

ARTS MANAGEMENT NEWSLETTER

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NEWS & BACKGROUND

1. Trends: Competencies of Arts Managers

Cultural Human Resources Council, Canada

The Cultural Human Resources Council is a national not-for-profit organization dedicated to strengthening Canada's cultural workforce and improving the HR environment within the cultural sector. One of CHRC's goals is to strengthen management in the cultural sector. Mentorship plays an important role in achieving this goal.

Experienced cultural managers and mentors representing cultural organizations from around the country with a wealth of experience and knowledge developed a competency chart and profile for cultural managers and one for mentors. The charts and profiles are innovative learning tools designed to assist producers managers and mentors working in the cultural sector.

The Cultural Human Resources Council strives to be at the centre of vision and forward thinking in the areas of cultural human resources development. It hopes that this online Guide and resources will help you to achieve your professional vision, by providing a map of the skills and training you need to find success in your chosen field.

These tools, a reliable source for competencies for managers and mentors in the cultural industry, can be used to:

- address gaps in formal education and training that exist in cultural management
- increase understanding of the broad roles that managers and mentors play within cultural, educational and economic sectors
- provide a reliable self-assessment tool for cultural managers, educators, artists, organizations and government to use for their own specific needs.

Details: <http://www.culturalhrc.ca/mandm/e/index.htm>

- Advert -

Alain Charles Arts Publishing produce high quality publications aimed at professionals and performers within the performing arts. If you need the latest news, information or up-to-date contact details our publications will provide the answer:

International Arts Manager (IAM) is published 10 times a year and is a forum for news, facts, trends and developments useful to and about the people who represent the performing arts.

The **Performing Arts Yearbook for Europe (PAYE)** and **Music, Opera, Dance and Drama in Asia, the Pacific and North America (MOD)** are essential and comprehensive guides to the performing arts in these regions with:

- over 25,000 entries from 65 countries
- full contact details including web and email addresses
- information on senior personnel plus a short description of the organisation
- listings divided into 23 different sections from opera, ballet, orchestras, festivals to competitions and products & services
- Complimentary CD Rom version - PC and MAC compatible

Details: <http://www.api.co.uk>

2. Trends: Balance between Tourism Development and Heritage Conservation

An article by Sneska Qaedvlieg-Mihailovic, Secretary-General of Europa Nostra

At its Annual Congress in Malta, Europa Nostra – the pan-European federation for cultural heritage which brings together over 200 heritage NGOs – today adopted “the **Malta Declaration**” advocating the right balance between economic development, sustainable tourism and heritage conservation, which includes the prevention of undesirable overdevelopment and related damage to the cultural heritage through careful planning.

"Cultural tourism can bring much needed funds to Europe's historic sites and countryside. But the knock-on effects of cultural tourism can also adversely affect the life of local communities", explained HRH the Prince Consort of Denmark, President of Europa Nostra, in his opening speech at the Forum "Cultural Tourism: Its Encouragement and Control". "Europe needs to encourage cultural tourism in a balanced and sustainable way as a means of investing in and regenerating cultural heritage areas and experiencing the places and activities that authentically represent the cultural heritage, character and history of an area, whilst ensuring the widest appreciation of Europe's cultural heritage," he concluded.

The Cultural Tourism Forum – which brought together more than 200 delegates from twenty-six European countries – was the highlight of this year's Annual Congress of Europa Nostra, organised in close cooperation with Din l'Art Ħelwa (The National Trust of Malta), the key heritage NGOs in Malta, and with the support of the European Commission. Speakers at the Forum included Malta's Minister for Culture and Tourism, Dr Francis Zammit Dimech, as well as representatives from the European Institute for Cultural Routes (Luxembourg), Heritage Malta, "Tourism Concern" (UK) and the European Cultural Tourism Network, coordinated by the Wales Tourist Board.

The Malta Declaration calls upon EU Institutions, the Council of Europe, Europe's national and regional governments, tourism and heritage organisations to apply the principles in "Tourism Code of Ethics" of the World Tourism Organisation and the "International Cultural Tourism Charter" of ICOMOS. While welcoming the recent documents of various EU Institutions (the European Commission, European Parliament and the European Economic and Social Committee) which have focused on the need for sustainable tourism development, the Malta Declaration recommends that the principles embodied in the two above-mentioned documents which underscore Europa Nostra's commitment and approach to cultural tourism, be fully incorporated into future EU policy.

Europa Nostra recognises that **cultural tourism is one of the key drivers of European economic growth and development**. Moreover, it is one of the key means of cultural exchange between European citizens and one of the most valuable instruments of inter-cultural dialogue. Europa Nostra therefore pledges to encourage the principles of sustainable cultural tourism, while at the same time urging the introduction of necessary controls to protect individual cultural heritage sites. Through its Malta Declaration, Europa Nostra makes a series of specific recommendations, calling upon EU Institutions, the Council of Europe, Europe's national, regional and local governments, and heritage organisations to:

- Champion sustainable growth in the cultural tourism market, while also taking positive steps to prevent damage and degradation of the cultural heritage by careful planning to maintain the volume of tourists to heritage travel destination areas to within optimum sustainable limits;

- Safeguard the conservation of cultural heritage sites by anticipating construction development pressures in travel destination areas and applying techniques to prevent undesirable over-development and damage as a result of the demands of cultural tourism;
- Promote the idea of a European Label for Sustainable Cultural Tourism, within the framework of Europe as a global tourism destination, and on the basis of the principles set out in the Malta Declaration.

Details: http://www.europanostra.org/declaration_culturaltourism.htm

3. Trends: Price is to blame?

Compiled by Fuel4arts.com

We have to face the fact that many people don't think the arts offer them anything they value. It could be argued that people don't understand the value they could have from an artistic experience but the fact remains that unless people value something, the price is irrelevant.

Should price always get the blame? Or the problem is our price too high?

Download: <http://www.fuel4arts.com/files/attach/PriceisToBlameFinal.pdf>

4. Development: Impact of the new Philanthropy on Funding of Arts and Culture

In late years of 20th Century, the term New Philanthropy is talked about broadly. One of the reasons is that new and various foundations were founded increasingly, and another result is because of the burgeoning economy. As the author Nina Kressner Cobb mentioned at this article, "Foundations have been the fastest growing sector within philanthropy, with a growth rate consistently higher than that of the economy as a whole."

However, what is the impact on Funding from profit to non-profit, especially in Arts and Culture sectors? If this new philanthropy comes to an end, what should arts organizations or artists do?

To read this article: <http://www.culturalpolicy.org/pdf/Cobb.pdf>

BOOKS & RESOURCES

5. Book: Capturing Cultural Value. How Culture Has Become a Tool of Government Policy

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.

The effect has been to favour individuals and organisations that have become fluent in the jargon of public policy. Funding decisions have become safe, and cultural producers have tailored their outputs to meet the latest round policy priority.

But there is a difficulty with the language of outcomes: artists and institutions do not

see themselves as creating outcomes. Cultural experience is the sum of the interaction between an individual and an artifact or an experience, and that interaction is unpredictable and must be open.

There is equally a difficulty in talking about the intrinsic value of culture, or 'art for arts sake'. In today's world it sounds patronising, exclusive and undemocratic. There is now a growing view within the cultural world that new and convincing methods must be found to validate public funding. This report shows how alternative ways of valuing culture are possible, by drawing on disciplines as diverse as brand valuation by accountants and the language of sustainability used by environmentalists.

John Holden is head of culture at Demos. He is also chair of The Anvil in Basingstoke and a member of the management committee of the Clore Leadership Programme.

Paperback

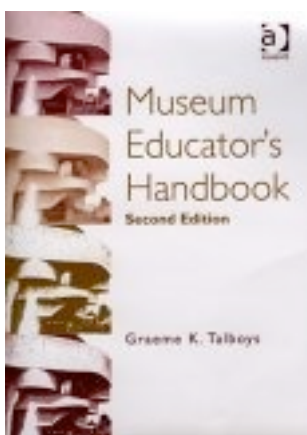
Publisher: Demos, December 2004

ISBN: 1841801399

Author: John Holden

Details and Ordering: <http://www.artsmanagement.net/Books-id-585.html>

6. Book: Museum Educator's Handbook (2nd edition)



The Museum Educator's Handbook is a realistic guide to setting up and running education services in all types of museums, even the smallest. This new edition has been thoroughly revised and updated, with advice on the use of websites, interactive displays, databases and other technology added throughout, and a new chapter on loan services, reflecting new research into their importance. It also reassesses funding, curriculum needs and educational policy in the light of recent reports and gives more advice on meeting informal education needs, from evening classes to museum-initiated courses. The handbook offers straightforward advice and background information to museum educators, updating readers on recent developments. Teachers and students of museum studies, education specialists, other museum staff and exhibition designers will also find it a useful guide to support their work.

Museum Educator's Handbook (English edition)

Hardcover: 184 pages

Publisher: Ashgate Publ.

2nd edition, December 2005

ISBN: 0754644928

Author: Graeme K. Talboys

Museum Educator's Handbook (Chinese Edition)

Hardcover: 352 pages

Publisher: Five Senses; November 2004

ISBN : 9572982516

Details and Ordering: <http://www.artsmanagement.net/Books-id-657.html>

7. Book: Let's Put on a Show. A Guide to Fun And Fundraising for Your Community Organization

A theatrical show can raise significant sums and, at the same time, create enduring community spirit. Step by step, Let's Put on a Show covers everything needed: securing rights, choosing material, finding a venue, budgeting, scheduling, working with children, using musicians, building sets, handling lights, publicizing, and much more. Anecdotes from producers, directors, and participants share the agony, the ecstasy, and the just plain fun of getting a show up and making money for a good cause while doing it.

Gail Brown is a former elementary teacher and a veteran fundraiser. She has overseen more than one hundred productions, raising money for community and educational projects. The author of The Big Event, she lives in Case Grande, Arizona.

Colleen Schuerlein is a teacher, minister, and fundraiser. She has produced events with such celebrities as the Neville Brothers, Kenny Loggins, Dr. Wayne Dyer, and many others. She lives in Portland, Oregon.

Paperback: 191 pages

Publisher: Allworth Press (June 14, 2006)

ISBN: 1581154429

Details and Ordering: <http://www.artsmanagement.net/Books-id-676.html>

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

8. Book: Singing in Germany - a practical guide

Reviewed by Zenaida des Aubris, correspondent, Munich

This guide, translated and expanded from the original German version published in 2002, gives young singers (opera or musical) a very detailed, practical, and above all realistic, insight into the audition process in Germany today. Gone are the golden days of getting engagements easily if you just have a good voice. Today's market requires being better, much better, than your competition, not only vocally, but artistically. Aspiring artists come from all over the world, vying fiercely for the few available positions in the approx. 90 music theatres of the three German speaking countries.

This book is required reading for any young singer who is planning on undertaking an audition tour to German speaking countries for the first time, planning on studying in Germany, or looking for an agent. It also includes a very useful appendix including suggested audition arias, up to date websites, and a German-English-German glossary.

Authors: Marita Knobel / Brigitte Steinert

ISBN : 3761816731

Published 2005 by Bärenreiter Verlag, 212 pages

Details and Ordering: <http://www.artsmanagement.net/Books-id-674.html>

EDUCATION

9. Workshop: Arts, Culture and Management in Europe

Cultural organisations in Europe are undergoing drastic changes. They face an increasingly fleeting and demanding public, which allocates its growing leisure time among an abundant offer. But these organisations are also undergoing more constraining rules of management and new performance criteria which accompany the amazing development of their supply. As a consequence, they adopt new marketing practices.

The first workshop „Arts, Culture and Management in Europe“ will take place in Neuchâtel (Switzerland) will find answers for the question „Which marketing for cultural organisations in Europe?“ at September 15th, 2006. Among the partners of the workshop is AIMAC (Association internationale de management des arts et de la culture)

Details: <http://www.heg-arc.ch>

CONFERENCES

10. Review: 3rd World Summit for Arts and Culture NewcastleGateshead (UK), 14-18 June 2006

An article by Ulla-Alexandra Mattl, correspondent, London

The third World Summit on Arts and Culture⁽¹⁾, co-organised by the Arts Council England and IFACCA, took place in Newcastle upon Tyne, a city which truly reflects the regeneration theme of the event “Transforming places, transforming lives”. More than 500 cultural leaders and policy makers from over 82 countries gathered to discuss, debate and network at the Sage Gateshead, now a key venue, conference centre and local icon. The centre is situated right next to the Gateshead Millennium Bridge and the BALTIC Centre for Contemporary Art - a former flour mill, now home to exhibitions by both local and international artists. The Millennium Bridge and the BALTIC opened in 2002. Plenty of new examples of successful regeneration projects have enhanced the region, attractive, not only to the local population but also offers visitors an alternative to the lively clubbing scene Newcastle is so well known for. On Friday, there were 13 different tours on regeneration in practice in the area to choose from.



In general participants seemed very pleased with the programme and professional organisation of the conference. The event would possibly have been even more successful, if there had been more participation by government officials. A conference like this one would be the right occasion for them to see that culture has to be a priority.

Albie Sachs, freedom fighter and member of the Constitutional Court of South Africa, gave a fascinating speech on how the arts and culture should be represented in a constitutional building, being a place of ideas and inspiration, emerging out of the reality of a country – you can take a virtual tour through the unique court building or its art collection.

¹ The World Summit on Arts and Culture takes place every three years. IFACCA (International Federation of Arts Councils and Culture Agencies) was founded at the first World Summit, which took place in Ottawa in 2000. The second World Summit on Arts and Culture took place in Singapore in 2003.

American visual artist and arts community leader Rick Lowe's presentation made it clear that any regeneration initiative or project has to take place close to the local community, and its local culture and respond to its immediate needs while involving every layer in a multi-layered society. Lowe led a public art programme called Project Row Houses, changing one of Houston's poorest neighbourhoods into a vibrant and creative arts community.

Jude Kelly, Chair of the Arts, Culture and Education Committee at London 2012 Olympics and Craig Hassall, manager of the Arts Festival at the Sydney 2000 Olympics, spoke about the role of culture in the context of the Olympic movement and the challenges of developing an adequate cultural programme for such a major international event. According to Hassall, sport and culture should not be seen as two separate fields but strategic planning is needed for them to be successful together.

One of the Informal Networks on Friday included a presentation on "Arts and Health" by Mike White, Director of Projects at Durham University, which ended in a lively discussion. White stressed that although the term regeneration is mainly used for infrastructure, it also includes the society itself, whereas health is unfortunately still seen as something that happens at hospitals and in traditional health care settings. There is much debate on how the arts can influence our health and well-being - the importance of arts in this context is still not being recognised by governments. The influence is hard to prove, there are too many variables involved. White made several suggestions on what should be done to ensure a successful relationship of arts and health in the future: The cultural dimension in well-being has to be recognised, links between culture and health should be developed, successful cultural and health initiatives identified, effective evaluation systems developed, and engagement with national and international networks is necessary.

One of the workshops available on the closing day was "Culture in Crowded Cities" with presentations by Mitsuhiro Yoshimoto, Director of Arts & Cultural Projects NLI Research Institute, Tokyo on regeneration projects in Yokohama and by Howard Chan, the Community Museum Project, Hong Kong. The number of crowded cities is increasing but they also have to accommodate an ever-increasing number of people. Where are the places for culture and people and where do artists go when there is no more space? Using any tiny space in the streets, even if only a temporarily available entrance, shop front or one-dimensional shops in Hong Kong shows how inventive people have to be in a crowded place. Similar to the idea put into reality in Houston by Rick Lowe, one of the initiatives in Japanese cities is to clean up bad areas and replace them with culture and art activities. Howard Chan presented the Street Museum Project and other initiatives, which are examples for successful regeneration initiatives in Hong Kong. Chan pointed out that unfortunately regeneration in Hong Kong is mostly different to other places which were described during the conference, meaning the complete redevelopment of streets and areas, destroying the original atmosphere, history and familiarity of the local population to the area. The Street Museum Project, however, recognises the importance of the immediate environment and encourages the creativity and debate of ordinary people instead of predetermining it, transforming the street they share and live in into a museum. Chan calls this kind of project "Social Curating".

In his closing speech Risto Ruohanen, Chair of IFFACA pointed out that the aim of the event was not to encourage international co-operation but for the participants to take home fresh ideas, impressions and exchange information on successful regeneration initiatives to be applied in their own country.

The location of the 4th World Summit on Arts and Culture will take place in 2009, will be announced during the next six months.

Related Links:

<http://www.artsummit.org>

<http://www.ifacca.org>

<http://www.thesagegateshead.org>

<http://www.galinsky.com/buildings/gatesheadbridge/>

<http://www.balticmill.com/>

<http://www.constitutionalcourt.org.za/site/takeatour/courtbuilding.htm>

<http://www.constitutionalcourt.org.za/site/takeatour/artcollection.htm>

<http://www.projectrowhouses.org/>

<http://www.london2012.com>

<http://www.hkcmp.org/cmp/> (Community Museum Project)

<http://www.nli-research.co.jp/eng/index-e.html> (NLI Research Institute Tokyo)

11. Review: ISPA Congress 2006, Hong Kong **The New Silk Road for the Performing Arts**

An article by Zenaida des Aubris, correspondent, Munich



ISPA is a not-for-profit international organization (founded 1949) of over 600 executives and directors of concert and performance halls, festivals, performing companies, and artist competitions; government cultural officials; artists' managers; and other interested parties with a professional involvement in the performing arts from more than 50 countries in every region of the world, and in every arts discipline. The purpose of ISPA is to develop, nurture, energize and educate an international network of arts leaders and professionals who are dedicated to advancing the field of the performing arts.

This congress was attended by over 300 delegates and hosted by the Leisure and Cultural Services Department of Hong Kong, with most members coming from the United States and Canada and Asia, and some from Europe.

Many interesting programs were presented, also aimed at informing about the specific challenges of touring in Asia and China in particular, including the importance of having a strong local promoter, who has good connections and who is able to help with getting all the necessary local and Ministry of Culture permits necessary. It was also pointed out that in China, the tradition of individual purchasing of tickets is not so developed yet; instead most tickets are bought up by companies who then distribute them amongst their employees or give it to interested clients.

And it is was also noted that getting sponsorship, especially from foreign companies, is getting harder to do; therefore, securing financial support from official, mostly local or regional government cultural entities, becomes even more important. Chinese businesspeople and promoters are very pragmatic, meaning they want to see how the expenditure will translate to the bottom line and are therefore very unwilling in investing in any cultural venture that may not be money-making. At the same time, the Chinese market is very star-appeal driven, since there is often no knowledge about the quality value of the entertainment offered.

The centers for best showcasing Western culture remain Beijing and Shanghai; both cities have fairly mature annual Arts Festivals. The different tastes for shows was very evident in the presentations: recitals, chamber music and contemporary classical music, for example, have a very hard time to gain a foothold in China. On the other hand, Europeans continue to have a difficult time accepting traditional Chinese Opera and traditional Chinese music.

In one of the key note speeches, the speaker pointed out he thought modern technology may well wipe out traditions. Many traditions can become bastardized and corrupted trying to please the middle level and large masses. The mission of today's silk road is to develop and care to nurture it as a two-way road, east-west and west-east cultural interchange.

The next congress of ISPA is to be held in New York in January 2007.

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

12. Review: Museum advisors meet at European conference in Hungary **6th EMAC in Budapest**

An article by Almut Gruner, correspondent, Leeds (UK)

Their work is vital for the survival and quality of museum services, yet they receive very little public attention: museum advisers support museums across Europe. Their service provision varies from country to country, sometimes even from region to region, but they have one thing in common, a vested interest in maintaining high professional standards in museums without the business orientation of commercial museum consultants. This summer, museum advisers met in Budapest for the sixth European Museum Advisers Association (EMAC) meeting, to share best practice, renew acquaintances, and to learn more about the museum environment in their host country, Hungary.

Around 50 museum advisers from eight European countries followed the invitation from the Foundation for Museums and Visitors and the Pulszky Society/ Hungarian Museum Association to Budapest from 24 to 28 June 2006. They received a warm welcome from the organisers who had prepared, under the overarching theme of 'Quality', an excellent and varied programme of speakers, museum visits, and discussions about the future role of EMAC.

Museum advisers in Europe tend to work for regional museum agencies that are funded either publicly or privately, being charitable organisations. Advisers have different specialist roles, with collections management and care being the most traditional area of advice. Other advisory roles may include, more specifically, conservation of objects, project management, and more recently marketing, political lobbying and fundraising. Museum advisers might also administer pots of grant funding or find external financial support for projects involving museums. If this is the common basis for museum advisory services, delegates heard, over the five conference days, of various approaches and developments of delivering these services to museums.

Amongst the worries that museums face are reductions in public funding, rising demands from visitors to be engaging and entertaining, and an expectation to provide high quality services. Shared amongst European advisers is an awareness that the political, economic and social environment around museums is constantly changing. If museums are to thrive rather than survive in this environment, they need to be able to respond to these changes effectively and efficiently. The EMAC conference provided an environment in which the advisers could build their skills and find out how their colleagues in other countries are meeting these challenges.

Highlights

One of the highlights of the conference was the opening keynote speech from Tamás Vásárhelyi, Deputy Director of the Hungarian Natural History Museum. His entertaining presentation linked the development of museums in Hungary to evolution, pointing out that flexibility and the ability to adapt to their environment is vital for the survival of museums. In his view, the keys to quality are a commitment of the whole organisation to visitor orientation, broadening the views of museum staff, and allowing creative solutions to flourish across all departments. Mr Vásárhelyi later invited the delegates to visit and comment on a temporary exhibition in his museum, and the following discussion showed the difference in approach which is developing in areas like interpretation of museum exhibits, and the focus on customer friendliness. In essence, museums are becoming more and more aware that they need to relate more to their audiences and listen to the needs of their stakeholders. The discussion at the Hungarian Natural History Museum indicated that there might still be a cultural difference between museum professionals in the Eastern European countries where heavy public subsidies have supported the museum sector over many years, where as museums in the Western European countries are being held accountable for how they invest the public monies they receive. Museums that find themselves under scrutiny about how they spend public funds, and what for, have developed a stronger market orientation. On the other hand, participants at EMAC, who know staff shortages as a common problem for museums, noted the high numbers of staff at Hungarian Museums. Still, changes in the Hungarian museum environment are becoming more and more apparent, not least in the area of fundraising and marketing.

Two very different approaches to quality could be witnessed on visits to the Skanzen Open Air Museum in Szentendre, just outside Budapest, and the House of Terror in the city respectively. Both museums are dedicated to visitor orientation; the open air museum equals quality to authenticity, while the House of Terror, which won the Hungarian Museum of the Year award and a special commendation from the European Museum Foundation in 2004, articulates a dedication to providing an all-round experience of the past for its visitors. The House of Terror actually classifies itself as a memorial to the Hungarian victims of two terror regimes, during World War II and the Soviet regime. Although some EMAC delegates felt that the House of Terror relied heavily on using iconic images and emotional responses from their visitors, other delegates seemed to respond positively to their own emotions. However, the question whether the approach chosen by its curators fulfils professional standards seems to fade into the background compared to the success of the House of Terror since its opening in 2002.

Finally, EMAC featured a number of presentations and case studies on the conference theme of 'Quality'. The attraction was in the variety of approaches and the potential to apply best practice approaches tried and tested in other countries. Some ideas related to the potential of European funding and its challenges; others referred to the future potential for museum advisers to engage in political advocacy, thus shaping the environment for museums to work in rather than fire-fight by providing support to individual organisations. All in all, the quality and variety of presentations was impressive – suggesting that museum advisers could do more to advertise their achievements to a wider public.

Outcomes

Considering the importance for the museum sector to have independent and professional consultants at their side, it was disappointing to see so little representation at the EMAC conference this year. The quality of the conference and the opportunity for networking with colleagues from across Europe should attract many more people to participate. However, it was acknowledged at the conference that more needs to be done

to encourage attendance. A small committee has been created to develop the next conference which will be held in Graz, Austria, in 2007. More will be done to promote the conference, and hopefully, Graz will see an influx of museum advisers from all over Europe in May 2007.

Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. Nearly 400 books in English, Chinese, Italian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

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

13. Call for Paper: New Roles and Missions for Museums, Taipei

The International Committee on Management of ICOM (INTERCOM), Taiwan Council for Cultural Affairs and the Chinese Association of Museums in Taipei are co-organizing INTERCOM 2006 annual meeting and conference in Taipei under the heading "The New Roles and Missions of Museums".

INTERCOM would welcome contribution under the following headings:

- * A new social relevance - human versus economic values
- * Local, regional, and national identity
- * Different types of roles for museums
- * International Activity
- * Addressing these new challenges: what is the role for local/central government?

An English abstract of 200 words outlining the aim and main conclusion of the paper is required to be submitted before July 20, 2006 with a 200 words briefing of the author(s) and the institution.

Contributors of which put in the conference agenda will be notified by August 15, 2006. And the absolute dead-line of final paper is September 30, 2006.

Details: <http://www.intercom.museum/>

14. Preview: China Europe Performing Arts Satellite Meeting, Shanghai **Tradition Innovation: challenging perspectives**

China Europe Performing Arts Satellite Meeting will take place from Thursday 12 October till 16 October in Beijing and from 17 to 18 October in Shanghai.

This civil society initiative aims to bring together non-for-profit organizations, the government, private organizations and the general audience to work together and stimulate dialogue in the performing arts with China and Europe and within China.

China seeks ways to deal with its strong tradition and for models to operate this new cultural system. China looks at the artistic and cultural diversity present in the European artistic scene and wonders how it can find a place to introduce Chinese work which would be accepted by the European audiences. Europe (and not only Europe!) seeks to understand the rich Chinese traditions, is interested in exploring innovative

approaches together and wants to learn how to present European work to the vast Chinese market. But is the Chinese audience open for European work? Does Europe understand China sufficiently to be able to present the right artistic work? Where do Europe and China really meet each other?

A series of debates and discussions on jointly selected subjects, visits and performances from China and Europe for 7 days in October, will open this dialogue on tradition innovation and challenge our perspectives. By organizing this event, IETM and the China Association of Performing Arts (CAPA) and many other partners in the performing arts hope to lay a foundation for continuous exchange in the performing arts between Europe and China and stimulate the dialogue on performing arts in China.

This meeting is open to any performing arts professional from China, Europe and the rest of the world, to those interested in getting information on performing arts in China and Europe or interested in working with China and Europe.

Details: <http://www.ietm.org/calendar/calendar2.asp?m=&y=&a=4&id=1421>

15. Preview: Environmental, Cultural, Economic and Social Sustainability

The conference of 3rd International Conference on Environmental, Cultural, Economic and Social Sustainability will work in a multidisciplinary way across the various fields and perspectives.

The conference will work in a multidisciplinary way across the various fields and perspectives through which we can address fundamental and related questions. Main speakers include some of the leading thinkers in these areas, as well as numerous paper, colloquium and workshop presentations.

The conference will be held from 4th to 7th January, 2007, at the University of Madras, Chennai, India.

Details: <http://sustainabilityconference.com/>

CALENDAR

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

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