

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

we've chosen the Chinese speaking countries as the main focus for the last newsletter issue in this year. With interviews, background reports, portraits and resources we hope to give a good overview about the exciting cultural developments there.

A successful and busy year comes to its end. Journeys to Canada, USA, France, Croatia, and Switzerland - beside our regular conference participations in Germany - brought so many impressions, helpful contacts, fruitful new co-operations and background information. With our monthly newsletters in English and German we tried to provide news and knowledge for the international and diverse arts management community. Thank you for your loyalty to our web resource and newsletter! 2007 will be the year of our new English website (the German will be relaunched already in only a few weeks) and further investments.

We wish you a merry christmas and a happy new year!

Yours

Dirk Heinze & Dirk Schutz

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SPECIAL TOPIC: CHINESE SPEAKING REGIONS

1. Cultural Co-operation between Europe & Asia. An ever-increasing priority?

An background report by Ulla-Alexandra Mattl, correspondent, London

The current boom in Asia is not only economic but also cultural. The Asian region as a whole and individual states, in particular China and Vietnam, have developed into a region of increased priority in the field of cultural co-operation. Cultural co-operation, however, has always been tied to other strategic goals. The growing interest in the Asian region is above all also political, historical, diplomatic and last but not least economic.

Cultural co-operation between single European states and Asia seems to become more and more of a priority, while cultural co-operation at European level is still mainly taking place in the framework of development work. From time to time, the European Commission also supports cultural projects in Asia under the Cotonou partnership. The European Commission welcomes projects, which aim to increase exchange with Asia and likes the fact that European cultural institutes are showing increased interest in Asia and that some of them have been able to gain ground in the region. The British Council, the Alliance Française and the Goethe Institut have increasingly shifted their work towards Asia, because their foremost goals, language learning and the promotion of their cultures no longer seem that urgent. This is due to intensive co-operation that makes Europe seems more international and smaller than ever.

Co-operation at national level is very different to initiatives at European level. At national level most of the projects realised are one-off ventures while projects at European level are mostly initiated through calls for proposals and are meant to be more sustainable. Film and audio-visual media seem to be a priority both at national and at European level and also play an important role in the co-operation with Asia. Intensive cultural co-operation at European level takes place mostly between member states and within European territory. Due to programmes like Culture 2000 (2007) by the European Commission, co-operation is mostly multilateral. However, some countries represented by cultural institutes and embassies still insist on the importance of bilateral cultural activities and agreements in addition to multilateral co-operation.

Not only co-operation with Asia but also within the Asian region has increased substantially over the past few years. The Asian culture ministers meet on an annual basis and the last Asia Culture Co-operation Forum took place in Hong Kong in only November 2006. The Asian region is growing together, through increased co-operation, as is Europe, and is monitoring the process of European integration, co-operation and developments in the field of linguistic and cultural diversity. This process is intensified through increased mobility, growing international experience of the younger generations and intensive information exchange in the region. Therefore, the interest in cultural co-operation can by no means be seen as one-sided, seeing that Asia definitely also has an eye on Europe.

The Asia-Europe Foundation (ASEF), a multilateral organisation located in Singapore has a special role in co-operation between Europe and Asia. ASEF was founded in 1997 by 10 Asian and 15 EU states and has since then already grown by another 3 Asian and 10 European states. The foundation promotes sustainable relations between the regions and is also very active in the cultural field. Its goals are the networking of artists and practitioners, the promotion of information exchange and the dialogue between practitioners and policy makers.

ASEF's answer to the question of how the interest in cultural co-operation with Asia has developed over time was that the interest had always been mutual but there is now a deeper interest in the creation of not just one-off partnerships with other arts organisation in the other region but long-term sustainable partnerships or platforms for exchange. In the field of new media there is a special interest in joint cultural pro-

jects. There are also many possibilities in this field, due in part, to the nature of the media themselves, which allow for long-distance collaboration to take place at a relatively low cost.

The mobility of artists is now more important than ever as a growing number of artists wish to show their work in Asia and vice versa. ASEF also says that there is an increased perceived need for funding artists' mobility between Europe and Asia. In both regions there is also a growing need for information on education, funding opportunities, exchange programmes, research etc. which lead to co-operation and exchange. ASEF is currently developing a web portal, which will serve as a virtual meeting space and aims to facilitate the exchange of ideas and bilateral co-operation between artists and practitioners of both regions.

Another type of co-operation takes place through various artistic networks, which exist in large numbers, particularly in Europe. According to ASEF, European networks have started to expand to include Asian countries, while at the same time Asian artists are looking for partners for co-operations in Europe.

In addition, Visiting Arts, an organisation in London, which promotes intercultural understanding through the arts, offers information for artists, practitioners and officials who take interest in cultural co-operation. Visiting Arts has already published a few very detailed country profiles of Laos, Vietnam, Cambodia and Japan that aim to facilitate the kick-off of joint cultural projects.

The interest in cultural co-operation between Europe and Asia seems to be present at all levels; individual, national, European and international level as well as through networks. The ever-growing exchange of information and the set up of information portals combined with increased mobility of people are a great help to those who wish to engage in co-operation with Asia. While cultural co-operation and networking between Europe and Asia certainly furthers mutual understanding between both regions, at the same time, however, it also contributes to increasing cultural globalisation.

2. Interview: It's hard to be a salesman and a creator at the same time!

Pi-Jung Wu and Hsiu-Ping Chang, Founders & Choreographers of Sun-Shier Dance Theatre

The interview was realized by Maxine Wu, Arts Management Network, Weimar

"Sun-Shier, despite having only five full-time dancers the company, makes a point of also having a professional administrator in addition to its two founder/choreographers. But it also seems to be a constant in Taiwan's most successful dance companies."

From International Arts Manager Magazine by Mike Farish



Sun-Shier Dance Theatre is founded by two women, Pi-Jung Wu and Hsiu-Ping Chang, considered the most promising young dance company in Taiwan, in 1997. Reflecting the age of its founders, Sun-Shier means "thirty" in Chinese and live up to what Confucius said: "At age of thirty, I stood firm".

By gathering young and creative Taiwanese choreographers and providing a vehicle through which they can demonstrate their talents, Sun-Shier Dance Theatre is renowned for its ability to present various dance styles, especially pay lots of attention on feminine issues. Their representative productions, for instance, are dancing along with the images of the "Mirror" in the reality, emphasizing "Prepare the Princess" the structure on 3 different platforms and the meteorological phenomena foundation of "Butterflying".

For celebrating its 10th anniversary, Sun-Shier will have touring in Taiwan (in April), Los Angeles and New York (in October).

AMN: Could you please talk about the circumstances and development of modern dance (companies) in Chinese-speaking regions?

Sun-Shier: Actually, most of the modern dance in Chinese-speaking areas comes from the Western, based on the body training. These skills, for instance, are established by Martha Graham, Merce Cunningham, Paul Taylor, Jose Limon etc. Since 1970, they influence not only on body languages, but also the ideas or elements of modern dance works in Eastern so deeply, even though these choreographers use Chinese legends as subject matters!

But during these 20 years, the choreographers begin to combine the orient idiosyncrasy into the productions, for example, Tai Chi, Martial Art and so on. Through cultures discrepancy, it stimulates a new body language, and becomes a fresh tendency toward development in Chinese-speaking fields. Herewith the trend declares to the Western world: it is just NEW!!

However, due to less resource of human and money, the major part of modern but small dance companies in Taiwan, Hong Kong and Malaysia belong to pick-up group (few core member, but gather together when they have performances); bigger companies, for example Cloud Gate Dance Theatre, that has more subsidies and sponsor from government and enterprise, they could retain full-time administrators and dancers, and have better studios.

AMN: What are the opportunities and threatens for Sun-Shier Dance Theatre when so many foreigner modern dance groups giving performances in Asia?

Sun-Shier: Foreigner groups perform here provides us the opportunities to observe and to learn from them. Watching programs performed by the major dance companies in the world could both widen our vision and evaluate our works without spending any airfares. But there are always threatens more than opportunities when foreigner groups perform here. One of these threatens is that programs produced by local companies are put on the same table along with programs from abroad. There are more options for the audience, but on the other hand, this kind of competition is not fair to the local companies. Audience will not know the different situations to produce a program between in Taiwan and in other countries. So the first threaten will affect the box office.

AMN: As director and dancer, how do you balance your role?

Sun-Shier: Now we are working as both directors and choreographers in Sun-Shier Dance Theatre. As a director needs to plan the schedule ahead for the company and also has to find more founding to keep the company running. As a choreographer always hope to have more time to work with dancers, and hope to have more budgets to do the costumes, stage sets, more delicate lightings etc. But we always

have to compromise something under a limited budget. And before a new production premiere the ticket-selling is a tuff task for us. It is hard to be a salesman and a creator at the same time. However, we need a manager to do the promotion in both marketing and found-raising for the company. But we need to find more money to pay that person. Before this situation solved Pi-Jung and Hsiu-Ping still need to do all the



jobs and try to find a balance to do the best in everything; yet both directors consider that the choreography is the first priority after all. And how do we balance our roles? Just keep our mind clear and cool then we can do jobs better.

AMN: How does Sun-Shier Dance Theatre interact with the audience and community? What are your strategies? And what does the important element for marketing of Sun-Shier Dance Theatre?

Sun-Shier: We have been participated the suburban community tours that organized by the government for years. But the effects of these dance-popularization activities are not easy to evaluate in a short time. Because that it is hard or inconvenient for the audience who saw our performance in the suburban tours to come to see our performance in the cities unless they are really curious or interested to our company.

We know that you need to make people interested in something then they will try to participate in it. We are lucky to have a studio that is also a small black-box performing space. In 2005 we started organizing a series of dance showcase called Saloon at Sun-Shier, and opened this space to the public and provided all the sources we can give to whom are eager to create different kinds of arts. Through watching and sharing works to make a deeper communication with the audience. The showcase is in its second year, we hope that the activity can keep going and this small space could be one of the performing venues in Taipei in the future.

By doing so, we hope to give the audience a good impression both of modern dance and of the company. Of course, they will be in our mailing list whenever we have performances or any activities. And furthermore we will encourage them to bring their friends to participate any activities hold by Sun-Shier. And the company also set a Web-blog site as a table to keep information post. We believe that this is a more practical way to establish the audience because that the most important elements for marketing are people and connection.

AMN: Established for 10 years, does Sun-Shier Dance Theatre prepare for transformation?

Sun-Shier: Yes, we intend to. But the transformation takes time to do the pavement. We think that the accumulation of each facet of the company is very important, such as the ability to produce programs, a good team of both artistic part and technique part, a group of excellent dancers, and an efficient administration staff, a long-term financial sponsorship and supportive audience. We are trying to make the facets that mentioned above better, stronger and more professional. We would say that the intention and the preparation for the transformation are there and we are working on it.

Website: <http://www.30dance.com/eng%20-parisinfo.htm>

Enjoy the short performance pieces: <http://www.30dance.com/video/index.htm>

3. Interview: „Learn by Your Five Senses!“

Aven Kuei, Executive Director, Five Senses Arts Management Inc.

The interview was realized by Maxine Wu, Arts Management Network, Weimar



Five Senses Arts Management Inc. (5S) was established by Aven Kuei in 1997. It is the first as well as the only Chinese publisher which focused on three series: "Museum Studies", "Arts Management" and "Not-for-Profit Management (NPO)". The publisher translates from the outstanding publications into Chinese language, then distribute to

Chinese-speaking areas, such as Taiwan, Hong Kong, Macau, China, Singapore, and Malaysia. It is now the first brand in its kind. 5S is also a museum research and planning consultant firm in Taiwan. Her mission is to promote a higher standard of profession by helping whomever commit her/himself to work in arts field. 5S encourages people to learn, explore and enjoy the world of culture by using their "eyes, ears, nose, mouth and hands"!

AMN: As a publisher, which only focuses on Arts Management Series, what your mission and goal?

5S: Five Senses' mission from the very first day of establishment until now is to survive. My personal goal is to practice myself, body, soul and spirit in order to become an expert in museum practice so that I will be more closed toward the dream of building up a children's museum base on Chinese culture in my life. What I mean to say is that I want to make myself ready. Ready for what? Ready for, if there were a right opportunity approach me in real. I can positive to say, I am all ready.

AMN: Most publications of Five Senses were translated from USA, UK, Australia, Germany and Austria. Why?

5S: I published what I read and think, especially for those can touched my heart and also can be useful at the current Taiwan arts environment. Because of the limitation on Aven's reading range, vision, and her finance background which is made the status of what Aven can serve her field of the past ten years until now.

AMN: Will it change?

5S: Oh, yes, I am always waiting and looking for a chief editor so that I can leave this position.



AMN: How are the circumstances of arts / museum management in Chinese speaking countries? What do you think?

5S: Lacking of profession, in another words, it has so many room can be done. I want to quote, "it is the worst time but it is also the best time to change."

AMN: And how do you look for the "right" books for Chinese-speaking people?

5S: As the understanding of Chinese-speaking areas and my instinct.

AMN: Please talk about your marketing strategies (experiences) and customers management (readers from China, Taiwan, Hong Kong, Macao, Singapore, Malaysia and oversea.)

5S: The marketing strategies is to play the first brand in this field so whoever need and want to read, will find us like a surprise to "discover", which means, I make them to find me, I did not spend time to say "who I am and what we are doing", we are quiet. As a matter of fact, we did not play an active role in marketing due to lacking of the human resource and time. May be I shouldn't say so, to be honest, I did not pay my energy to do this, it doesn't mean it is not important; it is because I prefer to work on contents.

AMN: Five Senses is 10-year-old. What were the most difficulties during this decade?

5S: Staff training. Hard to find young generation with sense, attitude, willing and able to learn and mature personality, committed to take responsibility and chose arts field as their life-long career.

AMN: What are the opportunities or advantages, and what are lack of?

5S: Indeed, it has so many opportunities in this time but we did not see creative model and form so far. For example, people started to copy Five Senses, the way of publication, logo, theory, etc. How about we need an arts management service group for helping artist to get grant or sponsorship, a company knows how to write a proposal, a team knows how to link the arts volunteers, an organization knows how to sell the works of arts, a company know how to the PR and deal with press, etc.

AMN: And what does Five Senses want to do in the next 10 years?

5S: Keep going to publish the best book in arts management and museum studies but in our own way. Therefore, I will sign up less foreign language's copyright but develop by ourselves.

AMN: Please give some suggestions for those who would like to be a part of arts / museum management, and for those who have already worked for a long time...

5S: I established MeDa, Museum Education Development Association last year, aiming to build up the system of E-learning for new and old colleagues. We divided into three levels of learning programs; the fundamental level is "getting ready" which involved body and spirit, for example, the senses and attitude. The second level is "ABC ability", having basic working skills in order to find a job in all kinds. And the last area is "professional skills", which you can find the same standard any where of the world, for instance, the plan of arts manager workshop.

More information: <http://www.museum-web.org/e5sweb>

4. Background: Singapore's Cultural Policy

A report by Dr. Terence Chong, sociologist and fellow, Institute of Southeast Asian Studies, Email: terencechong@iseas.edu.sg

Like many major government decisions in Singapore, the city-state's national cultural policy is informed by economic rationale. To be sure, Singapore did not have a cohesive or coherent national cultural policy before the late 1980s. Prior to this, during the early years of independence, the arts and cultural industry ranked low on the list of national concerns that included high unemployment, severe housing shortage and economic survival.

The arts and culture then was deployed primarily by the state as an ideological tool to reinforce the discourses of multiculturalism and racial harmony among the three main

ethnic groups – Chinese, Malays and Indians. To this purpose it was commonplace for schools and public institutions to use the arts as opportunity for inter-ethnic interaction and for symbolic displays of multiculturalism through the showcasing of traditional ethnic dances alongside each other. The distribution of state funds for arts groups was also ad hoc, dispensed as the Project Grant by the then Ministry of Culture, without any long-term view to nurture the relationship between arts practitioners and the state.

Singapore's arts and culture industry was re-examined by the government after the 1985 economic recession. In the attempt to identify new industries with high growth potential, the arts and culture was recognised as more than an ideological state channel but also a potent tourist draw. The late 1980s and early 1990s also saw the convergence of several factors. Firstly, in order to re-invent the city-state's economic model from low-end to high-end manufacturing, the 'Global City for the Arts' project was launched to inject the island with greater cultural and entertainment exuberance for the dual purpose of attracting skilled foreign labour and retaining skilled Singaporeans. Secondly, by the early 1990s, the local theatre community had matured and was led largely by young English-educated Singaporeans who were constantly pushing the boundaries of censorship. More crucially, this burgeoning theatre industry was supported by the broadening Singapore middle class who now possessed the disposal income to consume leisure activities and the desire to reflect on home-made stories and narratives. Thirdly, Goh Chok Tong's succession as prime minister in 1990 resulted in the 'kinder, gentler society' slogan, presumably to distinguish his administration from the more authoritarian Lee Kuan Yew. This political handover fuelled optimistic hopes of political and cultural liberalisation.

These three factors led to several changes in the arts and cultural scene during the 1990s. The 1992 Censorship Review Committee published several recommendations to liberalise the arts and cultural industry. With regards to theatre, it mooted a classification system, akin to that for cinemas. Another recommendation was that theatre companies with 'good track records' need no longer send in their scripts for vetting by Public Entertainment Licensing Unit (PELU) officers, though public entertainment licences from the Singapore Police Force still needed to be applied for. Over the years these recommendations have been refined and state funding has increased. The National Arts Council (NAC), the primary cultural state institute, has expanded the funding schemes to include Project Grants, Annual Grants and 2-Year Major Grants in order to meet the objective of reaching out to as many arts groups as possible, while nurturing those with the potential to tour the international arts circuit.

Singapore's cultural policy has evolved since the late 1980s. To be sure, it is still used as a means to disseminate state discourses. However, it has developed many more facets. The first is its 'arts appreciation' agendum. To this purpose the NAC has sponsored arts education programmes and served as an administrative bridge to bring arts groups to local schools. Local museums and galleries have been systematically upgraded in the attempt to make arts consumption a staple in the Singaporean entertainment diet. The second facet of Singapore's cultural policy is the promotion of arts and culture as marker of a sophisticated and mature society. The proliferation and mass consumption of arts and culture, to the government's mind, will engender a civic minded polity. This initiative is tied to re-branding the city-state to attract foreign capital and talent to the island to live, work and play. Thirdly, the arts and culture is recognised by the government as source of creativity, innovation and solutions to challenges within the knowledge-based economy. Keen to develop the creative industries, the government has encouraged infrastructural bridging between arts, design and multime-

dia organisations in order to produce better designed and more sophisticated information technological products to compete in the global market.

Lastly, it is also useful to see Singapore's cultural policy as a particular distribution of resources, and the interests that are fulfilled with this pattern of resource distribution. While the Global City for the Arts project has pressured the Singapore state into shedding some of its authoritarian practices to conform to international norms, the logic of neo-capitalism and market demands have led to certain arts groups with the requisite cultural capital to attract tourists and cosmopolitan consumers benefiting more from the country's cultural policies than others. The Singapore government's cultural policy, specifically designed to reconstruct the city-state as a global city, has resulted in exacerbating the economic disparity between arts groups along ethnic and linguistic lines. Contemporary English-language theatre companies for example, are located in the higher strata of fund distribution while the less well-attended ethnic theatre companies are located in the lower strata. In short, Singapore's cultural policy, primarily driven by economic impulses, has adopted the logic of globalisation to accentuate local inequalities.

5. Portrait: The Empowerment of National Chiang Kai Shek Cultural Center

Author: Ms. Ping Heng, Artistic Director of National Chiang Kai Shek Cultural Center

Founded in Oct. 1987, the National Chiang Kai Shek Cultural Center will be celebrating its 20th anniversary next year.

Though the center is almost 20 years old, but not until March, 2004 has it officially changed the legal status from "governmental organization" to the first independent "public corporation" in Taiwan.



The so-called "public corporation" requires annual government subsidy rather than setting up a trust fund. The Ministry of Education now doesn't directly involve in the operation and management of the center, but review the performance at the end of year. A committee is formed by the Ministry to help with the review process, and provide suggestion to the amount of subsidy for the next year.

Being a "Public Corporation", the center is able to design systems and regulations that really fulfill the needs of a professional theater. And instead of one "General Director" responsible for the operation of the center, there is now a Board of directors which is the policy making body of the center. Among the 15 board members, 3 are government representatives, and the rest are artists, educators, and CEOs from private corporations. The artist director hired by the board will manage the organization and execute policies.

The center has been using the concept "series" or "festival" in programming in recent years. The "World View Series" present England in 2003, France in 2004, Russia in 2005 and German for 2006. Other festivals includes "International Theater Festival", "Dancing in Spring", "Summer Jazz Party", "Mozart 250 Anniversary", and "The Maest-

ro Series." Every series has different marketing strategies and sponsors, for example, this year the center produced "German Series", and China Airline provided one lucky audience a round-trip airplane ticket from Taiwan to Germany!

One very major venture is "Festival in the Square" started last year. This is a move try to gather up all resources used in open air concerts, and hold a 2-week-long "Tent Festival" in the huge square the center owns. In addition to performances inside the tent, there are free outdoor performances, installation art work exhibition, arts crafts market, and food market. The festival stresses the importance of creativity, and provides another angle for the public to enjoy arts. This year's main theme is "New Circus" and "World Music."

In March 2005, the Marketing and Comm. Department introduced the CRM system into the operation of the center, and announced the beginning of e-era for the center. The CRM system aims to target at more specific audience with more effective messages. In collaboration with the center's ticketing and membership system, we can now learn more about our consumers. Judging from the facts that the ticket purchase made by members cover, in average, 25% of the total ticket sales, the system is working. The number of ticketing internet members has reached 250,000.

The Business Development Department is responsible for the shops management, guided tours, souvenirs, ticketing system, and customer services. Due to limited indoor space availability, the pace of setting up new shops is slowing down. The ticketing system has brought in some profit ever since it goes on-line in 2004, and starts cooperation with convenient chain stores hence become the most convenient ticketing system in Taiwan. A call center is established this year to cope with the uprising requests for higher quality customer services.

Starting this year, the Business Development Department took over the outreach programs of the center, and held a highly acclaimed theater summer camp in August. Since educational and outreach programs will be the focus of the center in upcoming years, a larger scale summer camp project covering different areas of performing arts will be held. Special seminars will be designed for teachers as well.

More information: <http://www.ntch.edu.tw>

German series: <http://www.ntch.edu.tw/pro/2006worldview>

6. Background: Sydney Dance Company Tours China

Source: Fuel4Arts.com

Fuel4Arts.com spoke with Leigh Small, Executive Director of Sydney Dance Company about her experiences developing a new work in mainland China. How does Western begin to collaborate with the Eastern markets? This report not only presents the difficulties, but also emphasizes successful elements as an example for those who want to make profits with China.

Download: http://www.fuel4arts.com/files/attach/F4A_SDCFinal.pdf

7. Background: 1-2-3 Steps for Foreign Agencies and Promoters Dealing with Commercial Performances in China

This essay is provided by Xu Rong, Deputy Director of Dept for Cultural Industry, Ministry of Culture of P. R. China. It gives reader an overview of the regulations and rules managers need to know before they would like to have tourings in China.

Details: <http://www.artsmanagement.net> (1), <http://www.artsmanagement.net> (2)

8. Book: Performing Arts Review (Chinese Edition)

The Performing Arts Review (PAR), which has been published since 1992, devoted to a combination of the performing arts and humanities trends in the ethnic Chinese world.

The PAR underwent a major facelift in format and content in April 2004, turning its focus on the broad influence of the performing arts in stimulating colorful city life. Its emphasis is to relate the performing arts to the pursuit of a better quality of life. Aside from carrying regular columns, the magazine now runs special features on prominent individuals from different fields, engaging in a dialogue or even participating in a forum on a theme or topic. Given importance and recognition to outstanding ethnic Chinese performing artists from all over the world and their masterpieces.

Professionals among the readers increase considerably since, and over 60 percent of readers are women.



Details: <http://www.paol.ntch.edu.tw>

9. Education: Graduate School of Arts Administration & Management Taipei National University of the Arts

The graduate school (Master of Arts Management) is established in 2000. It encourages the students to acquaint with professional knowledge concerning with cultural administration and management, and position itself as a research academy in consideration and of the differentiation from other departments of creation and performance and of the academic specialty shared with the College of Culture Resources (the Graduate School of Architecture and Historic Preservation, the Graduate School of Folk Arts, the Graduate School of Museum Studies, and the Graduate School of Arts and Humanities Education).

The features of this graduate school:

1. Combination with various departments

In cooperation with distinguished artists from other departments in this university, its faculty is not only composed of experienced professors but also designs a series of courses pertain to creative thinking. For instance, its first principal Prof. Dr. Kun-Liang Chiu, an expert of Environment of Arts, at present is Minister of the Council for Cultural Affairs. Prof. Dr. Hsin-Ho Lin, Attorney at Law, specializes in Intellectual Property Rights and Arts Law, and is the counselor of National Chang Kai Shek Cultural Center. Moreover, its full-time professors are achieves on Accounting, international cultural exchanges and so on.

2. Strategic Alliance with the College of Commerce of National Cheng-Chi University By establishing the reciprocal relationship with NCCU, it offers lectures if arts and plan artistic activities for them while NCCU gives an aid to have course of management and marketing strategies.

3. Passing-on of practical experience form experts in cultural creative industries

It focuses on the academic research as well as on the implementation of theories. On this basis, classes are designed to meet the needs. "Forum on Cultural Industries and Arts Management," for example, in which the distinguished experts and scholars in the field of cultural business are invited to deliver a series of speeches, includes lecturing

the multi-strategies of marketing, propaganda and management and sharing personal experience in combination with local / foreign marketing cases etc.

4. Theories and Practices are included

Although all the students come from diversity backgrounds and have aplenty experiences, it still requires students must have 2 different kinds of internships before graduation in order to go deep into other practical sectors and get overall understanding in cultural industries.

For more information: <http://mam.tnua.edu.tw/>

10. Review: Shanghai Performing Arts Fair

October 20 – 25, 2006

A Conference Report by Zenaida des Aubris, Correspondent, Munich

In Beijing it is the "Beijing Music Festival", in Shanghai the "Arts Festival" – both these events take place in October-November of every year and boast the participation of some notable foreign music groups.

The subject of this article, however, will be the Shanghai Performing Arts Fair, which preceeds the Festival, and is similar in set-up to the fairs held in Tokyo, Seoul and elsewhere, where artists, agents and producers have the opportunity to showcase their newest and best acts to potential, in this case, mostly Chinese, presentors.

The 8th Shanghai Performing Arts Fair took place from October 20-25. This being the fifth time that I participated at this fair, I can safely say that this year's event lacked in dynamic kick (and this impression was echoed by several other foreign participants) was that it was not dynamic, there were very few visitors. A foreign representative even went so far as to say that he felt that the organising team must be under tremendous pressure from the city to justify the continuation of the fair in the coming years. The impression was strong, that the foreign contingent, more than in the past, were decoration and "icing on the cake" for the Chinese activities. Naturally, what one then reads in the local press is quite another story – over 200 letters of intent were signed with potential producers and artists for the next festival. This must mean that many deals are concluded outside the context of the fair, since there were certainly not 200 different participants.

In the past, the major agencies from Beijing were present with a stand. This year, not a single one was represented. It seemed to be a purely Shanghai-only event. Maybe a change in participation rules? For the foreign contingent, it gave the impression of a weaker turnout. More than anything else however, these fairs are an opportunity for the participants to network amongst themselves, since there are still very few Chinese presentors willing or able to take the risk to bring foreign acts to China. Most of the tours within China with foreign artists are still undertaken by government controlled agencies, even though privately owned agencies have been allowed to exist since about past ten years. All agencies are still obligated to get permission from the central Ministry of Culture to present any foreign group, right down to, for example, a single pianist on a goodwill tour or a major symphony orchestra.

Having given this brief overview, it was nonetheless interesting to hear the views of a couple of leading personalities from the Shanghai performing arts sector:

The CEO and president of the Shanghai Grand Theater Arts Center, Mr. Fang Shizhong, spoke about the maturing and growing audience for musicals in Shanghai: His group was responsible for the staging of the "Lion King", which ran for a record-breaking 101 performances with 98% attendance. In comparison: The first musical that was shown

in 2002 was "Les miserables" with 21 performances; "Cats" in 2003 with 53 performances; "Sound of Music" in 2004 with 73 performances; "Phantom of the Opera" in 2005 with 97 performances. "Mamma Mia" will be done in 2007 – and you can be sure that it will run for at least 102 performances! It also seems that, for these musicals, actual ticket sales to individuals do take place. (This may sound unusual to the foreign reader, but in China most tickets are bought up by companies in blocs and then given to their employees. Thus it is entirely possible for a visitor to be bombarded with persons wanting to sell tickets in front of a supposedly sold-out performance and ending up by paying only a fraction of the price noted on the ticket if one is a good bargainer. And then finds a half-empty hall!)

Mr. Fang kept talking about the "entertainment industry" about "profit-making with cultural events", about the joint-venture with Cameron Macintosh, about profit, profit, profit. He cited the example of "Lion King", which was produced with "no investment, only profit": A loan of 40 million RMB (4 million Euro) was taken out for the production & promotion of the show; with a revenue of 60 million RMB (6 million Euro), the net profit was 20 million RMB (2 million Euro). In his words "we have learned important lessons from the 'Lion King' musical as a product of the industrialized era for successful business model in the entertainment industry". Mr. Fang's ambitions even go so far as saying that he wants Shanghai to be the "capital of musical theater in Asia" and he is expecting to be able to produce everything locally (sets, costumes, sound, light, artists, concepts) in the very near future.

A theater is built being right now for musicals (on the grounds of the Shanghai Conservatory). Even though there is (seen with my own eyes) currently only a large excavation site in the ground and many cranes, the theater is scheduled to be in operation by October 2007 (!!). As the saying goes "in China everything is possible, nothing is easy"...

Mr. Hu Jinjun, President of Shanghai Wenhui-Xinmin United Press Group spoke on "Expectation of glorious tomorrow – to jointly fulfill the dream of cultural development for Shanghai World Expo 2010".

It goes without saying that Shanghai will deliver the biggest/greatest/best Expo ever held. After all, the municipal government is going to great lengths and investments to upgrade large areas of the urban landscape. Specifically, on the 3.28 sq. km of the Fair grounds, during the 180 days of the fair, they are planning for 20,000 activities to take place, 70 million visitors to attend, with an average of 390,000 visitors per day. The aim of the Expo will be for the visitor to take part in activities, be interactive (as opposed to the passive spectator of the Olympics in Beijing). Therefore the activities will place special emphasis on creativity and high tech entertainment.

The cultural activities will take place in an area of 41 hectares where there will be 27 outdoor and 14 indoor areas plus one entertainment center, which will be large enough to serve 3500 guests at any one time. This entertainment center will be turned into an international cultural center after the Expo.

Included in the above areas, there will be two indoor venues for 3000 people each; outdoor sites will include lifted stages and walkways that will unite different areas of the expo; there will also be several special sites such as three shipyards on the Huangpu river.

Every year, the Shanghai fair showcases a different province or autonomous region of China (no doubt subsidized and promoted by the government). This year it was Inner Mongolia. Indeed, the group of 12 musicians and one female singer from the "Inner Mongolia Nationality Music & Dance, Opera Troupe of China" (which actually has over

800 artist members) were most impressive, performing on their original instruments (Mongolian square bodied violins and celli, a mandolin-like instrument, several interesting flutes and percussions). Their music struck all foreign listeners as "real" - still original in its roots, full of passion, musicality and able to be understood by the audience. Each performer played several instruments and some of the men also sang - or rather, used their voice as an additional instrument - in the Mongolian "overtone" singing style. Their performances were enjoyed very much by the foreign representatives, especially because of their as yet non-commercialized style. Of course, there was also a dancing group with extraordinary, colorful dances, but it was the musician group that impressed most.

For more information on this year's events go to www.artsbird.com (Shanghai Festival) and <http://www.bmf.org.cn> (Beijing Music Festival). There are English versions on both sites. Neither the dates nor the programs for next year's festivals are available as yet - this information is usually published in the spring.

11. Review: International Forum on Creative City. The Birth of Creativity

The following link provides complete voice and text files of speeches of International Forum on Creative City: The Birth of Creativity, which organized in 2005 by Department of Cultural Affairs of Taipei City, Taiwan.

The key speakers included RT Hon Chris Smith (Former Minister of DCMS, UK), Mr. Charles Landry (Director of COMEDIA), Ms. Pauline Tambling (Executive Director for Development, Arts Council England), Dr. Justin O'Connor (Director of Manchester Institute of Popular Culture) and Mr. Matt Adams (Founder of Blast Theory).

Details: <http://oldpage.culture.gov.tw/action/2005forum/>

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

12. Link Collection for the Special Topic

China:

Centre of International Cultural Exchange

A trade platform of culture and a database of arts information

<http://www.seechina.com.cn/>

Center of Cultural and Artistic Talents of the Ministry of Culture

Provides arts news, information of cultural administrators' exams and training, legal aspects, and database of artists and administrators.

<http://www.ccatmc.com.cn/>

Cultural Policy Library

A search engine and library of complete cultural policy, cultural systems and cultural legal in mainland China

<http://www.cpll.cn/personal.aspx>

Chinaculture.org

up-to-date cultural news with Traditional Chinese, Simplified Chinese and English versions about China with a wealth of information about Chinese history, culture, politics and the economy.

http://www.chinaculture.org/gb/en/node_2.htm

Hong Kong:

Asia Art Archive

non-profit archive dedicated to documenting the recent history of visual art from the region within an international context

<http://www.aaa.org.hk/index.html>

Hong Kong Arts Development Council

Aims to promote, support and develop arts and arts education.

<http://www.hkadc.org.hk/>

Leisure and Cultural Service Department

services for leisure and culture include e-magazine, archives, and programs.

<http://www.lcsd.gov.hk/>

Hong Kong Youth Arts Foundation

provides free projects of arts experiences for young people aged 5 to 25.

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

Taiwan:

Taipei Book Fair Foundation

The official organizer of Taipei International Book Exhibition, in providing cultural and business opportunities beyond borders for both Taiwan and overseas publishers.

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

Nation Culture and Arts Foundation

A non-profit organization whose activities include research, grants, awards and promotion for promotion artistic and cultural expression in Taiwan.

<http://www.nacf.org.tw>

Cultural Express

A Chinese, English and Japanese database which provides all the information of performances, exhibitions, cultural events and speeches in Taipei.

<http://express.culture.gov.tw>

Arttime

Portal of arts communities and database of lectures, digital arts, exhibitions and performing arts.

<http://www.arttime.com.tw/>

Taishin Bank Foundation for Arts and Culture

<http://www.taishinart.org.tw/01/en/>

Singapore:

National Arts Council Singapore

Directories of visual and performing arts, arts education and market, also includes the information of training, grants, and scholarships.

<http://www.nac.gov.sg/>

Macau:

Cultural Affair Bureau

Platform of related events, news, publication, research, projects, world heritages and institutions with Traditional Chinese, Simplified Chinese, English and Portuguese versions.

<http://www.icm.gov.mo/>

General Resources:

EU Relations with Asia

http://ec.europa.eu/comm/external_relations/asia/index.htm

Asia-Europe Cultural Exchange

<http://www.culture-asef.org>

Asia Cultural Co-operation Forum

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

Visiting Arts Cultural Profiles

<http://www.culturalprofiles.net>

Association of Asian Performing Arts Festivals

festivals news and information in Asia, involving China Shanghai International Arts Festival, the Singapore Arts Festival, the Hong Kong Arts Festival, and the Jakarta International Arts Festival.

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

Asia Pacific Journal of Arts & Cultural Management

online electronic journal within arts and cultural management issues, which also call for academic and industry paper for next issue.

http://business.unisa.edu.au/artsman_journ/default.asp

Conference Overview

A complete overview to all upcoming conferences you find here:

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

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