

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

imagine - this is already the 50th edition of our newsletter! More than 4 years after its first release, we could share hundreds of articles, course portraits, book reviews, and conference reports. We received a lot of positive feedback, helpful hints and content contributions from you. Several arts professionals came to us to join our correspondent team, to support our network and to be better involved with the community of the international arts management community.

As promised earlier this year, this newsletter contains a special about arts management in Japan. With the support of our new Japanese correspondent we have collected portraits, surveys, books, important links, courses and events.

We hope you enjoy reading this newsletter issue. Please feel invited to submit additional content from Japan and other countries. Due to our upcoming business trips to Poland (October 10-14) and Hungary (November 17-20), we are interested in contacts and background information especially from these countries.

Yours Dirk Schutz & Dirk Heinze

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NEWS & BACKGROUND

Background: Schleswig-Holstein Music Festival 2005 - Japan in Focus

From 9 July to 28 August 2005 the 20th Schleswig-Holstein Music Festival (SHMF), directed for the 7th year by President Rolf Becker, performed at 41 locations and 70 venues – including concert halls, castles, churches and stables. This year's special focus was on Japan under the motto "Islands of Sounds".

SHMF President Rolf Beck says: "The rich diversity of Japanese music and the many outstanding interpreters from Japan made this year's special focus something very special. We were pleased about the melodious sounds, the challenges, the enrichment contributed by our guests from abroad and interpretations by star classical musicians from Japan".



Many instrumental soloists of international renown had been engaged for this year's event. They include the violinists, Midori, Nigel Kennedy, Thomas Zehetmair, Frank Peter Zimmermann and Sayaka Shoji, the cellist, Tsuyoshi Tsutsumi, the clarinetist, Jörg Widmann, and some of the most famous pianists of our times such as Mitsuko Uchida, Ivo Pogorelich, Bruno Leonardo Gelber, Anatol Ugorski, Lang Lang, Alfred Brendel, Angela Hewitt and the Labèque sisters. Also expected were the WDR

Symphony Orchestra Cologne conducted by Semyon Bychkov, the German Symphony Orchestra Berlin conducted by Kent Nagano, the Bamberg Symphoniker conducted by Jonathan Nott, the Orchestra Ensemble Kanazawa and the organist and conductor, Masaaki Suzuki with his world-famous Bach Collegium Japan.

The 158 performances, five music festivals in rural settings and two music festivals for children were visited by approximately 125,600 spectators. 82 % that altogether 153,600 places were occupied.

Details in German, English or Japanese: <http://www.shmf.de>

Portrait: JAFRA - Japan Foundation for Regional Art-Activities



The Japan Foundation for Regional Art-Activities (JAFRA) was established on September 1994 by public associations organized by local authorities. The purpose of this foundation is to promote the regional development rich in creativity by fostering arts and culture. To make this possible, the foundation provides financial support for local authorities throughout Japan, as well as related public organizations engaged in arts and activities. The foundation is also involved in a number of its own direct activities, including training and exchange activities, activities for the vitalization

of public cultural facilities, and information exchange and research activities.

The work of the JAFRA is divided into two areas: The first is the support work, where they are offering financial support for local authorities and public organizations working hard to foster an environment for arts and culture in their locality. The second is the independent work, where the focus is on activities they undertake themselves. It is the most public aspect of what they do, consists of activities undertaken either alone by the foundation or in cooperation with other related organizations to foster activity for public cultural facilities as well as general human development in terms of arts and culture.

At present, this independent work is divided into three distinct types: the first comprises research and exchange activities for personnel at regional public cultural facilities and cultural officers for local authorities; the second comprises cultural events that aim to vitalize public cultural facilities by either placing artists on site, offering quality performances or joint productions; the third comprises the compilation of data on the arts and cultural environment and publication of The Regional Arts and Activities Newsletter and Chiiki-Sozo, the Magazine for Regional Arts and Activities.

More information you can get on the JAFRA website. There is also a list of the co-ordinators, who are active in arts management, culture and arts administration, music, acting, dancing and fine arts in Japan.

Details: <http://www.jafra.nippon-net.ne.jp/english/index.html>

Trend: Latest trends in presenting Traditional Japanese Arts

An article by Kazumi Narabe, Journalist

Over the past several years, the movement to rediscover Japanese culture has had the effect of bringing new audiences to the traditional performing arts. Such figures as ONOE Kikunosuke in kabuki, TOYOTAKE Sakihodayu in bunraku, and SHIGEYAMA Munehiko in kyogen, who are all leading traditional performance artists at the peak of their youthful attractiveness in their teens and twenties, have been described by a new term, dengei aidoru (trad-arts star). Bookstores are enlivened by the primers and photo collections aimed at the young fans acquired by these performers.

Audiences have grown across generational lines, and the Noh theaters, the National Theatre, and the Kabuki-za are filled with a kind of energy that was not there before.

Unprecedented new activities have begun, as the Japan Arts Council, which operates the National Theatre, opened a Traditional Performance Arts Information Center in March 2003, the National Theatre is putting its collected materials into database form and working to make them publicly available using the Internet, and so on.

More: http://www.performingarts.jp/E/overview_art/1.html

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<http://books.artsmanagement.net>

Survey: Mecenat Activities in Japan

Kigyo Mecenat Kyogikai (KMK: Association for Corporate Support of the Arts) has been working to grasp the trends and understand the situations of Mecenat in Japan. KMK has conducted a survey research of Japanese corporations. This survey research is conducted annually, and the questionnaires are distributed into over 4000 companies which is located in Japan. The companies includes all listed companies, top 300 of non-listed companies and member companies of KMK.

According to the survey, 392 out of 619 companies that responded to the survey conducted a total of 2,560 mecenat activities in fiscal 2002 (April 1, 2002 - March 31, 2003), or an average of 6.5 activities per company. The survey results indicate that mecenat activities were conducted at almost the same level as in the past. Amidst the severity of Japan's economic environment, companies are steadily continuing to conduct mecenat activities, while building better mecenat management structures as they strive to achieve local community development and enhanced corporate value.

This fiscal year, KMK has designated "mecenat activity evaluation," an issue regarded with strong interest by companies, as a theme of the questionnaire for current topics. Asked about the status of their evaluation measures, 280 companies (71.4%) carrying out mecenat activities responded that they evaluate their activities in some way. Evaluators were the "department in charge" at 204 companies (61.1%), and the "director in charge and/or top management" at 161 companies (48.2%). Furthermore, the criteria for evaluating mecenat activities was the "social meaning of programs" at 208 companies (74.3%), and the "effectiveness of programs in achieving goals" at 122 companies (43.6%).

In addition, detailed analysis of further research on several companies with evaluation systems found that evaluations were implemented for the following purposes: "improving programs," "selecting programs and/or partners," "checking degree of objective achievement," "acquiring objective grounds to activities," "ensuring accountability," etc. Aside from the persons in charge, evaluators included activity partners and service receivers (visitors/participants). Among the evaluation methods used were "point or grade rankings for each evaluation criteria" and "questionnaires." Furthermore, while there were many cases where mecenat activities were evaluated under the same system used to measure other social contributions, there was also a company that has established original mecenat evaluation criteria that reflect respect for the diversified values present in the arts.

Behind such progress in evaluation initiatives is the increasing number of companies that are changing the positioning of their mecenat activities from a transient form of "giving back profits" to a lasting "social investment" or "corporate social responsibility (CSR)." This greater emphasis on investment naturally makes evaluation necessary for measuring returns (in terms of increased social or corporate value), comparing results against objectives, and ensuring objectivity. Evaluating mecenat activities can be considered one essential element of strategic "Mecenat Management."

Details: http://www.mecenat.or.jp/english/trends/e_trends.html

BOOKS & RESOURCES

Book: Arts and Law. Cases from the Practice. Q&A



1. Arts and Law - Cases from the Practice. Questions and Answers [Original Japanese Title: Butai geijutsu to Houritsu Handbook, Kouen jitsumu Q&A].

Published in May 2002 by Geidankyo (Japan Council of Performers' Organizations), Price: 2.415 Yen

About contracts, negotiations, tax issues, copyright, performance rights, fire protection and much more.

More information and purchase:

<http://www.geidankyo.or.jp>

<http://bookweb.kinokuniya.co.jp>

<http://www.maruzen.co.jp>

Ressources: Important Japanese Websites for Arts Managers

The Japan Foundation

The Japan Foundation undertakes arts and cultural exchange programs, supports Japanese studies overseas and promotes intellectual exchange between Japan and other countries.

<http://www.jpf.go.jp/e/index.html>

The Japan Foundation - Performing Arts Network Japan

Performing Arts Network Japan is a website dedicated to disseminating information about the stimulating and highly diverse Japanese performing arts scene. The website could promote the international exchange in the performing arts. Each month they introduce the Arts Organisation of the Month as well as presenters who are presently active on the international stage.

<http://www.performingarts.jp/index.html>

TOYOTA Motor Corporation

Toyota has begun to form partnerships with specialized organizations in each field and has for culture and the arts primarily self-initiated programs, like Art management personnel training, Nurturing young musicians, Support for young artist activities and other. Net TAM is a comprehensive information Web site for the art management field in Japan. Here you can find books, courses, jobs, links and more - unfortunately only in Japanese.

Net TAM

<http://www.nettam.jp>

Toyota Choreography Award

http://www.toyota.co.jp/jp/community_care/domestic/mecenat/tca/2005/04.html

Music & Arts (Mecenat)

http://www.toyota.co.jp/jp/community_care/domestic/mecenat/

Toyota Master Players Series (mit Wiener- und Berliner Philharmoniker)

http://www.toyota.co.jp/jp/community_care/domestic/mecenat/tmp/index.html

Japan Council of Performers' Organizations

The purposes of this nonprofit public corporation with the Japanese name "Geidankyo" will be to promote performing arts through the mutual cooperation of all associations formed by the artists, producers and technical staff, and by providing them study and

training opportunities, and to elevate the status of performers by improving their working conditions, to contribute to the development of culture in this country. They offer some seminars and trainings.

<http://www.geidankyo.or.jp>

NPO-ANJ: Arts Network Japan

The NPO Arts network Japan (NPO-ANJ) is an organization designed to encourage the progress of the arts and culture and the intercommunication for intercultural understandings. It is organizing various projects concerning the arts and culture, with international perspectives and hosts the Tokyo International Arts Festival (TIF).

<http://anj.or.jp>

KMK: Association for Corporate Support of the Arts

The Kigyō Mecēnat Kyōgikai (KMK: Association for Corporate Support of the Arts) was founded by private corporations as Japan's first not-for-profit association. KMK aims to contribute to a fundamental improvement of the cultural and artistic situation in Japan by providing information and bringing the artistic and cultural communities together with the corporate world by "Mecēnat", the support of the arts and culture.

http://www.mecenat.or.jp/english/e_index.html

Goethe Institut Tokyo/Kyoto/Osaka

The Goethe Institut is an organization involved in supporting overseas German language education and promoting cultural exchange activities in under the auspices of the German government and has the German Culture Center (Goethe Institut). Its organization is also involved in a number of programs related to the "2005/2006 Deutschland in Japan" which began in this spring.

<http://www.goethe.de/ins/jp/tok>

<http://www.goethe.de/ins/jp/kyo>

<http://www.goethe.de/ins/jp/osa>

http://www.doitsu-nen.jp/index_DE.html

EDUCATION & CAREER

Course: Keio University, Tokyo

Arts Management

The Arts Management Programme of Keio University, Tokyo, is teaching with the "Case Method" of the Harvard Business School. Lecturer Prof. Yohio Miyama, musicologist, is one of the leading experts in arts management in Japan. After 2 years, the students can get a Master of Arts degree.

The application for admission is available on the Keio University web site. Applicants to the Art Management field of the Aesthetics and Science of Art major of the Graduate School of Letters must have a minimum work experience of 3 years.

Details: <http://www.artsmanagement.net/displayEducation-197.html>

Course: Tokyo National University of Fine Arts and Music

Musical Creativity and the Environment

In order to produce artists who can inquire into the relationship between sound and our society in the future, this department aims to teach its students diverse value systems, and enabling them to cultivate flexible sensitivity. For the same purpose, students are also trained in music making, relationships between body and sound and those between space and sound, and in arts management which will renovate the traditional cultural environment.

The core curriculum consists of middle-term and long-term practice-seminars, referred to as "projects". Students may experiment with various projects held in collaboration with instructors and off-campus artists. After 4 years, the students can get the Bachelor of Arts degree and after 2 more years the Master of Arts degree. Lecturer Ass. Prof. Sumiko Kumakura is one of the leading experts in Japanese Arts Management and coordinator of JAFRA.

Details: <http://www.artsmanagement.net/displayEducation-200.html>

Course: Waseda University, University Arts in Performance

This is a new major that integrates a field of various art courses. Interplay and inter-course among diverse arts in performance has been observed from the beginning. Moreover as humans living in the society, one of the significant issues is how to consider the relationship of arts in performance.

This major explores what art is through such means as understanding, analysing, expressing and practicing the uniqueness and interrelationship of diverse art or through its relationship with the society. However as the understanding of arts in performance and the experience of creative activity is important, related subjects are also offered. Especially for those choosing literature, such courses of novel, poetry and review, subjects of experiencing creation will be the core. This major is wide-ranging to enable both cross-disciplinary and specialized research of the broad field of arts. After 4 years, the students can get the Bachelor of Arts degree and after 2 more years the Master of Arts (MA, Ph.D. degree).

Details: <http://www.artsmanagement.net/displayEducation-201.html>

Course: Shizuoka University of Art and Culture, Hamamatsu Arts Management

The Faculty of Cultural Policy and Management is an innovative faculty created by combining humanities and social sciences. "Policy" represents the proposal of better ways for people and society. "Culture" has a vast scope: it includes lifestyle and social mechanisms as well as literature, thought, and art. Through our integrated curriculum of these subjects, the Faculty of Cultural Policy and Management supports the self-fulfillment of each and every student. The principal goal of the Faculty is to create a new culture in which people can find something to live for.

To develop art and culture, we need persons capable of planning and organizing a variety of cultural projects. In the Department of Art Management, students will extend their knowledge of art and culture, including classic performing arts, music, drama, modern art, and state-of-the-art multimedia, and will acquire the abilities needed for competent planning of cultural projects. The principal goal is to produce persons capable of planning and organizing new artistic and cultural projects for art museums, theaters, and other events.

Details: <http://www.artsmanagement.net/displayEducation-203.html>

Course: Showa University of Music, Kanagawa-ken Music and Arts Management

Showa University's Department of Music and Arts Management, established in 1994, is Japan's first degree-level program in Arts Management. It is designed to meet the complex management needs of arts organizations, theaters and public halls. The primary objective is to educate future arts managers and cultural administrators. To this

end, the interdisciplinary curriculum focuses on the development of managerial skills complemented by courses in the performing arts history and aesthetics. Showa's program is organized around four required pillars of study: Music Education, for knowledge of the arts, artists and audiences. Arts Management, including marketing, planning and development, cultural policy, and analysis of the cultural environment. Intensive English education because the field of Arts Management has become more globalized. Not least there is an Internship Program to apply academic theory to practical experience in the arts management. Students are required to complete short-term internships at an arts organization or cultural facility during the second and third year of the course. The academic degree is Master of Arts (M.A.).

Details: <http://www.artsmanagement.net/displayEducation-175.html>

CONFERENCE & SEMINARS

Review: Tokyo Performing Arts Market

September 12-15, 2005, Tokyo

This marks the tenth holding of the market since its start in 1995. Besides the existing theater and dance divisions, this year's market is marked by the strengthening of the music division, with new wave Hogaku (Japanese traditional instrument music) and sound art.

Also directors have been appointed for each genre in the Showcase presentations to introduce the latest Japanese performing arts scene with live performances and film and video. Among the 30 foreign guests scheduled to come to the Market are the director of the upcoming Seoul Performing Arts Market, which will be held for the first time this October and the director of Hungary's Sziget Festival, which has been actively presenting Japanese performances.

Since its foundation, TPAM has been functioning as the central performing arts network in the Asia-Pacific Region.

Focusing on contemporary performing arts and renewed interpretations of traditional art forms in dance, theater and music, TPAM is intended as a stimulating place for artists and performing arts professionals from Japan and around the globe to assemble to further understand and discuss issues pertaining to the performing arts and to establish and develop lasting networks and partnerships. In order to bring high quality performance works to a diverse range of audiences, TPAM functions as an intermediary between artists and presenters.

TPAM not only presented artist activities and performances. For instance at September 14th, there was an exciting round-table discussion about the question, what is going to happen to public and halls facing the influence of the public merger and appointed administrator system. It was a co-hosted symposium presented by the Japan Foundation for Regional Art-Activities and the Association of Public Theaters and Halls in Japan.

A later symposium on that day was about creating successful community programmes. Presented in co-operation with the British Council, the discussion facilitated by Christopher Thomson [Director of Learning and Access, The Place] examined how cultural programmes can help realise the vision for a region's growth and development.

Website: <http://www.tpam.or.jp> and <http://www.tpam.or.jp/english/conf.html>

Preview: Inclusive Europe? Horizon 2020

Budapest, November 17-19, 2005



At the international cultural conference A Soul for Europe, held in Berlin last November, State Secretary András Benedek announced the arrangement of a similar event next November in Budapest. With the organization of this meeting, the Hungarian Ministry of Cultural Heritage wants to maintain the momentum created by the Berlin conference, and kept alive at the Comédie Française in Paris, during the following European cultural conference in May. Inclusive Europe? Horizon 2020 will be another stage in the way towards firmly establishing the role of culture in the construction of the new Europe. By Europe, a concept and a vision is meant, that is, more than a 25-state organisation, and a 4000 thousand km² continent. By its historical and geographical position, and by its rich culture, Budapest is well suited for such deliberations.

Inclusive Europe? Horizon 2020 will bring together ministers and other high administrators of European culture. At the same time, upon agreement with the European Forum for the Arts and Heritage (EFAH), the conference will also incorporate the annual EFAH Conference and Assembly General Meeting.

Details: <http://www.inclusiveeurope.hu>

Professional Arts Management Institute 2005: Cultural Tourism

Chicago IL, USA, November 18-20, 2005

The 44th annual Professional Arts Management Institute (PAMI), America's longest running interdisciplinary seminar series in the arts, will, for the first time, devote its entire program to a single topic: "Cultural Tourism." Presented at Columbia College Chicago by its Arts, Entertainment & Media Management Department (AEMM) from November 18-20, 2005, the weekend program will feature 20 hours of lectures, panel discussions, and interactive sessions.

Directed and moderated by Alvin H. Reiss, editor of both Travel Arts Partnership and Arts Management and "Arts Agenda" columnist for Travel Weekly, the program will include sessions led by top travel and arts professionals.

Topics include:

- Marketing cultural tourism programs

- Working with hotels
- Partnerships with CVB's and tourism agencies
- Utilizing resources
- Developing cultural tourism plans
- Cultural tourism in city neighborhoods

Discussions of case histories and a "hands-on" interactive group session also are on the agenda.

Participation in the program is available to arts and tourism professionals from throughout the country as well as a select group of Columbia College graduate students. Cost for the complete program including all materials, two luncheons and a reception is \$300.

More Information: <http://www.aebmedia.com/pami>

Preview: Why Manage the Arts? Inaugural Arts Management Seminar

Buffalo NY, USA, September 24, 2005

Arts Management matters because the arts manager is the final mediator between artist and public.

At the present time the artist faces the dual threat of becoming a service industry, attempting to shape society to the chosen ends of the state - or being used, by the media and the big corporations, as a commodity, with work valued only for its market value. The Arts Manager has to steer a difficult path between those two extremes and, while negotiating the increasingly complex legal, political and economic bonds that constrain arts management, nevertheless find fresh ways of forging independent links between each work of art and its true audience.

The opening of a new program at the University at Buffalo with a unique collaboration between the College of Arts and Sciences, and the Schools of Management and Law provides us with an opportunity to breathe fresh life into the concept of arts management reconsider the proper role of arts management in our society.

Details: <http://www.ubcfa.org/webmodules/event/events.aspx?cid=2>

A complete overview to all upcoming conferences you find here:

<http://www.artsmanagement.net/Calendar-month.html>

-Advert-

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