

ARTS MANAGEMENT NEWSLETTER

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NEWS & BACKGROUND

Trends: Satisfying Your Needs and the Funders - One Key to Winning Grants

An article by Sarah S. Brophy

While every non-profit organization can apply for grant funds, not every grant opportunity is the right opportunity. The increasing sophistication of non-profits, and their funders, means that applicants, and applications, are becoming stronger and more competitive as funders raise expectations. You can improve your odds of winning grants by making sure you have a strong match between your organization and your funder's interests.

Funders assess proposals and organizational partners by how well the applicant and application fit the funder's philanthropic interests. Our financial needs are so great that funders have set up filters to manage the ask-receive relationship. The hierarchy model shown here, adapted from Abraham Maslow's version of every individual's hierarchy of needs satisfaction, is a tool for assessing the match between your organization, your project, and the funder's interests using those "filters".

Download: <http://www.artsmanagement.net/downloads/brophy.pdf>

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<http://www.artsmanagement.net/banners.php?op=click&bid=5>

Study: Istanbul's Cultural Constellation and its European Prospects

This is a systematic analysis of the existing cultural infrastructure in Istanbul – its problems, key issues and prospects.

The author Dragan Klaic, a cultural analyst based in Amsterdam, spent a month in Istanbul in the autumn of 2005, immediately after the beginning of EU accession negotiations with Turkey.

The purpose of his trip was to explore potential connections between Istanbul's cultural resources and structures and those elsewhere in Europe.

In this report Istanbul is described as a booming and rapidly developing metropolis with a cultural infrastructure that is grossly inadequate for its 16 million inhabitants, and with high unemployment rates despite the city's visible economic vitality.

Wealthy individuals, corporations and private foundations complement a limited public engagement in culture, but often with an enmeshment of roles, responsibilities and functions.

Entrepreneurial attitudes prevail among cultural operators; however, what would nominally pass for commercial culture is often in fact unprofitable and dependent on private subsidies. There is a rapidly growing realm of small-scale artistic facilities, geographically concentrated and with low visibility, little continuity and a perennial lack of production means. State cultural infrastructure is very limited – consisting mainly of antiquated, centrally run institutions – and inadequate for the growing levels of tourism and rather indifferent to the needs of the population. Istanbul's city infrastructure mirrors that of the state, privileging one zone and neglecting the Asian part.

Various municipalities of Istanbul continue to build cultural centres as prestige objects, but without an underlying concept, programme, competent staff or operating budget. The promotional bilateral activities of foreign cultural institutes and consulates mean that a European cultural presence is becoming more evident. However, a strategic EU engagement is dramatically lacking.

The author concludes with pleas for the formation of a broadly representative organisation for arts and culture and of more alliances and umbrella structures to connect the various players and enhance their mutual trust and cooperation. The municipal authorities could perhaps be developed into possible interlocutors and supporters, while private foundations need to expand and clarify their role and improve their governance. A cultural policy centre – focusing on documentation, information and training – should be established in order to highlight good practice, safeguard achievements and stimulate and inform debate. A whole generation of future leaders, mostly educated abroad, needs to create a proper cultural infrastructure and renew cultural policy from the bottom up. The constant engagement and support of foreign private foundations, networks, institutions, the EU and EU member states is urged in order to speed up the cultural dimension of Turkey's EU integration. There are no inherent, insurmountable cultural obstacles to this process; rather, cultural development and the renewal of cultural policy would aid Turkey's overall reformist efforts on the road to full EU membership.

A Report by Dragan Klaić, commissioned by <http://www.labforculture.org>
The whole report is available here: <http://www.eurocult.org/lab/labcat.asp?id=6>

Study on the Economy of Culture in Europe

Source: Cyberkaris 45 - February 2006

The public consultancy KEA European Affairs was recently selected by the European Commission (EC) to undertake an unprecedented Study on the Economy of Culture in Europe. This exclusive Study is designed to help fill the gaps in available data, refine the definition of the cultural sector, and provide the EC with a better understanding of the economic dimension of "traditional" artistic activities and cultural industries, as well as assessing how the cultural sector can contribute to achieve the Lisbon strategy, in particular in terms of economic growth, employment and social cohesion. The Study is being completed in collaboration with Media Group and MKW GmbH.

The sectors to be covered by the Study are the following:

- Visual arts
- Performing arts
- Audiovisual
- Advertising
- Software publishing

- Music
- Books and press
- Heritage
- Tourism

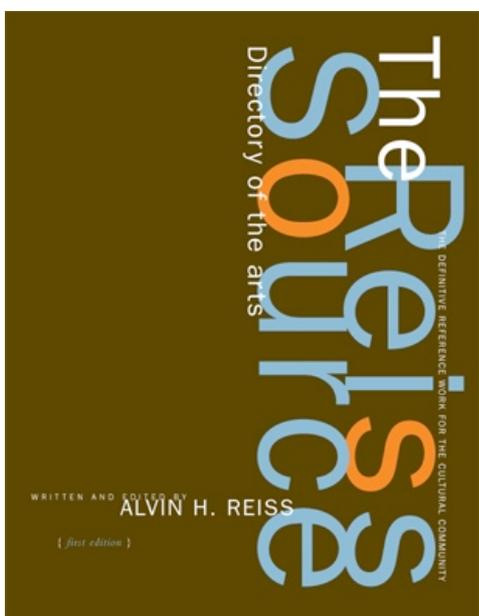
On the Website of KEA European Affairs, a unique opportunity is given for all Europeans working on the enhancement of the cultural sector to:

- Contribute to setting up a uniform set of data across Europe;
- Participate in the political debate by raising key issues and concerns.

Further information: <http://www.kernnet.com>

BOOKS & RESOURCES

Book: The ReissSource Directory of the Arts



With over 400 entries of national service organizations in the U.S. and Canada, international service organizations, and several selected model local organizations, the Directory will provide a one-stop source of data on the key services available to artists and arts organizations in every cultural discipline. Of some significance is the fact that this work includes not only essential contact information, but also includes listings of books, research reports, key programs, and other important data. As perhaps a first, it also includes listings of non-arts organizations that provide some service of importance to the arts.

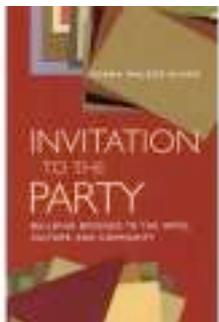
Author: Alvin H. Reiss

Publisher: AEB Media, Chicago

ISBN: 0-929911-14-8

Details: <http://www.aebmedia.com/catalog/rs.html>

Book: Invitation to the Party. Building Bridges to Arts, Culture & Community



Acknowledged as the nation's foremost expert on audience development involving America's growing multicultural population by the Arts and Business Council, Donna Walker-Kuhne has now written the first book describing her strategies and methods to engage diverse communities as participants for arts and culture. By offering strategic collaborations and efforts to develop and sustain nontraditional audiences, this book will directly impact the stability and future of America's cultural and artistic landscape. Donna Walker-Kuhne has spent the last 20 years developing and refining these principles with such success as both the Broadway and national touring productions of Bring in 'Da Noise, Bring in 'Da Funk, as well as

transforming the audiences at one of the U.S.'s most important and visible arts institutions, New York's Public Theater. This book is a practical and inspirational guide on ways to invite, engage and partner with culturally diverse communities, and how to enfranchise those communities into the fabric of arts and culture in the United States.

Donna Walker-Kuhne is the president of Walker International Communications Group. From 1993 to 2002, she served as the marketing director for the Public Theater in New York, where she originated a range of audience-development activities for children, students and adults throughout New York City. Ms. Walker-Kuhne is an Adjunct Professor in marketing the arts at Fordham University, Brooklyn College and New York University. She was formerly marketing director for Dance Theatre of Harlem. Ms. Walker-Kuhne has given numerous workshops and presentations for arts groups throughout the U.S., including the Arts and Business Council, League of American Theaters and Producers, the Department of Cultural Affairs, and the National Endowment for Arts to name a few. She has been nominated for the Ford Foundation's 2001 Leadership for a Changing World Fellowship.

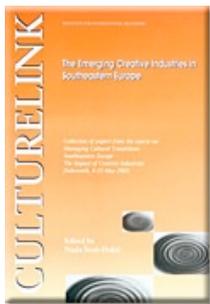
Paperback: 192 pages

Publisher: Theatre Communications Group (January 15, 2005)

Details: <http://www.artsmanagement.net/Books-id-635.html>

Publication: The emerging Creative Industries in Southeastern Europe

Culturelink Joint Publications Series No. 8



The course on "Redefining Cultural Identities", organized by the Institute for International Relations from Zagreb and the Inter-University Centre in Dubrovnik, has widened its program and evolved in the last five years to become the course on "Managing Cultural Transitions in Southeastern Europe". During this period about 200 students and professors from the region and from all parts of Europe assembled in Dubrovnik to deliver lectures, to learn about different aspects of cultural identity change and to discuss cultural transitions in the Southeastern European post-socialist countries...

Now the papers that are prepared following the delivered lessons are in front of us. They are divided into two chapters: one on the creative industries in Southeastern Europe, and one on cultural exchange and cooperation in the region. The creative industries or, rather, culture industries as they appeared in the Southeastern European countries, stem from the tradition of industrial and market-oriented cultural production taken to be low culture or even kitsch cultural production, undermined during the times of socialism. In the transition period these industries became more associated with the ideas of modernization and technological progress, and strongly prompted by imports of cultural consumerism based on pop cultural products. In the 2002 session of the Dubrovnik course, redefining cultural identities in the region was discussed through the analysis of cultural industries and technological convergence. It was already clearly visible that the small-scale cultural industries and productions might be both economically and culturally reasonable if supported by regionalist ideas and intra-regional cultural cooperation, which might, perhaps, establish links among small and very diverse Southeastern European cultures. However, the influence of large transnational corporations, which are turning the region into a part of the global cultural market, has not yet been undermined.

Collection of papers from the course on „Managing Cultural Transitions: Southeastern Europe. The Impact of Creative Industries“ (Inter-University Centre, Dubrovnik, 8 - 15 May 2005)

Culturelink Joint Publications Series No. 8, Edited by Nada Švob-Đokić

Institute for International Relations, Zagreb, 2005

ISBN 953-6096-37-4

Details: <http://www.culturelink.org/publics/joint/cultid07>

MAGAZINE DIGEST

Asia-Pacific Journal for Arts Management

Volume 8 - Nr. 2 Winter 2006

- Jonathan Sweet: UNESCO and cultural heritage practice in Australia in the 1950s: The international touring exhibition Australian Aboriginal Culture, 1948–55
- Katrina Chapman: Positioning urban Aboriginal art in the Australian Indigenous art market
- Megan Cardamone, Esmail Manahan and Ruth Rentschler: Melbourne 2006. Marketing south-eastern Australian Aboriginal art
- Jennifer Radbourne, Janet Campbell and Vera Ding: Building audiences for Indigenous theatre: A case study of Kooemba Jdarra
- Jacqueline Healy: Balgo 4-04 Marketing Art from the Desert

Details: <http://www.artsman.journal.unisa.edu.au>

International Arts Manager

February 2006

- Iceland focus: A new house for Icelandic Opera
- Iceland focus: What is important for Icelandic performing arts?
- Iceland focus: The Iceland Dance Company is strengthening its position
- The German orchestral landscape. Are German orchestras in danger of being axed?
- A player's market. German orchestras embrace the world of marketing
- Educating the orchestra. Orchestras in Germany search for new audiences
- Choosing the right course. Management courses around the world for arts managers
- Just the ticket. Ticketing systems and the internet
- Money matters: The Sydney Festival has found recent success with its cheap tickets scheme

EDUCATION & CAREER

Training Programme for emerging Festival Operators

The European Festivals Association (EFA) is launching a training programme for emerging festival operators: the European Atelier for young festival managers, specifically designed for those working in the programming department or those - festival managers and students - who have the ambition to enroll a function in the artistic department of a festival.

Workshop leaders and speakers include a unique range of the most experienced festival directors as well as young, innovative and trend-setting festival pioneers.

Lectures, round tables, practical activities, informal talks and contacts with the artists and with leading cultural institutions and arts houses create an outstanding opportunity for young festival operators to improve their skills in various environments.

The first edition will take place in Görlitz/Germany from 15 until 21 May 2006. The city of Görlitz is bidding for the European Capital of Culture 2010 (together with the Polish part Zgorzelec).

Deadline to submit the 'show of interest' is 17 March 2006.

Details: <http://www.efa-aef.org/efahome/atelier.cfm>

Bratislava Spring Academy

Bratislava (Slovakia), April 24-29

Since the 1990s, the cultural sector in the countries of Central and Eastern Europe has been going through a dramatic period of change and development. The fundamental shifts from authoritarian state socialism towards market economy and European Union membership – whether already achieved or still in close or far perspective - has left the societies of these countries and the art managers within them facing many transitional challenges as well as new opportunities. While art managers in the established cultural institutions struggle to transform their institutional structures to make them ready for a demanding future, activists in newly founded art initiatives strive to sustain their role as innovators in the local cultural scene by consolidating their production work and assuring organisational survival.

In order to meet these challenges and to take advantage of the many new opportunities that are presented, this course provides art managers from turbulent environments with a set of strategic management skills which will allow them to analyse and successfully develop their organisations, steering them towards structural change as well as operational and financial sustainability.

The course is based on a specifically designed training methodology; it also draws on the unique practical experience gained by the European Cultural Foundation and the course leaders during their numerous organisational development and capacity-building projects for arts initiatives in transitional environments (South East Europe, Russia, Central Asia, etc.). Participants will be trained to analyse their organisational environment and potential and also to design a strategic plan that will set them on the road to future-oriented improvements.

The course will be accompanied by a handbook *Arts Management in Turbulent Times*, written by Milena Dragicevic Šešic and Sanjin Dragojevic and published by the European Cultural Foundation and the Boekman Foundation (all course participants will receive a copy of this book!).

The course, which starts on Monday 24 April and ends on the evening of Saturday 29 April, 2006, consists of a combination of lectures (four morning sessions), practical workshops involving art managers experienced in developing their own organisations (four afternoon sessions), and site visits to a number of vibrant art organisations in transitional Slovakia (two days).

More information: <http://www.scca.sk> or email to Mrs. Paulenova kristina@scca.sk

Arts Management Degrees in Portugal

An article by Susana Graça, correspondentin, Lisbon

The importance of an education in Arts Management is widely recognized in Portugal nowadays. Nevertheless, there are few academic degrees in Arts Management and they have all been created quite recently. There are no Masters or PhDs in strict Arts or Cultural Management in Portugal; there are only post-graduate courses and a Master in Management of Cultural Heritage.

The first full-blown Arts Management course in Portugal was promoted by the National Institute of Administration in 1989 and it did not confer an academic degree. This one-year course was replicated later in the Cultural Centre of Belém, in association with Professor Joan Jeffri from the University of Columbia, but it ended in 1999. Presently, there are many short non-academic courses in Arts Management and related disciplines, all of them promoted by associations or enterprises working in the cultural sector.

The post-graduate course in Cultural Management of the Lusófona University of Humanities and Technology in Lisbon started in 1998 and it was held for several years at the Polytechnic Institute of Porto. In 2005/06 the course is being held solely in Lisbon, but the prospect is that it will resume activity in Porto, next year, at the Lusófona University. This course is mainly directed at people working in the public and private cultural sectors, but it also welcomes students aiming at a specialization. The distinguishing features of the curriculum, according to the Directors Victor Flores and António Jorge Monteiro, is that it starts from management to culture and not the other way around, and that it is constructed so as to prepare the students step-by-step for the writing of a practical project that should be feasible. An estimate of around 10 to 20% of these projects has been successfully implemented. This course is a full-member of ENCATC – European Network of Cultural Administration Training Centers and promotes a yearly programme of conferences.

The post-graduate course in Cultural Management in the Cities begun in 2001 and was held in INDEG Business School in Lisbon. According to the Executive Director Catarina Vaz Pinto, the main idea of the course was to construct a curriculum that would appeal to people that were already working in the cultural sector and that would give them more advanced tools for their specialization. The aim, thus, was to qualify and gather in a circle of discussion arts managers with some experience. The faculty promoted conferences and excursions to cultural locations both in Portugal and abroad and the course is a full-member of ENCATC. This course has been interrupted since last year for a redefinition of its format and also due to the inadequate profile of the applicants. Many former students of this course are now in leading positions in the cultural sector and/or have created their own enterprises in the field.

At the Catholic University in Porto there is the Master in Management of Cultural Heritage. It started as a post-graduate course in 2003, but only in March 2005 it became a Master, so no students have graduated as masters yet. People attending this degree are mainly specialists already working in the cultural sector in search of higher qualifications. Despite its fundamental concern with heritage, this degree also encompasses subject matters related to other arts fields such as the performing arts. A more strict degree is lectured at the Catholic University in Lisbon, where the span of the curriculum of the Master degree in Cultural Heritage is narrowed down to the study of museums, edified heritage and archives, mainly under a catholic perspective.

Finally, a post-graduate course in Management of Cultural Projects is supposed to open soon at the Piaget Institute in Almada.

Post-graduate course in Arts Management in the Cities: <http://www.indeg.org>

Master in Management of Cultural Heritage: <http://www.porto.ucp.pt>

Post-graduate course in Cultural Management: <http://www.ulusofona.pt>

Post-graduate course in Management of Cultural Projects: <http://www.ipiaget.org>

CONFERENCES

Review: Culture in the Euro-Mediterranean Space

Barcelona, November 22-23

The final report of the international conference "Culture in the Euro-Mediterranean Space", held in Barcelona last November, has just been published. The document collects the main ideas, conclusions and recommendations of the event.

Culture in the Euro-Mediterranean Space was an initiative of the Department of Culture of the Government of Catalonia and the Interarts Foundation.

Details: http://www.interarts.net/eng/5.3_novetat.php?newId=45

Preview: Museums and the Web 2006

Albuquerque, NM (USA), March 22-25

Museums and the Web addresses the social, cultural, design, technological, economic, and organizational issues of culture and heritage on-line. Taking an international perspective, senior speakers with extensive experience in Web development review and analyze the issues and impacts of networked cultural and natural heritage. Together, we look ahead to the transformation of communities and organizations

Details: <http://www.archimuse.com/mw2006/>

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Preview: European Music Council Annual Conference

Malmö (Sweden), April 20-23

From 20 to 23 April 2006 the EMC (European Music Council) will hold its Annual Meeting in Malmö, Sweden. The focus is "Turning Points: Music - Youth - Diversity". Following the annual conference 'Many Musics in Europe' in Budapest in 2005, the EMC sticks to its concern about musical diversity in Europe. This year special priority is given to immigrants' musical traditions and especially to those of the younger generation.

Details: <http://www.emc-imc.org>

Preview: 44th Professional Arts Management Institute with „Cultural Tourism“

Chicago, IL (USA), June 23-25

The 44th annual Professional Arts Management Institute, 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) June 23 - 25, the weekend program will feature 20 hours of lectures, panel discussion, 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; and cultural tourism in city neighborhoods. Discussions of case histories and a "hands-on" interactive group session also are on the agenda.

A distinguished roster of speakers includes such Chicago area arts and tourism leaders as: Dorothy Coyle, director of the Chicago Office of Tourism; Bastiann Bouma, vice president for marketing and tourism of the Chicago Architecture Institute; and Royce Yeater, midwest director, National Trust for Historic Preservation. Speakers from outside the Chicago area include: John Robinson, director, Missouri Division of Tourism and Scott Schult, director of marketing for the St. Petersburg/Clearwater Area Convention and Visitors Bureau.

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 complete program including all materials, two luncheons, and a reception is \$300.

Details: <http://www.aebmedia.com/pami>

CALENDAR

A complete overview to all upcoming conferences you find here:
<http://www.artsmanagement.net/Calendar-month.html>

IMPRINT

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