

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

at first, we wish you all a happy, healthy and successful new year!

We'd like to begin 2007 with a special focus on entrepreneurship in the arts. From our point of view, it is an aspect, which is often ignored by arts management courses. A business start-up is an eligible alternative to an employment, especially for those, who have creative ideas. There is a big range of services, who can be offered by business companies: marketing & promotion, communication, ticketing and sales, arts software programming, stage production, legal or business consultancy ... Some of these service had been outsourced by public arts organisations. Beside the right choice of the worthwhile business field, a start-up-professional should acquire several entrepreneurial skills like self-management, time management, communication skills and s.o. Arts Management Network itself is a benchmark for an successful business start-up. In 2002, we've got a start-up-fund and developed step-by-step business fields to serve arts professionals and cultural organisations, as we do it know with our worldwide information service or the German online job market for arts managers.

With this issue we want to give you some ideas. We have found some articles and benchmarks, books and conferences, which are focus on business start-up and entrepreneurship. And if you know further resources and information, don't hesitate to forward them to us in order to publish it later online.

Yours

Dirk Heinze & Dirk Schutz

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SPECIAL SECTION: BUSINESS START-UP & ENTREPRENEURSHIP

1. Interview with the editors of the Magazine „Purpose” from Poland

1. How did you get the idea to launch a magazine for entrepreneurship in culture?



Maciej Mazerant: Our magazine is a publishing project meant as a response to some specific social need. While running a counselling company – European Culture Consulting – Culture Factory, which initially supported culture institutions in their activities on the culture market, we noticed the need of the representatives of such institutions for specialized counselling services in the fields of marketing and public relations, in raising funds (also from the EU) or in organization, supported by the so-called best practices. The problem was that the majority of those institutions couldn't afford hiring a counselling company that would help them to introduce relevant procedures because of the lack of funds. We decided to solve that problem by launching 'Purpose'. The magazine is a free web publication and a counselling tool funded, first of all, from resources brought by the commercial activity of the company (which recently included scientific

institutions, offices, etc. in the range of its customers), as well as from external funding, also from the EU.

It should be stressed that 'Purpose – Enterprise in Culture' treats culture as the most important element of knowledge-based economy, essential for the socio-economic development of regions, countries and the whole European Union. In our opinion, enterprise is, first of all, an unconventional activity, original and geared towards success, and in the second place – towards profit.

2. What are the main milestones from the idea to the first edition and the time after?

Maja Ruszkowska: The idea was born in 2003. The magazine was created by three people – Maciej Mazerant – the editor, Tomasz Kaczkowski – graphic designer, and myself. The logo was designed by Beata Wróblewska. At the beginning we pondered over the form of the publication. Printed or online was the biggest problem. We decided on the online version and we don't regret it. Owing to this our magazine can reach every corner of Poland (and not only) and anyone with access to the internet can read it because the magazine is free. During the first year we were establishing our position on the culture press market, and now, after two years, the magazine is recognized almost everywhere in Poland. Also abroad.

At the moment there are six members of the 'Purpose' editorial staff: Maciej Mazerant, Tomasz Kaczkowski, Katarzyna Rogowska (editor's revision), Ewa Królikowska (translations), Artur Zaguła (history of art), Jakub Wandachowicz (feature articles) and myself.

3. Which problems did you have (for instance to get money, content or how to distribute)?

MM: The main problem with launching the magazine was taking a decision on its form. Printed or online? However, considering the development of the internet and the opportunities for funding web publications, for example by the EU, we came to the conclusion that in the initial phase of our publishing activity we would focus on such a project. The costs of preparing a web publication and a printed one were also important – to the advantage of the former. Another vote “for” a web magazine was the possibility to study the profile of our readers and to build up a loyal group of readers through the subscription of the newsletter.

4. What is the main target group of the publication?

MR: We are read mainly by students, although slowly they are being outnumbered by the representatives of culture institutions and commercial companies. We notice growing interest in the magazine from the staff of marketing and public relations departments of companies. We are very happy because ‘Purpose’ is aimed at them too. We are trying to build a positive opinion about artists and their work, and to show that work in the area of culture is as good as any other.

5. Which important topics you see for business start-ups in the arts?

MM: Culture is a very specific area of economy, characterized by the high quality of products and by very sensitive customers. In view of that, the customers’ expectations of a company launching its activity in the field of culture are very high. In my opinion, you should, first of all, examine the market where you want to operate, including the preferences of customers and the potential competition. And then it is only quality, quality, quality and good marketing.

6. Which specific situation do you have in Poland?

MM: The situation in Poland is changing dynamically. When we were starting to publish the magazine, the problems of enterprise in culture were treated with tongue in cheek. Currently conferences on culture sponsoring and training courses on how to start a company in the areas of culture and culture management are organized, awards are given to culture institutions that cooperate actively with commercial companies, etc.

The best example of the change in the perception of the relations between culture and enterprise, for example by the Polish authorities, was a donation towards the development of ‘Purpose’ and of its English version granted in 2006. As well as a large, national project (our company was its sub-contractor) on the support offered to people who decided to start their own companies in the culture field.

7. Can your magazine help somehow to bring arts professionals in your country together?

MM: ‘Purpose – Enterprise in Culture’ is mainly a counselling tool to present best practices at the interface between culture and enterprise. It seems therefore a perfect place for people who deal with culture to search for and join in interesting undertakings. What’s more, every now and then job offers for artists, for culture managers from culture institutions and even from commercial companies appear on our internet forum.

8. Are you active on an international stage, too?

MR: In 2006 an English supplement 'Purpose for Europe' was added. The publication got support within the Operation Programme for Promotion of Reading announced by the Minister of Culture and National Heritage. It seems that also foreign readers find the topic raised by our magazine, i.e. enterprise in culture interesting.



We receive letters congratulating on and supporting our idea; it appears that the subject of enterprise in culture is new in their countries too. Please, visit the website of 'Purpose for Europe' where you will find information on Polish and foreign artists.

Links: <http://www.purpose.com.pl> and <http://www.purposeforeurope.eu>

2. Cultural Entrepreneurship

Stories, Legitimacy, and the Acquisition of Resources

A paper by Michael Lounsbury and Mary Ann Glynn

We define cultural entrepreneurship as the process of storytelling that mediates between extant stocks of entrepreneurial resources and subsequent capital acquisition and wealth creation. We propose a framework that focuses on how entrepreneurial stories facilitate the crafting of a new venture identity that serves as a touchstone upon which legitimacy may be conferred by investors, competitors, and consumers, opening up access to new capital and market opportunities. Stories help create competitive advantage for entrepreneurs through focal content shaped by two key forms of entrepreneurial capital: firm-specific resource capital and industry-level institutional capital.

We illustrate our ideas with anecdotal entrepreneurial stories that range from contemporary high-technology accounts to the evolution of the mutual fund industry. Propositions are offered to guide future empirical research based on our framework. Theoretically, we aim to extend recent efforts to synthesize strategic and institutional perspectives by incorporating insights from contemporary approaches to culture and organizational identity.

Download: <http://www.bus.ualberta.ca/mlounsbury/papers/glynn.pdf>

Professor Michael Lounsbury is a sociologist with interests in the relationship between organizational and social change, entrepreneurship, and the rise of new industries and practices. He works at the Department of Sociology of the Cornell University in Ithaca, NY.

Professor Mary Ann Glynn works at the Goizueta Business School of the Emory University in Atlanta, GA, since 1993, after serving on the faculty of Yale University's School of Organization and Management.

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3. Cultural Entrepreneurs and Creating Exchange

An article by Nicholas Wilson and David Stokes

© *Journal of Research in Marketing & Entrepreneurship, Volume Four, Issue 2, 2002*

"Marketing, as it relates to the arts, is not about intimidation or coercion or abandoning an artistic vision. It is not 'hard-selling' or deceptive advertising. It is a sound, effective technology for creating exchanges and influencing behaviour that, when properly applied, must be beneficial to both parties involved in the exchange" (Kotler and Scheff, 1997). The focus of this paper is on how owners / managers of small and medium sized Independent businesses in the music industry ('cultural entrepreneurs') create exchange and influence behaviour when accessing finance for their businesses. The paper is based on Leadbeater and Oakley's (1999) description of a 'new' model of work and creative production, derived from cultural entrepreneurs' characteristic 'independence'.

With reference to initial findings from a major Government-sponsored research project looking at the extent to which access to finance acts as a barrier to growth for small and medium-sized enterprises (SMEs) in the Music Industry, the paper identifies some potential difficulties such independence might lead to in creating beneficial exchange. The importance of appropriate partnership and promotion strategies, effective communication skills, and financial self-sufficiency are highlighted in the context of the Industry's uncertain environment. In conclusion, it is argued that the reconciliation of the entrepreneurs' independence on the one hand with the qualities that allow mutually beneficial exchange on the other, is a primary requisite for effective cultural entrepreneurship.

Further reading:

<http://websrv.ewu.edu/groups/cbpacea/2002SpringArticles/culturalentrepreneursandcreatingexchange.pdf>

Nicholas Wilson, MA, holds the post of Senior Lecturer in Small Business and Entrepreneurship at Kingston Business School, Kingston University, London UK.

Dr David Stokes is Director of Innovation at the Enterprise Exchange, Kingston University, London UK.

4. Performing Arts Entrepreneurship

An article by Ralph Brown

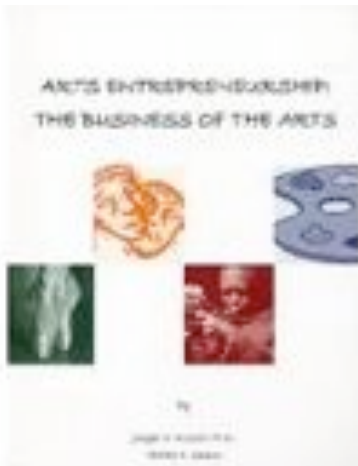
There is a substantial and growing interest in developing entrepreneurship and the related area of equipping students for selfemployment or 'portfolio careers' in the arts and entertainment sector. The PACE project is building on the work of performing arts departments in this field by funding further initiatives, and developing resources and networks to support graduate entrepreneurship. This guide presents a review of recent literature on cultural entrepreneurship and discusses the issues surrounding the transition from arts higher education to professional artistic practice. It also highlights innovative approaches in drama, dance and music departments, and outlines the work of the PACE project in supporting and promoting new initiatives in this area.

Download: http://www.palatine.ac.uk/sitefiles/performing_arts_entrepreneurship.pdf

Ralph Brown is Projects Officer of Performing Arts Learning and Teaching Innovation Network.

Website: <http://www.palatine.ac.uk>

5. Book: Arts Entrepreneurship. The Business of the Arts



The book takes the reader through the various steps and processes needed to develop an effective business plan and to operate a subsequently successful company. The workbook features allow readers to take notes and to develop raw material needed to put together their individual plans. AE is written in easy to read, understandable terms that take the mystery out of the often arcane language of the usual textbook.

Authors: Joseph S. Roberts & Clarke Greene
Publisher: United Press Services; 1st edition (2004)
ISBN-10: 0974227102
ISBN-13: 978-0974227108

Details and Order: <http://www.artsmanagement.net/Books-id-693.html>

6. Book: Entrepreneurship in the Creative Industries. An International Perspective

The book is strategically structured in two parts. Part I deals with The Nature of Creative Entrepreneurship and considers various industries within the creative sector across Asia, Scandinavia, Ireland, the UK and New Zealand. Part II of the book deals with Supporting the Creative Industries and considers how such industries are and, in some cases, ought to be funded, supported, encouraged and developed.

This edited collection of chapters, which essentially considers creative entrepreneurship across fourteen different countries, adds some new dimensions to the current creative entrepreneurship research agenda. In so doing, it is hoped to not only highlight the valuable economic and social contribution of the creative industries sector, but also to encourage policy-makers, as well as educators and trainers, to continue to evaluate the critical role they play in the creative enterprise development process.

Editor: Dr. Colette Henry
ISBN: 184542610X / 9781845426101
Publisher: Edward Elgar UK (August, 2007)

Further information: <http://www.e-elgar.com>

7. Education: Performing Arts Entrepreneurship, University of Iowa, USA

The B.A. program offers studies in two areas of the performing arts within the framework of a liberal arts education, this innovative program encompasses a range of electives, permitting students to tailor areas of specialization to their individual interests and talents.

The program is a cooperative effort between the Division of Performing Arts (which is part of the College of Liberal Arts and Sciences and includes the School of Music and the Departments of Dance and Theatre Arts) and the Tippie College of Business.

The programs in the Division of Performing Arts, as well as those in the Tippie College of Business, regularly receive praise and high national rankings. Students in this entrepreneurship program benefit from the University's fine performing arts and entrepreneurial facilities and opportunities. Also, this program draws on the expertise of faculty members in all three areas of performing arts plus business

<http://www.uiowa.edu/admissions/undergrad/majors/at-iowa/PerfArtsEntrep.html>

For more information please contact James Birder james-p-birder@uiowa.edu

8. Education: Music, Theatre and Entertainment Management at the LIPA, UK



This Bachelor program is provided by The Liverpool Institute for Performing Arts. The well-known institute was founded in 1996 to provide the best teaching and learning for people who wish to

pursue a lasting career in the popular performing arts economy.

The first year of this program provides you with skills in all aspects of management. Knowledge of facts, terms and principles relating to arts management are accumulated and you investigate issues of artistic ownership through study of contracts and copyright. You explore ways to fund your own ventures while learning about grant and lottery funding. You also collaborate on practical projects while developing transferable skills in areas such as presentation and time management.

During the second year you learn about how music and theatre is produced and can specialise in working on production for one of those art forms. You extend your strategic management knowledge, while acquiring new skills in project planning and gaining an understanding of local and international cultural policies. You develop specialist skills in the management of venues, artists, music, theatre and dance while pursuing practical projects both within and outside the Institute. You create your own business plan and take electives and workshops in performance.

A real-world three month work placement offers practical experience in your chosen specialist area, building towards employment. You also develop your areas of interest, addressing a contemporary issue and contributing to an industry conference in arts management. All of this ties in with your Management Research Paper where you undertake in-depth research into a specific area of arts from your own perspective.

Teaching is delivered through lectures, interactive workshops, personal study and collaborative projects. Assessment is based on a mix of practical projects, portfolio submissions, written reports, exams, case studies, selfevaluation and presentations.

You will leave as a versatile and independent manager prepared to work in all areas of the music and entertainment industry. Along with a healthy CV, built up during your course, you will have a clear vision of your career options and strong relationships with valuable contacts throughout the industries. This is borne out by our graduate employment record, which shows former students working in a remarkably broad range of management positions.

Details: <http://www.lipa.ac.uk/undergradinfo/bamtea.html>

9. Preview: Self Employment in the Arts (SEA) Conferences

March 2-3, 2007 in Lisle, IL and January 26-27, 2007 in Everett WA, USA

SEA's goal is to provide resources, connections, and program to help artists learn, develop, and implement business skills so that they can support themselves with their art. Conferences and workshops are held in conjunction with SEA throughout the USA. SEA is funded through a grant from The Coleman Foundation and private donors. Coordinated out of North Central College in Illinois. SEA is directed by business leaders, educators, and artists.

Don't expect your typical conference. SEA is fun, engaging, and different. Activities vary by location. All have artist-led sessions, panel discussions, keynote presentation, and many opportunities to network. The focus is on the "business" aspects of art. A wide variety of topics are presented and may include finding grants, pricing your art, and approaching galleries. Additional activities may include portfolio reviews, performances, an art gallery, Jam Session, "Create Room", and more!

Snohomish County and Puget Sound artists are invited to attend the 2007 BizArt Conference January 26 and 27, 2007 at Everett Station in Everett, Washington State.

The second annual artist-led conference, one of three conferences held nationwide by SEA, Self-Employment in the Arts is designed to help artists develop the business savvy they need to pursue their career dreams.

Musicians, dancers, designers, photographers, actors, sculptors, painters - from crafters to professional artists - all are encouraged to attend and benefit from an artisan-friendly, business-based learning environment.

The conference offers topic-specific sessions led by artists, workshops, information about marketing, financing, business operations, and breakout sessions. Local support organizations will be on hand to communicate small business resources available in the Snohomish County area.

Further SEA conferences are held in Winston-Salem, NC, on March 31, in Tampa, FL, on April 21, in Los Angeles, CA, on April 28

Details: <http://www.seaconference.com> and <http://www.bizartinfo.com>

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>

10. Preview: Start Me Up!

February 21, 2007, London, UK

If you're thinking of working for yourself, this free Enterprise Centre for the Creative Arts seminar answers all the questions creative people most frequently ask when they're first thinking of starting up in business. After attending the seminar, you will be familiar with the basic information you'll need to make up your mind and actually get started. And you will be well prepared to get the most out of a one-to-one advice session with a specialist creative industry business advisor.

Details: <http://www.ecca-london.org/events/eventdetails/?eid=230>

11. Preview: Arts Entrepreneurship Day **February 3, 2007, Lincoln, USA**

The 4th annual Arts Entrepreneurship Day at the University of Nebraska - Lincoln City Campus will highlight career opportunities for arts students outside of teaching and performing. The success of our previous Arts E-Day has prompted an enriched and expanded Arts E-Day for this year. This day-long event will feature sessions including everything from making money from your art, obtaining financing, incorporation, protecting artists' rights, and accounting. Professionals from the Visual, Musical, and Theatrical arts will be present to give insight on what it's really like in the arts business world.

Details: <http://www.cba.unl.edu/outreach/ent/edays/arts.html>

12. Link Collection for Arts Entrepreneurship and Business Start-Up

Arts Law Arts Business teaches visitors 10 Steps to create a successful arts business, and offers related resources to show how to run it.

<http://union.rmit.edu.au/legal/alab/>

ProMo providing case studies and services in order to develop and advice young people in social and cultural entrepreneurship.

<http://www.promo-cymru.org/>

Creative Enterprise Initiative providing information of start-up a business and training at its website.

<http://www.cei.ucreative.ac.uk/>

Entrepreneurship Training for Creatives offers 8 week intensive business start-up training program for those who seeking to set-up their own business

<http://www.etc.ucreative.ac.uk/>

Arts Entrepreneurship Educator's Network is a platform which presents events, articles of interest and other content for Arts Entrepreneurship Educators.

<http://www.ae2n.net>

Self Employment in the Arts provides educational resources to help artists gain the entrepreneurial knowledge and skills.

<http://sea.noctrl.edu>

Centre for Creative Business educates the people who work in creative industries fields via its courses, mentoring schemes, conferences, events and networking clubs.

<http://www.ccbusiness.org>

Enterprise Centre for the Creative Arts offers resources, advises, training and case studies for those who want to start up creative arts business.

<http://www.ecca-london.org>

Beroepkunstenaar offers English and Dutch information about doing business in the fields of music, theatre, dance, visual arts, architecture, design, TV/film, and letters.

<http://www.beroepkunstenaar.nl>

US Association for the Small Business and Entrepreneurship offers knowledge resource and education programs for small business and business in the arts.

<http://www.usasbe.org>

Des Griffin.com provides publication and resources which related with the entrepreneurship and leadership in museum field.

<http://www.desgriffin.com>

GENERAL TOPICS

13. Book: Skate's Art Investment Handbook



Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

Details: <http://www.skatepress.com>

14. Magazine Digest: International Arts Manager December 2006/January 2006 Issue

Content Overview

1. Facing the Future. Flamenco in Madrid and Seville
2. Profile: Gennaro di Benedetto, General Manager of Genua's Teatro Carlo Felice
3. All together now. Strategies for Developing Audiences
4. The mating gamed. How Music Publishers are courting Choreographers
5. Profile: Didier de Cottignies. Director of the Orchestre National de France
6. Region Focus: Netherlands and Luxembourg

Details: <http://www.impromptupublishing.com>

15. Career: Kennedy Center Fellowships for Performing Arts Managers

The John F. Kennedy Center for the Performing Arts Fellowship Program offers 10 highly motivated arts managers - a structured blend of independent and collective learning experiences and the opportunity to work in one of the busiest and most artistically diverse performing arts centers in the United States.

Fellowships are full-time and last 10 months (September - June). The program emphasizes excellence, creativity, problem solving, strategic planning, internationalism, and a commitment to new technologies.

Fellows receive an annual stipend of \$20,000. The application period is January 1 to April 1.

More information: <http://www.kennedy-center.org/education/artsmanagement>

16. Review: First meeting on The Working Group on Culture in Barcelona

The Agenda 21 for culture is the first document with worldwide mission establishing an undertaking by cities and local governments for cultural development.

United Cities and Local Governments – UCLG is the largest association of local governments in the world. Founded in May 2004, UCLG acts as the united voice and world advocate of democratic local self-government. It adopted Agenda 21 for culture as a reference document for its cultural programmes in October 2004 and constituted its Working Group on Culture in June 2005.

UCLG's Working Group on Culture is the meeting point for the cities, local governments and networks that place culture at the heart of their development processes. Chaired by Barcelona City Council, and vice-chaired by the cities of Stockholm and Buenos Aires, it consists of fifty cities, local governments and organisations from all over the world. The main objective of the Programme for 2005-2007 is *"To promote the role of culture as a central dimension of local policies through the dissemination and implementation of the Agenda 21 for culture"*.

The Working Group on Culture held its first meeting on 23 and 24 October 2006, in Barcelona, with the participation of the following cities, local governments and organisations:

Aide aux Musiques Innovatrices – AMI (Fr), International Association of Educating Cities - AICE (Int), Aubagne (Fr), Ajuntament de Barcelona (Es), Diputació de Barcelona (Es), Bilbao (Es), Bogotá (Co), Buenos Aires (Ar), UCLG – World Secretariat (Int), CGLU – Commission on Social Inclusion (Int), Consejo Nacional de la Cultura y las Artes (Chile), Córdoba (Es), Council of Europe (Int), Creative City Network of Canada (Ca), Cultural Development Network - Victoria (Au), EFAH - European Forum for the Arts and the Heritage (Int), European Cultural Foundation (Int), FEMP - Federación Española de Municipios y Provincias (Es), Genova (It), Lille (Fr), London (UK), Lyon (Fr), Metropolis (Int), Ministério da Cultura – Funarte - Brazil (Br), Ministerio de Cultura - España (Es), Montréal (Ca), Porto Alegre (Br), Reading (UK), les Rencontres (Int), Rete Italiana Agenda 21 Locali (It), Provincia di Roma (It), Sevilla (Es), Stockholm (Sw), Territoires et Cinema (Fr), UNESCO - Social and Human Sciences Sector (Int), Zaragoza (Es) /Interlocal network (Int).

The main agreements reached at this meeting are:

1. To develop the institutional framework of cities and local governments

- To obtain the participation of cities and associations from the less represented regions.
- To carry out an intense lobbying campaign to make culture one of the priorities of UCLG after the congress in 2007.

2. To guide the development and implementation of services to cities

- To update the database of all the cities and organisations developing Agenda 21 for culture
- To continue to publicise Agenda 21 for culture, and increase the number of translations of the document into other languages. It is available at present in English, French, Spanish, Catalan, Galician, German, Italian and Portuguese.
- To publish the two documents approved in Barcelona, called "Cultural indicators and Agenda 21 for culture" and "Advice on local implementation of Agenda 21 for culture"
- To improve the circulation of information among members and other interested people through a bulletin.
- To distribute the report done at the request of UNESCO on "Local policies for cultural diversity".
- To update and maintain the website www.agenda21culture.net.
- To disseminate the corporate image of the Working Group.

3. To develop institutional partnerships in culture

- To continue the relation with national and international associations and networks engaged in cultural policies.
- To deepen the relation with the Culture Sector of UNESCO
- To promote the ratification by states of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted by UNESCO in October 2005, and to associate the local governments in its implementation.
- To explore the feasibility of a joint celebration by cities each 21 May, World Day for Cultural Diversity, from 2008.
- To explore new alliances with the private sector and NGOs
- To promote the presence of Agenda 21 for culture in international forums.

4. To promote research and development in culture

- To promote research work on the following subjects: "Culture and sustainability", "Creative industries and local development" and "Culture and social corporate responsibility".
- To hold a seminar on "Agenda 21 for culture and local cultural management", in Lyon, in February 2007.

For more information: <http://www.agenda21culture.net>

17. Preview: Cultural Management and the State of the Field **April 19-20, 2007 in Helsinki, Finland**

The Cultural Management Program at Humak University of Applied Sciences in Helsinki, Finland invites academic and practitioners as participants for the first of a series of symposia on topics concerning the field of cultural management.

The goal of the symposium is to provide an opportunity for reflection and discussion within the cultural management community on issues concerning the state of the field. The forum will result in published proceedings for dissemination.

LIMITED TO 20 PARTICIPANTS! Participants may also elect to take part in an International Week for Erasmus presentations at Humak's Kauniainen Unit April 16-18.

Symposium topics: We are particularly interested in addressing the following topics at the April 2007 forum

- The role of the cultural manager and cultural management in a global society.
- The cultural manager as a global citizen
- Cultural citizenship in the context of national identity vs. international identity
- Culture as a theoretical tool

- To participate please submit a one page (max) paper with ideas and thoughts on the topic of the cultural manager as a global citizen.

- Please include your contact information and let us know if you would also like to participate in International Week.

- Deadline for application: January 31, 2007. We will notify applicants by February 28, 2007.

Send application papers to: Principal Lecturer, PhD Pekka Vartiainen

pekka.vartiainen@humak.edu

Questions: Pekka Vartiainen pekka.vartiainen@humak.edu OR

Constance DeVereaux cdeverea@su.edu

Conference Overview

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

Newsletter Archive

A complete access to all previous PDF newsletters you find here:
<http://newsletter.artsmanagement.net>
There you can always remove and re-subscribe for the newsletter list.

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