuania, 22-23 October 2009
- 35th STP&A Annual Conference on Social Theory, Politics & Arts, London, UK, 29-31 October 2009

November 2009

- Sixth Latin American Memory and Identity Forum, Montevideo, Uruguay, 5-8 November 2009
- First World Conference on Volcanoes, Landscapes and Cultures, Catania, Italy, 11-14 November 2009
- Networks – The Evolving Aspects of Culture in the 21st Century, Zagreb, Croatia, 13-15 November 2009
- NEU/NOW Festival, Vilnius, Lithuania, 19-22 November 2009

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