

## ARTS MANAGEMENT NEWSLETTER

**Monthly information service by Arts Management Network**

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### EDITORIAL

For many years we have concerned ourselves with the following: which trends and developments are for the cultural sector? To find answers to that question, we regularly visit conferences and cultural meetings throughout the world. Because of our own professional background, education programs play an extremely significant role. As a result, tomorrow we are travelling to the annual conference of the Arts Administration Educators (AAAE) in Toronto. Together with three lecturers from Finland, Australia and China, we will discuss the approach to arts management education outside North America. The most important challenge in this area is to find the balance between international uniformity (for instance to support student exchange programs) and national identities. In addition, we are very pleased to be able to meet some of those lecturers, whom we had the opportunity of meeting during our first visit to North America in 2002. One of these lecturers is Dan J. Martin, Professor for Arts Management at Carnegie Mellon University. Our new US correspondent, Britta Faust, spoke with him in Pittsburgh about the new graduate program that aims to provide specialized executive and management leadership training for careers in the for-profit entertainment sector. The summary of this interview you will find in this newsletter issue.

At the end of March, we had the chance to attend a conference in Paris. The reason for the event was to celebrate the 20th anniversary of the Arts Management Program at Université Paris Dauphine. With about 700 attendees, the success was overwhelming. Among the attendees were well-known representatives of both the public and private cultural sector of France. However, it was disheartening to hear from many of the speakers that they devote more time to the past and the present, than they do to the future of arts management.

Please stay tuned as in the next edition of this newsletter we will report the highlights of our forthcoming journey to North America and any exciting developments which may have come to pass.

Sincerely

Dirk Heinze and Dirk Schutz

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## NEWS & BACKGROUND

### **Trends: Understanding Creative Industries. Cultural Statistics for public-policy-making**

Source: UNESCO - Noted by Maike Bosselmann, correspondent, Madrid (Spain)

As governments around the world begin to recognise the contribution of creative industries to economic growth and employment, there has been a growth in statistics and mapping exercises in order to give public officials the information they need to create targeted public policies to support the sector. This article explores the importance of cultural statistics and UNESCO's role in developing standard methodologies that countries can adopt and adapt.

The report can be downloaded on the following website: <http://portal.unesco.org>

### **Trends: Visual Arts Development in Indonesia**

Compiled by Nunuk Ambarwati, Head of Archiving and Media Relation, Cemeti Art Foundation (CAF), Yogyakarta, INDONESIA

In January 13, 2006, Cemeti Art Foundation (CAF) held a small discussion to find out the review of visual arts development beginning from the observation in the area of Yogyakarta in particular and Indonesia in general during the year of 2005.

It was managed by Kedai Kebun Forum (KKF), Yogyakarta, attended by Agung Kurniawan, Nuraini Juliastuti, Yuli Andari Merdekawati, Mella Jaarsma, Nindityo Adipurnomo, Wahyudin, Kuss Indarto, Iwan Wijono, Pius Sigit Kuncoro, Dyan Anggraini, Aisyah Hilal, Nunuk Ambarwati, and Tovic Dwi Raharjo. The outcome of the discussion turned out to be one of explorative writing materials in this volume of SURAT YSC. Here is the writing compiled basing on discussions and documentation data like articles of mass media, invitations, posters, press releases, statements of artists, photos, videos, and so on received by CAF during 2005. It cannot be denied that the writing materials are largely launched from Yogyakarta. From all the imperfections due to limitation on the observation, may this review can be beneficial to the development of Indonesian visual arts today.

Full article: <http://www.artsmanagement.net>

## BOOKS & RESOURCES

### **Book: Effective Fundraising. An informal guide**



A starter guide for fundraisers, based on one of DSC's most established and popular courses. It shows how to identify the right funding sources for your cause, think creatively and practically about your fundraising, and be informed and successful in your approach. The book is in the following parts: are you a registered charity? (and what to do about it, if not); where the money is (and why companies give so much less than people suppose); why should people give you money anyway?; can you just ask people personally to give you donations for your cause? (the best and simplest method); what to do if you can't just ask people for money; Trusts 1 - is this easy money? Yes, but...; Trusts 2: Treat them like human beings, not like bank managers; companies - grants and spon-

sorship; The National Lottery - an exception to most fundraising generalisations; why you have no "core costs" overheads to fund, just "charitable activities". Hundreds of fundraisers have contributed directly or indirectly to the collective wisdom contained within this guide. The author brings together this wisdom, combines it with his own decades of fundraising experience at all levels, and enlivens it with his no-nonsense, entertaining style. This book should be of interest to newcomers to fundraising, or those with experience of only one aspect of the art. It is aimed mainly at the medium-sized or smaller charity or group, but may be equally valuable for those seeking to fund projects within the largest organizations.

Author : Luke Fitz Herbert  
Paperback 86 pages (January 30, 2004)  
Publisher: Directory of Social Change  
ISBN: 1903991404

Details: <http://www.artsmanagement.net/Books-id-540.html>

## MAGAZINE DIGEST

### **Prompt. Theatrical Management**

*Volume 40 - February 2006*

- The Watermill Newbury – a quarter century commitment. The legacy of Jill Fraser and James Sargant, by Steve Gibbs
- New Voices at the Royal Exchange. New writing and the Bruntwood Royal Exchange Playwriting competition, by Jo-anna Parkinson
- TMA Theatre Awards . The winners and nominations from the 2005 Awards
- Making theatre foyers work in the 21st Century. How theatres will develop in the foreseeable future, by Barry Pritchard, Suzie Bridges and Julian Middleton of Arts Team
- Teaching the New Dog Some Old Tricks. Revenue Management in the arts business, by Tim Baker
- Playwriting awards and Arts Council England. Celebrating excellence and awarding creativity, by Charles Hart
- TMA Winter Conference and Management Awards
- Open Door. The launch of Shape's new Disability Equality Training Programme, by Mark Atterbury

Details: <http://www.tmauk.org/Prompt.asp?guid=>

## EDUCATION & CAREER

### **Education: New Paths with Arts Management Program in Pittsburgh**

*An article by Britta Faust, correspondent, Pittsburgh (USA)*

For almost 20 years Carnegie Mellon University's Master of Arts Management (MAM) Program is known for its excellent education in non-profit arts and cultural leadership training. Surprisingly, since fall semester 2005 Carnegie Mellon University (CMU) offers a new graduate program that aims to provide specialized executive and management leadership training for careers in the for-profit entertainment sector – the Master of Entertainment Industry Management (MEIT).

How did it all start? Despite the orientation of the MAM program in the non-profit sector, a certain number of alumni have pursued careers in the for-profit entertainment industry. Their feedback showed that their education was neither specific nor intensive enough to provide them with the necessary background they needed to function successfully in the for-profit entertainment world. Mainly, it was a slower entry than they would have in the non-profit sector. In addition, interviews with entertainment professionals proved that the need for such specific educated leaders exists. A conducted research of established education program in this field showed that most graduate programs are focused on film production and that only a few number are dealing with management of studios or production companies. As a consequence to these outcomes, CMU decided to establish the MEIT degree as an affiliation of the traditional MAM program.



The MEIT two-year program is a completely new model for Carnegie Mellon University. It includes one year of fundamental management coursework in

Pittsburgh, followed by a second year of advanced, industry-specific coursework. This is combined with a year-long apprenticeship and capstone project within an industry setting in Los Angeles. The core curriculum entails a common set of management courses for both MAM and MEIT students. As the line between the non-profit cultural institutions and the for-profit industry has blurred, this constellation should create a better understanding and appreciation for "the other side" in order to remain competitive. During the second year of studies in Los Angeles the students perform apprenticeships in management divisions of film and television studios and production companies, built-in a coursework with industry experts on specific management issues. The format of the MEIM program is aiming to provide the students with a simultaneous academic theory and practical experience. The program is now focusing on film and television industry management, but within 5 years the goal is to expand the degree to include more industry-specific management training for additional sectors – such as music, commercial theatre, live entertainment and new media.

Besides conquering new industry sectors, CMU faces other challenges in the arts world, and mainly globalization. The MAM program is seeking new paths in international cooperation and is planning to establish an international dual degree program with the University of Bologna. Following the new model of the MEIT program, that International Cultural Management degree will offer a common core of coursework in Pittsburgh during the first year, followed by a second year of study at the University of Bologna. The purpose is to give more context and better understanding of Cultural Management outside of North America, especially in Europe. But this is meant to be only a first step. The MAM program doesn't want to limit itself geographically and is very ambitious to find other global partners – for example in Asia. By implementing this international perspective in its curriculum, the university wants to keep its position as a leader among its peer institutions in the US, and all over the world.

*The interview with Dan Martin, the director of the program, took place on March 7.*

More information can be found here:

- 1) <http://www.heinz.cmu.edu/mam>
- 2) <http://www.heinz.cmu.edu/meim>

## CONFERENCES

### **Review: Conference „Creative and Cultural Industries in Europe“**

**London, 20 March, 2006**

*An article by Ulla-Alexandra Mattl, correspondent, London*

The Cultural Industries hold an important but also somewhat difficult position on the European policy agenda, culture and economics being equally important for their existence. This conference organised by EUCLID in association with Tate Modern brought together experts from all over Europe for a dialogue on the future of Cultural Industries in Europe and an exchange of ideas.

After an initial presentation of different European perspectives on the sector, there was a session about how to engage with broader cultural sectors and bridge different agendas. This was followed by case studies to identify difficulties, and suggestions for future initiatives. Although there was not much time for questions and discussions after the presentations, many interesting issues were raised which according to EUCLID director Geoffrey Brown could be topics on their own in a future conference.

This event constituted another step in the debate on the future of Cultural Industries in Europe and gave people who work in the field the possibility to meet key actors from the sector. It also allowed participants to understand different models in other European countries and raised awareness of differences in expectations regarding economic outcomes of the sector in different European countries. It became apparent that the term 'Cultural Industries' is defined in different ways in different European countries. This makes it hard to achieve a coherent acceptable EU policy towards the Cultural Industries. It also means that the relation of Cultural Industries with, and their expectations towards the arts and economics changes, for example because of differing taxing systems.

In addition, in some countries the Cultural Industries are more apparent on a local level while it seems to be rather the opposite in other countries. That the Cultural Industries are not as often claimed as simply an urban phenomenon was confirmed by Tobias Nielsén, Director of QNB Volante, when giving Swedish examples for growing activity outside the country's main cities.

In conclusion, the Cultural Industries are one of the fastest growing and fastest changing sectors, national and local legislation needs to be adapted to cope with this change. The sector is in need of cross-sectoral cooperation. In his speech, Andreas Wiesand, Executive Director of ERICarts called for "sensible European strategies", and points out that the European creative sector needs to be taken into account in EU policies and programmes.

Further information on EUCLID and their conferences: <http://www.euclid.info>

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<http://www.kammerchor-michaelstein.de/en>

## **Preview: Annual conference of the Arts Administration Educators**

*Toronto, ON (Canada), April 20-22*



With over 100 participants and presentations by respected professionals from across the field and the world over, this year's conference has set

a benchmark for the Association of Arts Administration Educators. By presenting over 20 engaging panel sessions, and off-site activities in the context of Toronto's thriving cultural scene, you are ensured the opportunity to stay informed on the latest issues pertinent to arts administration educators while enjoying yourself and making meaningful connections within the field.

Dirk Schutz and Dirk Heinze from Arts Management Network will held the panel „The approach of Arts Management Education outside North America.

We will report about the results of the conference in our next newsletter issue in May.

Details: <http://www.artsadministration.org>

### **CALENDAR**

A complete overview to all upcoming conferences you find here:

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

### **IMPRINT**

The Newsletter is for free. It has currently 3481 subscribers worldwide.

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