

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

earlier or later in his or her professionship, an arts manager will face legal aspects. Questions about copyright and intellectual property as well as problems with contracts - the manager should have a basic understanding to prevent crises in legal matters. No doubt, that he cannot replace a lawyer as the expert in such a case. We have chosen the relationship between *Arts and Law* as our special topic for this month and hope, you will get benefits with reading some of the 27 articles about it. One highlight is a report by our EU correspondent Tanya Wittal-Duuerkop. She wrote a review about the last European Writer's congress in Brussels, which had a strong part and even a resolution about author's rights. This makes us obvious how much legal aspects can involve political dimensions, too.

In our last newsletter we took our focus on business start up strategies and entrepreneurship in the arts. A topic which is seemed to be en vogue! Not only that several readers gave us helpful feedbacks. The next conference of the European arts management educators (ENCATC) will also have a discussion about this important issue. The conference will taking place in Göteborg, Sweden, from May 31 to June 3, under the title *Entrepreneurship and Education in Cultural Life*.

A lot of prospective students use our online resource to get a first overview where to study arts management around the world. Arts management educators are invited to update their entries in our *course directory*. In case you still haven't an entry there, please contact us in order to get your listing. It's always for free to be present at the worldwide largest education directory for arts managers! But we also offer affordable advertising opportunities to promote your education programs in this newsletter or online.

Participants from all over the world are expected to come to Dresden to attend the *1st World Café European Gathering* to be held on May 3-5 2007. Three days of engaging World Café dialogues will be offered in which the participants will be able to experience numerous World Cafés first-hand, gain Know-How about the World Café process as well as be introduced to the emerging network of the World Café Europe and worldwide. Have a look at the details of this event, which we have the honour to be the media partner, at the very end of this newsletter. A 30% savings is being offered in the form of an "Early Bird" registration fee to those who register until next Monday!

The next newsletter will have a special about the *Scandinavian countries Denmark, Finland, Norway, and Sweden*. If you have something to contribute - background stories, case studies, portraits, books or conferences - don't hesitate to mail us. Thank you in advance.

Yours

Dirk Heinze & Dirk Schutz

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SPECIAL SECTION: ARTS & LAW

1. Art, Creativity, Intellectual Property and the Commons

A paper by Dr David M. Berry and Giles Moss

Let us begin with a story about art. In this story, art produces aesthetic works of durability and stability — things that “stand up on their own”. The act of artistic production doesn’t come from nowhere; neither is it born in the heads of private individuals. It doesn’t dwell in a social nothingness. Nor does it start with a blank canvas. Any moment of production involves the reassembling and rearranging of the diverse materials, practices and influences that came before it and which surround it. Out of this common pool, art creates aesthetic works with emergent properties of their own. From the social world in which it lives, art creates affect and precept. It forms new ways of feeling, seeing and perceiving the world. It gives back to us the same object in different ways. In so doing, art invents new possibilities and makes available new forms of subjectivity and life. Art is creative and productive.

David M. Berry is Lecturer at the Department of Media and Communications at Swansea University, UK. For more articles which were written by Dr. Berry, please visit:

<http://www.swan.ac.uk/mediastudies/staff/david.htm>

Giles Moss is Doctoral student of New College, University of Oxford, UK.

Further reading: <http://www.freesoftwaremagazine.com/files/nodes/1172/1172.pdf>

2. Managing Copyrights in the Cultural Industries

Author: Ruth Towse

The paper considers recent policy changes to the copyright law and its management, particularly digital rights management, and asks how they can be evaluated. Copyright law is perhaps the most important policy tool affecting the cultural industries and it provides the regulatory environment in which all enterprises in the music, film, book publishing, broadcasting and other media industries function. Digitalisation is now affecting all art forms and the management of rights is becoming an issue for arts managers as well. In Europe, the European Commission is seeking to increase competition into rights management but it is argued this may lead to restriction of cultural diversity and other cultural policy aims.

Ruth Towse is Professor of Economics of Creative Industries, Erasmus University Rotterdam, the Netherlands

Download: http://neumann.hec.ca/aimac2005/PDF_Text/Towse_Ruth.pdf

3. Creative Expression

Source: World Intellectual Property Organization

This publication, which is released by World Intellectual Property Organization (WIPO), is a legal guide of Copyright and Related Rights for small and medium sized enterprises, which involves printing; publish; visual and performing arts; design and fashion, and even digital industries, for instance, software and multimedia. It focuses not only on the ownership of copyright and how to protect people's original creations, but also on the benefits from copyright and related rights.

Download: http://www.wipo.int/freepublications/en/sme/918/wipo_pub_918.pdf

4. Review: 4th European Creators' Conference

A report by Tanya Wittal-Düerkop, EU correspondent of Arts Management Network

Organised by the European Writers' Congress in cooperation with the European Federation of Journalists-EFJ, the International Association of Art/IAA Europe and InterGU

Authors' Rights and the European Agenda 2007-2013 -

Competitiveness & digital challenges, collective action & cultural diversity

Under the patronage of the Finnish EU Presidency, Hosted by the European Commission, DG EAC

An author is a writer ... is a creator ... is a generator ... is an initiator ... is an originator ... is a constructor ... is a designer... - is a ... - so, what is an author NOT????

Dictionary-zapping is funny: typing A U T H O R, searching for synonyms - all ends up: an author is a God! However, authors are not treated like Gods - especially in our information society age of total enlightenment. A God is put in a temple, everyone adores the God. The God is under special protection. And the author?

The Conference "Authors' Rights and the European Agenda 2007-2013: Competitiveness & digital challenges, collective action & cultural diversity" brought together writers, translators, audio-visual authors, journalists, composers, visual artists, photographers, digital artists, musicians and their organisations from different European Union countries, but also from European countries outside the European Union. They gathered in Brussels on September 20 2006 on the occasion of the 4th European Conference of Creators' Organisations on authors' rights and put the symbol of a god-like author into question: What counts an author in the European Union? How can web-age-authors survive? How to protect their creations? Is there a forced legal transfer or legal presumptions in favour of publishers, producers and broadcasters? Do we have a transparent and fair Copyright legislation in Europe which promotes collective rights management? How to create an open and competitive market for online content?

The Conference states a growing attack on the protection of authors rights. An attack? A current example: the Robbie Williams tour in Germany. Journalists and photographers were asked to sign away all their moral and economic rights if they wanted to take pictures of the event! Another example: the European Union institutions themselves aim at limiting photographers' access to events by the creation of a free photo service available on line. What about protection of independent journalism and what about remuneration?

The discussions during the conference addressed deep concerns over the melting protection of authors rights all over Europe. A final statement - the "Brussels Resolution" on authors rights - calls upon civil society, politicians, companies and stakeholders to take concerted actions to oppose constant attempts to clutch authors moral and economic rights.

Another hot topic was concerns over collective rights management at the EU level, especially the status of reprographic rights organisations (RROs) when collecting and distributing authors fees for secondary uses of their creations. Imagine, that in many European countries authors do not even receive any share of the amount collected by RROs!!! Not a 'god-like' and by far not a fair treatment!

Authors need a stronger and stricter copyright protection of their economic rights. On the other side, they also need more than ever protection of their moral or integrity

rights to secure their economic independence and to defend the authenticity of their creations.

Nearly all conference contributions called on collecting societies to ensure that they operate de-mocratically and transparently. The voice of authors' organisations must be represented within these structures, as authorship is the source of all creative industries.

The conference speakers welcome the European Commission's and the European Parliament's efforts to respect and protect the role of the cultural/creative industries and to create an efficient and transparent market. EU legislation enables authors and their industry partners to reap a fair award for their talents and skills, thereby creating new inducement for the kind of innovative and creative content production which will strengthen the quality and the competitiveness of Europe's content sector. However, writers organisations all over Europe are very much concerned about the European Commission's focus on collective management of authors' rights as an obstacle to free competition in a single market for online content. A negative impact caused by legislation on the one hand and bad contractual practices on the other hand destroy competition in favour of authors, they say.

Another discussion stream within the conference concerned the ambitious Digital Library Initiative of the European Union as an important step to form a European collective memory aiming at the accessibility of Europe's cultural and scientific heritage to all people. Hereby the authors associations plead for taking into account the consent from authors and other rights holders for non-public-domain-works through voluntary contractual solutions supported by collective licensing schemes and collective management. The authors associations aim at a legal security for the authors and other rights holders to guarantee equitable remuneration for the digitisation and making available of their works.

Another important subject of the conference was the recent European Commission's Recommendation on the Collective Management of Music to facilitate cross-border licensing of music to commercial entities. Creators associations qualify this Recommendation as a viable policy strategy for the protection of authors rights. However, they fear that this Recommendation underestimates the importance that nationally based collecting societies have as trusted partners for authors and for the European cultural diversity. The European Commission should take into account, that collective societies function as 'protecting and protected' monopolies under the control of their respective national governments thus guaranteeing equal access to an extensive and diverse repertoire of works. In the present form the Recommendation could harm European cultural diversity and cut down intercultural dialogue.

Aidan White from the European Federation of Journalists (EFJ) comes to a quite bitter conclusion: "As always we have a major problem in dealing with the Commission when it comes to defence of cultural interests. The European Union in its declarations, statements and pre-ambls to treaties is always ready to state its attachment to the values of freedom and cultural expression, but every time we ask for this to be reflected in policy we find that economic and competition, the first priorities of Union institutions, always come first. [...] Across the European broadcasting and publishing industry the definition of "competitiveness" can be summed up by a headlong rush to the bottom in terms of standards. Everywhere, media employers maintain their levels of profitability by introducing almost scandalous principles of employment – personal contracts in which to get a job people have to sign away their rights, young people who are subject to forms of exploitation – having to work for nothing at all or a mise-

rable allowance just to get one foot on the media employment ladder. The hostility to unions and genuine social dialogue is more profound than ever. These are the competitive issues which the European Union should be looking at. It will do no good at all for the European Union market to be built upon endorsement of harsh employment conditions, denial of creators' rights and the isolation and elimination of minority and creative programming just to be able to match the worst of the United States market. [...] The EFJ is deeply concerned that media, far from contributing to inter-cultural dialogue and raising awareness of the need for tolerance in our societies, is in fact contributing to divisions and failing to provide a structure for dialogue between communities through pluralist and informed media. [...] This is the moment for thinking clearly about competitiveness in the context of the cultural values of tolerance and peace-building [...]. [...] The coming years provide us with an opportunity to improve and review the information landscape and for strengthening pluralism, but this will not be done by loosening the attachment to traditional European standards of diversity and decent conditions for media professionalism. Essential to this is the highest level of protection for the works of authors, journalists and other creators. "

Further Information: <http://www.european-writers-congress.org>

Authors' rights and the European Agenda 2007 -2013, Authors' works, EU content policy and global services – Intervention Aidan White, EFJ
<http://www.ifj.org/default.asp?index=4290>

The Brussels Resolution: <http://www.ifj-europe.org>

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.

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



5. Inside the Creative Industries: Copyright on the Ground

Author: Anthony Lilley

This paper was published in July 2006 by Institute for Public Policy Research. It presented what copyright industries it is the author in mind. He also highlighted three tasks for policy makers: "to look at how copyright works as part of overall system of value transfer and to reduce inefficiencies and friction, to concern the context in which copyright work is placed, and to influence the content in the market place and the mode of copyright."

Download: <http://www.nerip.com/download.aspx?id=418>

6. No Suit Required. The unusual story about the Netwerk Music Group

In January 2006, Netwerk declared to support a fan all the fee to go to court – she had downloaded more than 600 songs in her computer - one of songs named “Download the Song”. What did Terry McBride, CEO of Netwerk Music Group advocate for this case? And what were his new strategies for music management to ameliorate the suffering industries? Was he successful?

Download: <http://www.wired.com/wired/archive/14.09/netwerk.html>

7. Creative Commons and the Creative Industries

Author: Terry Flew, Copyright © Media & Arts Law Review, 2005

This article explores the growing significance of legal questions to innovation and creative practice in what are now being termed the creative industries. Noting that the case for strong copyright protection as the cornerstone of innovation is highly contested, it explores the significance of Creative Commons licenses as an alternative to Digital Rights Management and copyright law. It also introduces the case studies of music, online computer games, and ‘remix culture’ that are covered in this special issue of the Media & Arts Law Review.

For the entire reading: [Download](#)

Terry Flew is Associate Professor and Head of Media and Communication, Creative Industries Faculty, Queensland University of Technology, Australia

8. Open Content and the Music Industry

Author: Marten Timan

Turn on the television and switch to a music channel. All you will see are big superstars with new hits. Tune in to the radio and all you will hear are the same songs over and over again. The music you hear is all very much the same. What happened to creativity? It looks like new, innovative and creative music is not given a chance to flourish. There are however hundreds of thousands of musicians in this world who are bound to create beautiful new music. The majority of them might never be discovered. Whether it is because of the corporate control of the music industry, lack of money or other factors; these musicians should be given a chance to expose their music effectively.

How can Open Content contribute to the distribution and promotion of independent music through the Internet?

This question in turn raises other questions that need to be answered first. Is it really that hard for independent musicians to distribute or promote their music? What is the exact definition of Open Content and why is it necessary to use the Internet? It is therefore not only important to know what Open Content is and what it does, but also to find out more about copyright and how they relate to each other. The importance of Open Content in the context of independent artists’ exposure obligates us to further investigate the music industry and the means of music distribution. Effective distribution requires networks in one form or another; therefore it is necessary to gain an insight into these networks’ inner working and in particular the Internet. The answers to these questions will form arguments which will form the base for my final conclusion.

Download: http://simuze.nl/live/media/docs/mtiman_thesis.pdf

Marten Timan is the Head of the Open Media Foundation

<http://www.open-media.nl/marten>

9. New Challenges for Intellectual Property in the Film Industry

Authors: Helena Axelsson & Andreas Knutsson

The film industry in Sweden is in constant change. This thesis focuses on the different authors in film projects and their rights. We have examined how the rights affect the development of the industry. Interviews have been made with five production companies and other people involved in the film industry in an effort to map out how the Swedish industry looks today and what challenges it is facing. Who the author is has a great influence on the financial and legal structure within the business.

Helena Axelsson & Andreas Knutsson, LL. M. Master of Law

Download: <http://www.handels.gu.se/epc/archive/00004886/01/200620.pdf>

10. Record labels Rethink Digital Rights Management at MIDEM

Author: Victoria Shannon

Under pressure from rampant file-sharing and dwindling sales, major record labels are closer than ever to releasing music online with no copying restrictions, a step they once vowed never to take.

Download: <http://www.iht.com/articles/2007/01/21/yourmoney/music-web.php>

Resource: Fuel4Arts <http://www.fuel4arts.com/>

Copyright © International Herald Tribune

11. Protecting Cultural Heritage: International Law after the War in Iraq

"Protecting Cultural Heritage: International Law after the War in Iraq", which took place on February 3, 2006 in Chicago, examined international legal provisions for protecting cultural property during armed conflict and occupation, and offered suggestions on how to strengthen them. Panelists considered the legal status of the 1954 Hague Convention, its applicability to the events in Iraq, and proposals for a new protocol to the Hague Convention that addressed the problems that arose in Iraq. The need for a new protocol is urgent given the possibility of war in other regions rich in cultural heritage resources.

Download: <http://culturalpolicy.uchicago.edu/protectingculturalheritage/papers.shtml>

12. The Collective Management of Rights in Europe

Source: European Parliament

This study is commissioned by the European Parliament in July, 2006. The content has threefold: Rights Management in the European Union, National Rules Governing Collective Management of Rights, and Details of National Legislative Frameworks. The report presents, for instance, the management of copyright and related rights, music rights management, the right management business in music, EU institutions and right management, the complexity of a regulatory approach, and recent market development.

Download: <http://www.europarl.europa.eu/EST/download.do?file=9104> (English)

<http://www.europarl.europa.eu/EST/download.do?file=9106> (French)

13. Education: Certificate in IP. Arts & Museum Law

DePaul University College of Law

To earn a Certificate in Arts and Museum Law, a student must complete the 86 semester hours, and must fulfill the following requirements:

- Complete at least 15 credit hours from the listed courses and seminars.
- Complete two required courses (Copyrights & Trademarks and Art Law).
- Choose three electives from the lists of core and non-core elective courses and seminars.
- Take at least one course from the "Practicum/Writing" category. (Students may count no more than two toward the certificate requirements. Students may count no more than one non-core course or seminar toward the Certificate requirement.
- Earn a minimum GPA of 3.20 in the Certificate courses.

Core Elective Courses and Seminars, for instance, Advanced Concepts in Copyright Law, Cultural Property Seminar, Entertainment Law, Advanced Trademarks Practice International Intellectual Property, Telecommunications Law & Policy, Theater Law and so on.

Details: http://www.law.depaul.edu/programs/certificate_programs/ip_art.asp

This college also releases Journal of Art & Entertainment Law, 2 issues a year. The Journal addresses a wide range of legal issues involving intellectual property, communications, contracts, constitutional law, taxation, and insurance as they relate to music, theatre, sports, dance, literature, architecture and the visual arts.

Details and Order: <http://www.artsmanagement.net/Books-id-697.html>

14. Education: Graduate Institute of Intellectual Property

National Chengchi University, Taiwan

The aim of Graduate Institute of Intellectual Property (IIP), National Chengchi University (NCCU) is to provide multidisciplinary and diverse curriculum, to foster in integrated disciplines, to integrate with the international norms, to balance between theories and practices, and to foster the professional capable of effectively settling intellectual property disputes and managing intellectual assets.

Mandatory Courses Fw Core Courses involve, for example, Intellectual Property Rights Law, Management of Intellectual Property and R&D Management; and Innovation Management, Creative Thinking, Digital Content and Electronic Commerce Law, and Trademark Law are as optional courses. Upon the accomplishment of all the course requirements and a thesis, the student will be bestowed a Master of Business Administration in Intellectual Property. The most recent and popular programs are the Dual Master Degree Program with University of Washington, USA.

IIP welcomes foreign students, and the proximate regular admission is between March 1 and April 30, 2007. Basic Chinese language ability is necessary.

Application Information: [Download](#) or Contact with Jenny Cheng jenny@nccu.edu.tw
Details: <http://iip.nccu.edu.tw/iip/english/>

15. Magazine: The Journal of Arts Management, Law and Society



Editor: Paul Haynos
Publisher: Helen Dwight Reid Educational Foundation
ISSN: 10632921

For more than thirty-five years, this quarterly journal has been the authoritative resource for policy-makers across the arts sector. Analysts, sociologists, arts administrators, educators, trustees, artists, lawyers, and concerned citizens will enjoy the articles, commentaries, and reviews of publications. The journal tackles significant practical and theoretical issues in arts policy, management, marketing, support, intellectual property, law, governance, and cultural production and dissemination. The Journal of Arts Management, Law, and Society offers valuable insights into the role of the arts as well as strategies for supporting the arts in a cultural landscape dominated by the global economy and mass media.

Call for Papers

The Journal of Arts Management, Law, and Society welcomes scholarly articles on topics addressing significant issues in arts policy, management, governance, law, and cultural production.

The journal seeks to increase communication and foster understanding among artists, public and private policymakers, cultural administrations, trustees, patrons, scholars, educators, and lawyers. Diverse disciplinary viewpoints are represented, encompassing aesthetics, economics, history, law, organizational management, political science, and sociology. A broad range of issues are addressed within the journal. Management issues might involve finance, labor relations, fundraising, marketing, or technological impacts; legal topics might include copyright, censorship, or trustee obligations; and cultural topics might include education, historical preservation, or cultural diversity.

The editors encourage writers to submit manuscripts on subjects that fall within the scope outlined above. Controversial topics are welcomed, but alternative viewpoints should be acknowledged and treated in a responsible manner. The length of the article depends on the subject, but generally articles do not exceed 6,000 words. Each manuscript will be read by two reviewers before a decision is made to accept or reject it.

Send e-mail submissions to jaml@heldref.org. Visit JAMLS online at <http://www.heldref.org/jaml> for further submission guidelines.

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>

16. Magazine: International Journal of Cultural Property

Editor: Alexander A. Bauer

Publisher: Cambridge University Press

ISSN: 09407391 (printed)

ISSN: 14657317 (electronic)

International Journal of Cultural Property provides an international and multidisciplinary forum for the broad spectrum of views surrounding cultural property, cultural heritage, and related issues. Its mission is to develop new ways of dealing with cultural property debates, to be a venue for the proposal or enumeration of pragmatic policy suggestions, and to be accessible to a wide audience of professionals, academics, and lay readers. This peer-reviewed journal publishes original research papers, case notes, documents of record, chronicles, conference reports, and book reviews. Contributions come from the wide variety of fields implicated in the debates - law, anthropology, public policy, archaeology, art history, preservation, ethics, economics, museum-, tourism-, and heritage studies - and from a variety of perspectives and interests - indigenous, Western, and non-Western; academic, professional and amateur; consumers and producers - to promote meaningful discussion of the complexities, competing values, and other concerns that form the environment within which these disputes exist.

Details and Order: <http://www.artsmanagement.net/Books-id-699.html>

17. Magazine: Media & Arts Law Review

Editor: Andrew T Kenyon

Publisher: Lexis Nexis

The Media & Arts Law Review is a quarterly, refereed journal examining all areas of media and arts law, including: Communications, Contempt, Copyright, Cultural Heritage, Defamation, Digitisation, Entertainment, Free Speech, IP, Journalism, Privacy, and the Public Interest. The Review has a distinguished Editorial Board and publishes independently refereed articles, from Australian and international authors, as well as conference reports and book reviews. It also includes regular update reports about media and arts law developments from a team of International Contributing Editors.

Details and Order: <http://www.law.unimelb.edu.au/cmcl/malr/index.html>

18. Book: Art Law in a Nutshell

Author: Leonard D DuBoff / Christy O. King

Publisher: West Group (July, 2006)

ISBN-10: 0314158782

ISBN-13: 978-0314158789

Duboff's Art Law in a Nutshell overviews art as an investment, from copyrights to trademarks, and examines issues involving museums and collecting. Subjects covered include the customs definition, international art movement, and the victim of war. Explores auctions; authentication; insurance; and tax problems for collectors, dealers, and artists. Also addresses the working artist, aid to the arts, moral and economic rights, and freedom of expression.

Details and Order: <http://www.artsmanagement.net/Books-id-696.html>

19. Book: By the Book

A Simple Copyright Compliance Method for Musicians and Music Professionals

Author: Rob Monath

Publisher: Hinshaw Music (May, 2006)

ISBN: 0937276324

Rob Monath's new book on music copyright law, *By the Book*, will fit in your back pocket. That is a good thing because, in the digital world that music has become, you are going to need to keep it handy.

As a copyright attorney and music publisher, Monath has spent years helping clients navigate the treacherous waters of copyright law and has dealt with many professional music advisors who have made careers of hiding behind the law's inherent complexity. In response, Monath has crafted an efficient manifesto that lays out, in the simplest possible terms, a tested, three-step method for enabling musicians and music professionals to "lead a non-infringing, worry-free existence as regular users of music."

As Monath explains in the Preface, *By the Book*, "is not crammed with miscellaneous facts, rules, qualifiers, and exceptions." As a person who "has witnessed death by Power-Point presentation," Monath instead demonstrates a workable strategy for anticipating and avoiding common music copyright problems. "You do not need to be an expert," writes Monath, "but you do need to know how to protect yourself." The book is clearly written and entertainingly presented. The cartoons will be especially appreciated by anyone who has addressed the vexing issues that copyright law presents on a daily basis.

Music professionals who have previewed the book are expressing their gratitude. Marcia Farabee, Librarian for the National Symphony Orchestra and Past President of the Major Orchestra Librarians Association (MOLA), says: This book is informative, concise, and comprehensible! I wish I had had access to something like this many years ago when I was in training as a musician and educator.

Details and Order: <http://www.artsmanagement.net/Books-id-700.html>

20. Publication: Yearbook of Cultural Property Law 2007

Editor: Sherry Hutt

Publisher: Left Coast Press (Available in March, 2007)

ISBN: 9781598740783

The Yearbook provides those in the heritage management world with summaries of notable court cases, settlements and other dispositions, legislation, government regulations, policies and agency decisions that affect their work. Interviews with key figures, refereed research articles, think pieces, and a substantial resources section will round out each volume. Thoughtful analyses and useful information from leading practitioners in the diverse field of cultural property law will assist government land managers, state, tribal and museum officials, attorneys, anthropologists, archaeologists, public historians, and others to better preserve, protect and manage cultural property in domestic and international venues. The 2007 volume will highlight interviews with John Henry Merryman, emeritus professor at Stanford Law School, and UC Berkeley law professor Joseph L. Sax, as well as featured articles on the international art market, looting, Native American remains, and museum trusteeship. All royalties are donated to the Lawyer's Committee on Cultural Heritage Preservation.

Details and Order: <http://www.lcoastpress.com/book.php?id=25>

21. Preview: Museum Collections - Legal and Practical Issues

March 1-2, 2007, Geneva Swiss

The legal issues museums have to face nowadays are numerous and complex. There is of course much discussion on the issue of acquisition and restitution, but other questions, such as the legal structure of museums, the managing of their permanent collections and the organisation of temporary exhibitions are important. During the three half-day sessions, these themes will be debated by specialists from Europe and the United States. The Metropolitan Museum of Art of New York, the Geneva Ethnographic Museum and the Rietberg Museum in Zurich will be represented, as well as many others.

Details: <http://www.art-law.org/pdf/programmes/colloque-mars-2007.pdf>

22. Preview: 7th Annual Intellectual Property Symposium

March 15-16, 2007, Chicago USA

Technological change, globalization, and politics are each contributing to growing pressure for far-reaching changes to the U.S. patent system. On March 15 and 16, 2007, the DePaul Center for Intellectual Property Law and Information Technology will hold a major conference on "Patents and Progress: Reflections in the Midst of Change" where leading academics will present their views on evolution and revolution in patent law.

Details: [Download](#)

23. Preview: Theatre Business Law

February 22, 2007, California USA

This seminar, which is held by California Lawyers for the Arts, teaches participants how to keep drama out of your theatre business and back onstage where it belongs.

Detail: <http://www.calawyersforthearts.org/education.html>

24. Preview: Contract Basics for Film and Video

February 28, 2007, San Francisco USA

This workshop, which is held by California Lawyers for the Arts, will address issues affecting independent producers, including contract negotiations, protection of creative rights and distribution.

Detail: <http://www.calawyersforthearts.org/education.html>

25. Preview: The Legal Business of the Film Industry

March 28, 2007, San Francisco USA

The workshop, which is held by California Lawyers for the Arts, focus on ownership and protection of your work. It will provide an overview and a discussion of terms and issues including registration, infringement, fair use and licensing.

Details: <http://www.calawyersforthearts.org/education.html>

26. Preview: The Protection of Cultural Diversity

March 18-19, 2007, Maastricht Amsterdam

This conference, organized on the 18th and 19th of March 2007, aims at discussing, from an international and a European perspective, the scope for national policies to protect and promote cultural diversity.

Session I will first deal with the protection of cultural diversity from a sociological perspective.

Session II will be devoted to the UNESCO Convention.

Session III will deal with the protection of cultural diversity through the use of intellectual property rights.

Session IV will address the position of the European Union in relation to the UNESCO Convention and the protection of cultural diversity in general.

Session V will focus on substantive European law issues regarding cultural expressions.

Details: <http://protection-cultural-diversity.com/>

27. Links Collection

Arts Law Center provides free charge Arts Law newsletter, articles archives, policy and research, and simple contracts.

<http://www.artslaw.com.au/>

Artlaw Archive contains articles of copyright, moral rights, artists resale royalty right and publication rights.

<http://www.artquest.org.uk/artlaw/>

Australian Copyright Council's Online Information Centre offers copyrights information, publications and policy includes Art, Photography and Design; Film, Video, Multimedia and TV; Music and Performing Arts, Websites, Internet, Software, etc.

<http://www.copyright.org.au/>

California Lawyers for the Arts is a non-profit service organization which provides lawyer referrals, dispute resolution services, educational programs, publications and a resource library to people in the creative arts and arts organizations.

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

Creative Arts Legal League provides free legal and accounting assistance to income-eligible artists and small arts organizations.

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

Creative Commons provides free tools for authors, scientists, artists, and educators in order to carry their creative work with the freedoms. <http://creativecommons.org/>

Canadian Intellectual Property Office offers copyright database and international intellectual property links.

http://strategis.gc.ca/sc_mrksv/cipo/welcome/welcom-e.html

Design and Artists Copyright Society gives advices of licensing rights, resale rights and copyright for fine artists and visual creators.

<http://www.dacs.org.uk/>

Ezine Articles provides online articles about copyright, intellectual property and arts and entertainment categories.

<http://ezinearticles.com/>

International Confederation of Societies of Authors and Composers provides conferences information and the resources about how to manage authors' rights in English, French and Spanish.

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

International Federation of the Phonographic Industry gives guide about copyright and security for companies, and links about digital music retailers, national record industries associations.

<http://www.ifpi.org.uk>

International Association of Entertainment Lawyers provides events, publication and members' links.

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

International Law Association has Cultural Heritage Law Committee and others, and provides conferences, publication and index of branches links around 50 regions.

<http://www.unige.ch/droit/art-law/>

Lawyers' Committee for Cultural Heritage Preservation presents current issues and publications collection for website visitors.

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

Music Law provides music business knowledge about contract, copyright and publishing.

<http://www.music-law.com/>

Music Law Update gives archive, articles and links of online magazine of developments in Intellectual Property Law and other laws relevant to the music and entertainment industries.

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

Own-It free offers free legal contract templates, articles, podcasts and factsheets for download on Intellectual Property.

<http://www.own-it.org/>

Prof. Jeremy deBeer offers online courses of digital music law and property law, and podcasts of his lectures.

<http://www.jeremydebeer.ca/>

UNESCO Collection of National Copyrights Law provides access to national copyright and related rights legislation of its Member States.

http://portal.unesco.org/culture/en/ev.php-URL_ID=14076&URL_DO=DO_TOPIC&URL_SECTION=201.html

United States Copyright Office introduces how to register arts work, related law and policy, and reports and studies.

<http://www.copyright.gov/>

Volunteer Lawyers for the Arts offers resources about intellectual property, copyrights, contracts and events.

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

World Intellectual Property Organization offers free publication, knowledge and database of Copyright and Related Rights.

<http://www.wipo.int/>

Books for Arts and Law: http://www.artsmanagement.net/Books-view_subcat-7.html

GENERAL TOPICS

28. Magazine Digest: International Journal of Arts Management (IJAM) **VOLUME 9 - N° 2 WINTER 2007**

Dirk H.R. Spennemann: The Futurist Stance of Historical Societies. An Analysis of Position Statements

H. Bussell, D. Forbes: Volunteer Management in Arts Organizations. A Case Study and Managerial Implications

R. Bathurst, L. Williams, A. Rodda: Letting Go of the Reins: Paradoxes and Puzzles in Leading an Artistic Enterprise

J. Lagier, B. Godey: A Scale for Measuring Aesthetic Style in the Field of Luxury and Art Products

C. Petr: Why Occasional Theatregoers in France Do Not Become Subscribers

Company Profile: Karen Kain and the National Ballet of Canada.
J. Cardinal, L. Lapierre

Details: <http://www.gestiondesarts.com/index.php?id=1464>



29. Book: Marketing Culture and the Arts, 3rd edition



This book is written for managers of cultural enterprises of all types, whether large or small, non-profit or commercial, local or international, part of the cultural industry or a creative venture. In addition to presenting basic marketing concepts, it discusses how these have traditionally been applied and, most importantly, how they apply to the specific context of culture and the arts. For cultural managers interested in marketing, this book offers an analytical framework and a series of reflections that will help them assess their current practices while providing a frame of reference for selecting future courses of action. Marketing Culture and the Arts is a useful tool for anyone seeking to understand how marketing works within the cultural context and to familiarize themselves with the unique challenges posed by artistic products in the choice of marketing strategies.

This book is a valuable resource not only for managers in the cultural milieu, but also for public administrators, private-sector managers in charge of corporate sponsorship, marketing students, and service providers.

The book has already been published in several languages (French, English, Russian, German, Chinese, Korean, Italian, Spanish, and Ukrainian) and further translations are under way. With the collaboration of Suzanne Bilodeau, Johanne Brunet, Jacques Nantel and J. Dennis Rich and with the participation of Philippe Ravanas and Yannik St-James. Foreword by Dan J. Martin

Details and Order: <http://www.artsmanagement.net/Books-id-695.html>

30. Book: Full House. Turning Data into Audiences

Authors: Roger Tomlinson, Tim Roberts



FULL HOUSE: Turning Data into Audiences is a ticketing and marketing manual written by Roger Tomlinson and Tim Roberts. It is aimed at assisting arts and entertainment organisations maximise the data they collect on customers, their transactions and behaviours.

Evidence is that in 2006, many arts and entertainment organisations are still not recognising the value of data on their customers' behaviours and the value of building close and valuable relationships with attenders. Many still sell tickets through agents and have an 'arm's length' relationship with their customers; and as a result

lack full information on them and their transactions.

The Internet has transformed how customers can find out about arts and entertainment organisations and, equally, transformed how to communicate directly with customers, in a tailored and personalised way, using the data from their relationship in all transactions. From website to ticket sale and at every contact point it is possible to know who the customer is and deal with them according to their specific needs and interests.

Without the right structure and relationship between customer-facing staff and those responsible for managing the strategy for relating to customers, the relevance of the information in the customer database will remain locked inside it.

More information and online purchase: <http://www.artsoz.com.au/FULLHOUSE.htm>

FULL HOUSE was commissioned by the Australia Council for the Arts with the assistance of Arts Victoria, WA Department for Culture and the Arts, Arts Queensland, Arts SA and Arts NT.

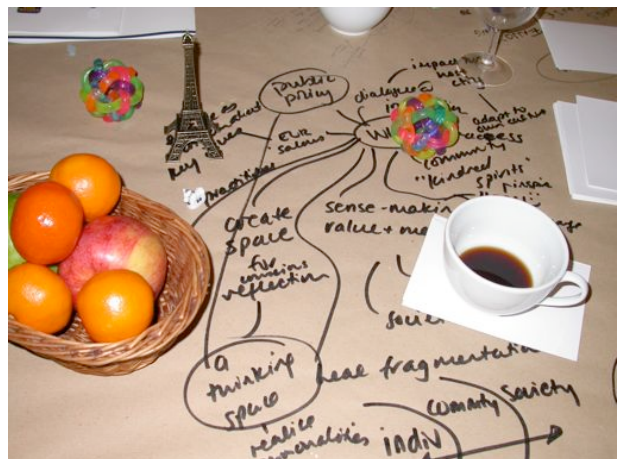
31. Preview: World Café European Gathering-Dresden 2007

Experience the power of conversations that matter

Participants from all over the world are expected to come to Dresden to attend the 1st World Café European Gathering to be held on May 3-5 2007. Three days of engaging World Café dialogues will be offered in which the participants will be able to experience numerous World Cafés first-hand, gain Know-How about the World Café process as well as be introduced to the emerging network of the World Café Europe and worldwide.

The Gathering is the result of a planning effort of over 25 dedicated World-Café hosts from all over Europe. The design of this event has been inspired by the wish to provide a "minds-on" opportunity to experience World Café "Best Practice". As a result, the Gathering will be totally interactive in character in order to enable the participants to personally experience the principles of creative and effective World Café conversations.

The unique character of the city of Dresden has been integrated into the design of the Gathering. World Café conversations will



take place all over the city – in the Baroque Frauenkirche, the historic 'Landhaus' of the Museums of the city of Dresden, a Belle Epoque ballroom as well as the building ensemble of the Deutsche Werkstaetten in the 'Garden City' of Hellerau.

Eight World Cafés will be offered in conjunction with local Dresden partners from a variety of institutions on the first day of the Gathering. Three of these World Cafés will be with partners from the Dresden cultural scene – Museums of the City of Dresden, Department of Cultural Affairs and Historic Preservation of the city of Dresden/Music Council of Saxony, and the Regional Alliance for Community Arts of Saxony. Questions that matter to the purpose of these organizations will be discussed using the World Café process.

The Gathering continues on the second and third day with a large-scale World Café event on the topic of "Inviting Innovation". These conversations will explore the question: What are the appropriate conditions which allow innovation to emerge at the level of the individual, team and organization? An aspect of this conversation will consider Europe's unique role in this global challenge.

Ten different workshops on aspects of the World Café will be offered on the afternoon of the Gathering's third day. These workshops will provide both newcomers and experienced World Café practitioners the opportunity to explore the principles of the World Café and learn from one another through conversations.

Program details and registration for this unique World Café event are available on the website <http://www.theworldcafe-europe.net>. A 30% savings is being offered in the form of an "Early Bird" registration fee to those who register before Monday, February 19, 2007.

32. Preview: 15th Annual ENCATC Conference **Göteborg, Sweden, 31 May - 3 June 2007**

The European Network for Cultural Administration Training Centres (ENCATC) will hold its 15th Annual Conference in Göteborg, Sweden, on 31 May - 3 June 2007, under the title of *Entrepreneurship and Education in Cultural Life*. The conference is open to both members of ENCATC and any organisation in Europe interested in the issues discussed. Organizers hope to create an open space and meeting possibilities of many different cultural organisations and training centres.

The 2007 ENCATC conference will focus on entrepreneurship, culture, and education. By conducting a high-quality international conference on entrepreneurship and education in cultural life from the perspective of the active in the field in West Sweden, the organizers aim to:

- Provide an opportunity for the exchange of experience and knowledge between people who are actively involved in cultural life from all of Europe.
- Offer cultural organizations the chance to meet new partners and cooperations.
- Advance the frontier of knowledge within the field of culture and entrepreneurship.
- Share the spirit of entrepreneurial skills and knowledge that characterizes West Sweden –examples of well known "bottom up" initiatives include the Gothenburg Film Festival, the Clandestino Festival, the Book and Library Fair, Not Quite, the Water Color Museum, the Dance and Theater Festival, Film in the West, the Artists' Collective Workshop, Dem Collective and Nätverkstan.
- Demonstrate West Sweden and its progressive spirit on the cultural scene.

Registration deadline is 20 April 2007

Details can be found online at <http://encatc.natverkstan.net/pages/registration.php>

Contact: Mrs Josiane Bolenge Kamparås, Projectcoordinator at Nätverkstan, e-mail: bolenge@natverkstan.net

Conference Overview

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

Newsletter Archive

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

IMPRINT

The Newsletter is for free. It has currently 3739 subscribers worldwide.

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