

## ARTS MANAGEMENT NEWSLETTER

*Monthly information service by Arts Management Network*

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### EDITORIAL

Dear readers,

we are more than satisfied, that 373 users took part on our online survey. These are about 10% of our regular readers. With the results we can now develop our website more along the specific needs of the visitors. A relaunch with new features and design is going to release at the beginning of 2006. The website results you can find online:

[http://www.artsmanagement.net/page-31\\_41.html](http://www.artsmanagement.net/page-31_41.html)

The feedback after our first PDF newsletter was very positive. Several readers praised the better design and easier navigation. Now we added a content overview to make it easier for you to select the preferred articles. We also added a quick finder for our web resource, which offers you a direct access to all articles and database entries ever submitted.

In this issue we have a special focus on museum and heritage management. A lot of articles, surveys and conferences these days cover the question, if museums and heritage attractions are well prepared for the future, to think about the values, new audiences, membership benefits, education programmes and much more.

Yours Dirk Schutz & Dirk Heinze

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## **NEWS & BACKGROUND**

### **1. Paper: Museums and 21 st Century Life -The Value of Museums**

Museums matter. But who is arguing why they matter depends on the historic moment and the political perspective of the person or group addressed. As Chris Smith, former Secretary of State for Culture, pointed out in his recent keynote address to ALM London on the Future of London's Museums, the Victorian founders of most of our national and regional museums had clear notions of their purpose and importance. Museums were important as repositories of the physical objects that represent the history and achievements of mankind and the wonders of the physical world in which he lives. They had two primary purposes - to provide stewardship of and access to their collections and to contribute to public education through scholarship and its dissemination.

### **2. Survey: Visitors to Museums' Web Space and Physical Space**

Canadian museums have a growing presence on the internet. Although most museums feel the internet is a valuable tool to reach potential and actual visitors, not much is known in terms of what people are looking for from a museum's web space. To attempt to answer part of this question, the Canadian Heritage Information Network (CHIN), responsible for the Virtual Museum of Canada, decided to undertake an evaluation in 2004 of people's use of and expectations of museums' web spaces. This study was done in collaboration with various museums across Canada.

To make that possible, CHIN launched two surveys simultaneously: the Survey of Visitors to Museums, and the Survey of Visitors to Museums' Web Space. CHIN mandated Statistics Canada's Statistical Consultation Group to provide professional support throughout the development, implementation and analysis of the two surveys.

### **3. News: European Union Prize for Cultural Heritage**

The European Union and Europa Nostra – the pan-European federation for heritage – announced the winners of the European Union Prize for Cultural Heritage/Europa Nostra Awards 2004 at a European Awards Ceremony at the Håkonshallen in Bergen, Norway.

The European Heritage Awards Scheme was launched in 2002 by the European Commission, as part of the implementation of the EU Culture 2000 Programme. Europa Nostra was selected to run this Awards Scheme, on the basis of its long experience in publicly recognising – on a European level – individual or joint excellence in the heritage field. The aims of this Scheme are twofold: to promote high standards and quality skills of conservation practice and to stimulate the trans-frontier exchanges in the heritage field.

### **4. Portrait: Southern African Theatre Initiative (S. A. T. I.)**

The Southern African Theatre Initiative is a regional organisation formed by theatre practitioners who realised the need to come together and work as a unit for the development of theatre in Southern Africa. S.A.T.I. is a network that works as a central co-ordinating body for Theatre in SADC countries.

The objectives of S.A.T.I. are e.g. to improve, develop and raise the status of theatre in Southern Africa, to facilitate the exchange and sharing of theatre ideas, experiences and resources in the region or to facilitate regional programmes relating to development and capacity building of arts.

## BOOKS & RESOURCES

### **5. Book: Complete Membership Handbook**

Membership or Friends schemes offer many advantages for not-for-profit organisations and those involved in them. Such schemes are being used increasingly by a variety of organisations including health and welfare charities, museums, and heritage and arts groups.



This new title sets out the key issues that need to be addressed if an organisation is to benefit from this potentially rich stream of funding and support.

With information of value to those wishing to establish new schemes or evaluate and improve existing ones, the book covers:

- The nature of members
- What a membership scheme can do for the organisation
- What it can do for its members
- Devising a membership scheme
- Managing a membership scheme
- How do I manage an events programme?
- When a scheme needs to change.

Illustrated with case studies throughout, the book provides a wealth of practical advice on every aspect of fundraising for charity.

-Advert-

#### **Cultural Trends**

Editor: Sara Selwood, University of Westminster, London, UK  
Volume 14, 2005, 4 issues per year

Cultural Trends has been providing in-depth analysis of cultural sector statistics since 1989. It focuses on key trends within the fields of material culture, media, performing arts and the historic environment, and it includes coverage of issues which impact on the sector as a whole, such as the internet, poverty and access to the arts, and funding.

Cultural Trends is based on the assumption that cultural policy should be based on empirical evidence and it champions the need for better statistical information on the cultural sector. It aims to:

- stimulate analysis and understanding of the arts and wider cultural sector based on relevant and reliable statistical data;
  - provide a critique of the empirical evidence upon which arts and wider cultural policy may be formed, implemented, evaluated and developed;
  - examine the soundness of measures of the performance of government and public sector bodies in the arts and wider cultural sector; and
- encourage improvements in the coverage, timeliness and accessibility of statistical information on the arts and wider cultural sector.

For a FREE online sample copy, please visit:

<http://www.tandf.co.uk/journals/titles/09548963.asp>

## **6. Book: Pages From Stages**

*Author: Anthony Field*



Anthony Field explores the changing style of theatres including interior design, exterior design, ticket and seat prices, and levels of service, while questioning whether the theatre still exists as a place of entertainment for regular theatre-goers or has become merely a tourist venture. He talks of "the death of the theatre and theatre-going" in the new millennium, laments the loss of good actors, and studies the changing nature of the Arts Council in a Britain which has lost its 'theatre-going' culture.

The book extends from examining the system of playwriting to theatre management to investigating the economic, political and financial aspects of the theatre which make it what it is today and not what it used to be. Paul Webb provides commentaries on each of the articles, adding his own insight into the topics.

## **7. Book: Capturing Cultural Value**

*Author: John Holden, Demos*

Cultural organisations and their funding bodies have become very good at describing their value in terms of social outcomes. Tackling exclusion, increasing diversity and contributing to economic development are all familiar justifications in grant applications. But by talking in functional terms about the value of culture, cultural organisations have lost the ability to describe their real purpose – producing good work that enriches people's lives. Culture now delivers government policy by other means.

## **8. International Journal of Heritage Studies (IJHS)**

*Routledge (Publisher)*



The International Journal of Heritage Studies (IJHS) is the academic, refereed journal for scholars and practitioners from many disciplines with a common involvement in the heritage. Heritage varies from the aesthetic object conserved in a museum to wild-life conserved within a nature reserve. Articles concern Museum Studies, Tourism Studies, Heritage Theory and History, Conservation and Restoration Techniques and Law, Cultural Studies, Interpretation and Design.

## **EDUCATION & TRAINING**

## **9. Training: Conservation & Management of Immovable Cultural Heritage**

This course is to be held in Mombasa, Kenya from 15 August to 04 November 2005. Organized by AFRICA 2009, a joint programme of the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the UNESCO World Heritage Centre, CRATerre-EAG, and African cultural heritage organizations, is aimed at improving conditions for the conservation of immovable cultural heritage in Sub-Saharan Africa.

## CONFERENCES

### **10. Review: Culture Turkey 2005 - Forum on Turkey-Europe Cultural Relations**

*An article by Aldo Canestrari*

The objective of this event (Istanbul, May 6-8th) was to create an awareness of the important role of culture in Turkey-EU relations in order to influence the decision makers to take concrete measures on increasing cooperation and exchange projects.

The word NETWORK has been one amongst the more often told during these three days. Generally accompanied by the adjective "cultural", but, in such a case, always with an important specification: "culture" defined not as a separate sector, but above all as the basic and primary tie amongst the members of each people, and amongst the different peoples. "Culture" defined as lymph of that paradigm, called "unity in the difference", where all the participants recognised themselves, and in whose name they want to continue to work to increase the relations between the people of Turkey and the European peoples. As it is implicit in the pregnant definition delivered in his speech by the representative of the... "Anna Lindh Euro Mediterranean Foundation for the Dialogue of Cultures", Gianluca Solera: the culture as "vector", as "active" intermediary of the civil society to forge continuously his own identity but also to connect it together with the other identities, and with the sphere of the institutions and of the power and government centres: the culture as "political" vector. Vector from the bottom to the top: culture as the civil texture of the society, according with the "mediterranean" model of the civilisation-civitas, capable to rise toward unifying synthesis, and not from the top toward the bottom, according with the "nordic" model of the centres of economic and political power of the neoliberalist market and of the state centralism. But, always, a "side to side" configuration, based on the horizontal network of the several connections amongst the several subjects. As corollary of the proposition that "diversity is a richness" springs also the other proposition: not the "tolerance" for the different (so as it is a form of endurance) but the "respect" for his diversity, and, in the same time, something which even passes over the borders of this same respect: as it has been remarked, the "respect" unfortunately is sometimes conceived as a "barrier": for not undermining the reciprocal diversity, people keep themselves far from each others, and freeze their own identity and the others' identity in a conservatism such as in the museums. No ! respect doesn't exclude exchange, "contamination", change. Cultural relations, another speaker told, NOT as INTER-cultural relations, BUT as TRANS-cultural relations: where the word "trans" tells well the overpassing of fixed borders and configurations: and, really, the IDENTITY is an interior, founding value, but it is not a fix entity, it defines itself and it continuously re-defines itself in the connection, in the nexus, and in the movement: in the network of connections, and in the path traced by the unbroken flow of experiences; then: in the ALTERITY...

This dimension of WEB, of NETWORK, and, also, of WORK IN PROGRESS, impregnated each moment of the 3 days of the Symposium, concerning above all two aspects (very interconnected): the "cultural" Turkish-European relations, and the Turkish-European relations "in general terms".

As regards the first aspect, the "cultural" Turkish-European relations, the theme of the NETWORK had necessarily to be the omnipresent "leit-motiv". That happened in all the three days: the first one, about: "The political and social dimensions of Turkey-Europe cultural relations", the second one, about: "Tools and actions for improving Turkey-Europe cultural relations", and the third one, about: "The effect of the European intercultural policies and immigrant policies on the artistic creation process".

## **11. Preview: Arts Marketing Association's Conference and Symposium 2005**

*London, Barbican Centre, July 20-22, 2005*

Research undertaken at the AMA's 2004 conference and in October 2004 showed that arts professionals value opportunities to network with each other. However, it also showed that as the conference has grown, so it has become more difficult for a broad range of arts professionals to have their diverse learning needs met through a single event. In response to this, the conference and the symposium will take place at the same time and at the same venue in 2005.

The conference is programmed for people with up to ten years' professional experience in mind. However, even if this isn't you, you are still more than welcome to attend. Over the years, the conference has been greatly enriched by the broad interests and experiences of delegates.

The symposium started in 2003 to meet the needs of the AMA's more senior members (arts professionals with ten or more years' professional experience). The symposium focuses exclusively on 'big picture', sector issues. It is less concerned, unlike the conference, with offering practical learning experiences that are directly relevant to your job. The symposium is programmed for people with ten or more years' professional experience in mind. However, if you aren't in this group but your background, interests or learning needs are such that you feel you would get most from the programme, then please do book.

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### **8th International Conference on Arts and Cultural Management**

July 3-6, 2005 in Montréal

Through its conferences, AIMAC provides a forum for the exchange of insights and perspectives in this field of study. It offers researchers the opportunity to present the results of their most recent research, to discuss ideas face-to-face and to learn about the latest developments in cultural management.

Details and registration: <http://www.hec.ca/aimac2005>

## **12. Preview: Conference "Promoting Cultural Education in Europe"**

*2006, June 7th to June 10th / Graz, Austria*

This conference during the Austrian EU-presidency has the aim to open an Europe wide discussion on the state-of-the-art development on cultural and arts education and policies.

A pre-conference reader is planned that should give an overview and comparison over the structure and circumstances of cultural education in Europe along the issues of quality, innovation and participation including definitions, the most relevant organisations, programmes and expert contacts.

The conference itself will offer a range of panels with experts and key-note speakers from all over Europe comparing European key-issues like life-long-learning, social inclusion, cultural identities etc. with their relevance for cultural education. Best practice examples and projects will introduce key issues of relevance in the European cultural education context along the main topics of quality, innovation and participation.

## IMPRINT

The Newsletter is for free. It has currently 3160 subscribers worldwide.

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