

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

no money - no arts? Well, this would be too simple. But fundraising plays an important role for arts managers today. A search for public grants and private support makes ambitious projects possible on various levels. The opportunities are unlimited, even via the internet, and there are a lot of organisations in the countries specialized in training or even complete fundraising strategy development.

The May issue of the Arts Management Newsletter undertakes the attempt to provide an overview about the latest trends in fundraising for the arts. You will find knowledge articles, book recommendations, conference previews, and a web guide for further resources. We hope that this newsletter issue helps to give an orientation about what fundraising can achieve for your own institution.

In the general topic chapter we are proud to present an article by Linda Rogers, Executive Director of the Toronto Philharmonia in Canada. She draws a picture, how we can develop the new role for an arts manager in the future.

With this 70th issue of Arts Management Newsletter, we are happy to welcome those registered users of our web portal whose haven't received this monthly magazine yet until now. The number of readers has been increased to more than 5000. We decided to merge the list of registered users with the list of newsletter subscribers, because the newsletter keeps you updated with the latest developments in arts management as an editor's choice of the website. An extra registration at our website is no longer necessary. Our web resource is a huge platform with articles and directories usefully for an global thinking arts manager. We hope that all of you will ever have something useful for your professional work - an idea, a best practise example, a networking chance, or even knowledge to learn. Please feel invited to share your news and facts with us. It is an open platform and network, which makes the difference to other resources.

The next newsletter in June will have a special topic on technologies in the arts.

Yours

Dirk Heinze & Dirk Schutz

CONTENT OVERVIEW

Special Topic: Fundraising

1. Knowledge: Arts fundraising. Getting the basics right
2. Knowledge: Proposal Writing for Funding Projects
3. Knowledge: Fundraising at Art Museums
4. News: UK arts organizations look to US in search of funding
5. News: Online Funding Guide for the Cultural Sector of New Zealand
6. News: Launch of the EU Funding Program for Culture 2007-2013
7. News: Make it new? Fundraising for Australian Theatres
8. Portrait: The UK National Arts Fundraising School
9. Book: Fundraising Management. Analysis, Planning and Practice
10. Book: Gambling on Culture. State lotteries as a source of funding
11. Preview: Conference for Fundraisers and Grantmakers
12. Link Collection for Fundraising

General Topics

13. Trends: Developing a new arts manager Role
14. News: IAMA Award and new edition of Who Represents Whom
15. Study: Arts & Economic Prosperity III
16. Resource: New Portal for Culture Development
17. Preview: TCG National Conference about Artistry in the New Century
18. Preview: 4th Federal Congress on Cultural policy in Germany

SPECIAL TOPIC: FUNDRAISING

1. Knowledge: Arts fundraising. Getting the basics right

An article by Wendy Smithers, Founder and Director of the hub

This piece offers practical advice by fundraisers for fundraisers. It gives an overview of the considerations that should be explored before getting started. It also outlines the tools needed to do the job and provides insight into the different sources of funding available.

Before fundraising begins, it is important to consider whether the project or organisation is 'fit for purpose'. Does it have a clear artistic vision? Is there a business plan? For potential funders, just as important as the artistic quality of the project is the quality of the organisation leading it.

Whether it is money from the public sector or a private company, no money will be forthcoming if the organisation or project cannot demonstrate its viability. Is it feasible that an individual would buy a car without being sure of the quality of the product or taking a test drive before buying? Too often people make the mistake of having the artistic side sewn up, but the engine that will deliver it is in need of repair or, worse still, an emergency roadside pick-up.

In a start-up situation, proving the case can be harder but a funder will need to see evidence of planning and be assured that the right advice has been taken and the appropriate structures are in place. Too often fundraising is marginalised and not seen as an integral part of an operation. Explore options around income generation that may prove fruitful and consider existing relationships with printers, hotels, travel companies and suppliers that may be developed into in-kind or cash partnerships.

Complete Article:

http://www.projectsetc.org/finance_and_funding/arts_fundraising_getting_the_b.html

The Hub UK: <http://www.thehubuk.com>

2. Knowledge: Proposal Writing for Funding Projects

An article by Yedda Morrison, New York Foundation for the Arts

Securing a grant requires organization, research, and follow-through. Below you will find the key components for a successful search and a brief description of the different types of granting organizations.

First, clarify exactly what you want funding for. Write an abstract that clearly answers the following questions: What is the project? What is its importance and to whom? How will it be accomplished? (Include any other sources of financial or material support). Who is responsible for the project? (Include the qualifications of this person, agency, etc.). Will anyone assist or collaborate? Where will the project take place? What is the project's time-line? (Be precise). What is the expected outcome? Who will benefit from the project? Be positive, specific, and concise; avoid flowery, vague, or passive language. Show that your project has merit and that you are qualified to complete it in a timely and professional manner.

Research to identify potential sources of financial support (see below). Using your abstract as a guide, locate sources that specifically state they support projects by individual artists in your discipline and geographical area. Check what types of projects they have funded in the past (request their annual report for a list of previous grantees and dollar amounts). Do not try to shape your project to meet the demands of a potential funder. Rather, take the time to find funders that share your interests.

Complete Article:

<http://www.circuitsnys.org/level4.asp?id=260&fid=1&sid=51&tid=209>

3. Knowledge: Fundraising at Art Museums

Source: Smithsonian Institution

In the past decade, fiscal pressures on art museums have made fundraising at art museums increasingly competitive and important. In response, the development offices have become more professional and sophisticated. There are six art museums at the Smithsonian Institution: the Cooper-Hewitt, National Design Museum (CHNDM); the Freer Gallery of Art and Arthur M. Sackler Gallery (FSG), which together form the national museum of Asian art; the Hirshhorn Museum and Sculpture Garden (HMSG); the National Museum of African Art (NMAfA); the National Portrait Gallery (NPG); and the Smithsonian American Art Museum (SAAM). This paper first discusses what strategies art museums are employing to raise money; it then compares Smithsonian art museums with other art museums with respect to fundraising; and finally it presents several fundraising issues facing the Smithsonian art museums.

Download: <http://www.si.edu/opanda/Reports/SICFundraising.pdf>

4. News: UK arts organizations look to US in search of funding

Source: Americans for the Arts

Tate Modern's recent US fundraising success illustrated how sophisticated UK arts organisations have become in tapping American cash. The drive to tap American wealth has increased in recent years as UK arts subsidies have declined. British arts managers are lured across the Atlantic by a form of US tax registration that enables charities to make \$100 on every \$60 donated. Any British museum, orchestra or theatre can do this simply by registering a US-based arm. Many already have permanent offices in the US. As a result, the value of the US currency has been rising in the UK arts world. The key, says Sir Nicholas Serota, Tate Modern's director and architect of its US fundraising success, is the American culture of giving. "People who have made money there are expected to give some of it back to society. We need to develop that culture in the UK if our arts are to prosper, because state subsidy is not going to increase."

More: <http://www.artsusa.org>

5. News: Online Funding Guide for the Cultural Sector of New Zealand

Creative New Zealand has teamed up with National Services Te Paerangi Te Papa, the Ministry for Culture and Heritage, and the Funding Information Service to launch an online funding guide for the cultural sector.

Hosted by NZLive.com, the specialist search engine is designed to help arts organisations and individuals match projects with potential funders.

"This new search tool is tailored to the needs of the cultural sector, making it easier to find the best match between projects and potential funders," said Creative New Zealand Chief Executive, Stephen Wainwright.

"Artists and arts organisations will be able to take full advantage of the opportunities that funders make available to support New Zealand's vibrant arts sector."

Details: <http://www.creativenz.govt.nz>

6. News: Launch of the EU Funding Program for Culture 2007-2013

The city's historic Bozar Theatre set a venue for many more cultural expressions to come. The launch of the 2007-2013 EU Culture Programme on March the 3rd marked the beginning of a programme worth 400 million Euro, which is likely to change the perceptions of cultural expressions across the European Union – and possibly make people reconnect with the European Union project.

"We need to create the conditions so that the peoples and countries of Europe fall in love again with our process of integration," said EU Commissioner for Education and Culture, Jan Figel' in his opening speech to stakeholders at Bozar. He could think of no better occasion than the 50th anniversary of the Treaty of Rome, "to renew our wedding wow".

The Culture programme is designed to help cultural operators find new ways to do teamwork and to explore opportunities for creative and innovative artistic ventures. Its main goals – the facilitation of mutual understanding, the stimulation of creativity and the contributing to the mutual enrichment of European cultures – all links to three objectives likely to shape a common European cultural agenda in the coming years: mobility of artists, arts and intercultural dialogue.

Yet the Culture 2007-2013 programme not only set ambitious political goals for unity of diversity through mobility – 'Crossing Borders – Connecting Cultures' reads its slogan – it also heralds a new methodology of consultation and partnership, as the Commission attempts to reach out to stakeholders to help shape a successful implementation of the programme.

"I give the floor to you", said Director General Odile Quintin to the stakeholders who were put on stage at Bazar, and her call was followed by detailed and comprehensive group discussions throughout the day on the implementation of the new programme.

Details: http://ec.europa.eu/culture/eac/index_en.html

Arts Management Bookstore

Arts Management Network provides the world's largest database for arts management publications. Nearly 400 books in English and even in 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>

7. News: Make it new? Fundraising for Australian Theatres

The Australia Council for the Arts is seeking more comment on theatre funding with the release of a new *Make It New?* discussion paper. The Australia Council's Theatre Board held extensive consultations across the country in mid-2006 on ways to best support the sector, sparked by the discussion paper *Make It New?*

A second paper has been produced, containing detail around potential changes to the Theatre Board's funding programs for 2008. There are proposed changes to only three funding categories – New Work, Program and Key Organisations – Triennial grants.

A web discussion forum has been created to enable public comments on the possible changes. Alternatively, private emails on the paper may be sent to makeitnew@ozco.gov.au Submissions close 15 July.

More information: <http://www.ozco.gov.au>

8. Portrait: The UK National Arts Fundraising School

Competition for funds in the UK is fierce. There are currently over 250,000 bodies competing to raise money. These include, of course, arts and cultural organisations and fundraisers in the voluntary sector. But competition is also enormously intense from sources like hospital trusts, universities, housing and community trusts and public sector bodies.

As well as tenacity and determination, the key to successful arts fundraising is to gain and maintain the competitive edge.

The National Arts Fundraising School will give you that edge. It's the UK's only comprehensive fundraising programme designed specifically for arts and cultural organisations. Indeed The National Arts Fundraising School has a reputation for exceeding delegates expectations and has helped hundreds of arts organisations – from national institutions like the Victoria & Albert Museum to smaller, grassroots organisations like Mind the Gap Theatre Group – achieve outstanding fundraising success.

Our aim is to equip you to realise your own potential and the fundraising potential of your organisation. Over six intensive days you'll develop your understanding of the techniques, strategies and approaches used by the very best fundraisers. The work is challenging and rigorous, sometimes from early morning late into the evening. There's a clear structure to help you to build a comprehensive fundraising strategy.

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

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>



9. Book: Fundraising Management. Analysis, Planning and Practice

This text is the first truly comprehensive guide to fundraising management, uniquely blending current academic knowledge with the best of professional practice. Much more than a how-to guide, the text is grounded in the critical issues of fundraising to provide readers with a comprehensive overview of modern fundraising planning and practice. The authors offer key analysis of the critical issues of fundraising as well as tools for the practical side of planning fundraising campaigns. Topics covered include:- Individual giving Trusts and foundations Corporate fundraising Direct marketing Community marketing Campaign Integration The text includes examples and cases from

both the UK and the US, bringing the theory to life. Campaigns discussed include high-profile examples from companies as diverse as RSPCA, Greenpeace, Barnados and the American Cancer Society. In addition, the text works through the planning stages of fundraising to give readers a rounded understanding of fundraising management. A truly groundbreaking new text in this area, Fundraising Management is essential reading for students of fundraising and nonprofit professionals alike.

Author : Adrian Sargeant, Elaine Jay
ISBN : 0415317029
Publisher: Routledge
Paperback - February 19, 2004

Details and Order: <http://www.artsmanagement.net/Books-id-565.html>

10. Book: Gambling on Culture. State lotteries as a source of funding

This publication is the first attempt at comparative research into how State lotteries exert their influence on the national funding of Culture. It compares the purposes, organisational structures and distribution systems of State lotteries in 10 European countries, including some new EU members and in Canada.

At this very moment, far reaching decisions are being made at a European level, concerning the liberalisation of State lotteries. Several compelling questions can be raised with regard to a possible new EU policy, as the cultural policies of various member States vary hugely.

In the Netherlands, for instance, the State lottery does not spend any of its revenues on Culture, thus leaving the designation of good causes to private lotteries, which rely entirely on public sympathy. Compared to development work or health care, Culture holds a weak card in the sympathy scale for good causes.

At the other end of the spectrum, the United Kingdom's National Lottery has invested considerable amounts of its revenue in capital based cultural projects. This stems from a severe lack of government investment over a significant period of time which left many cultural venues in poor condition. In this case, one could conclude, lottery money has in fact substituted government funding.

Is it possible at all to develop a sensible cultural policy on the basis of lottery funds? Can new cultural structures be sustained in the long term? Without intending to give unequivocal answers to these questions, Gambling on Culture offers many angles with which to view the current situation and source material for establishing one's own position: as a government, a lottery company or as a cultural organisation. Thus, the book is not only unique, but also highly relevant for all participants in the cultural field.

Author : Carla Bodo, Christopher Gordon, Dorota Ilczuk (Editors)
Publisher: Boekmanstudies, Amsterdam 2004, 160 pages
ISBN : 9066500786

Details and Ordering: <http://www.boekman.nl/EN/index.html>

11. Preview: Conference for Fundraisers and Grantmakers **October 21 – 24, 2007, Taos New Mexico**

Grantmakers of the Arts (GIA) will hold a special conference for fundraising and grantmaking in October 2007. The event will explore expansive ideas that inform arts philanthropy with a host of thinkers from different disciplines. The inspiring landscape and layered cultures of the Southwest will offer new vantage point for examining our work, our assumptions, and ourselves.

The prospective participants will write the agenda themselves. A poll of GIA members will identify questions facing art grantmakers and topics for further exploration during the conference. You will draw the map, as every participant will have a role in providing content and interacting with colleagues as part of the program. Each registrant will be asked to contribute their expertise at one or more opportunities during the retreat.

A group of “key thinkers” from across the arts landscape and from other disciplines will anchor the proceedings, providing essays in advance of the conference and leading discussions on these and other topics during the retreat. GIA will erase the line between the presenter and the audience, and online discussions will include those who are not there in person.

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

12. Link Collection for Fundraising

Books for Fundraising: http://www.artsmanagement.net/Books-view_subcat-12.html

ABC of Fundraising: <http://www.abcfundraising.com>

Association of Arts Fundraisers (UK): <http://www.artsfundraisers.org>

Institute of Fundraising (UK): <http://www.institute-of-fundraising.org.uk>

Association of Fundraising Professionals (US): <http://www.afpnet.org>

Grassroots Fundraising Journal: <http://www.grassrootsfundraising.org>

Fundraising and Grant Directory: <http://www.fundsnet.com>

National Corporate Theatre Fund (US): <http://nctf.org>

National Endowment for the Arts (US) : <http://arts.endow.gov>

The Fundraising School: <http://www.philanthropy.iupui.edu/TheFundRaisingSchool>

Andrew W. Mellon Foundation (US): <http://www.mellon.org>

Vilar Center for the Arts: <http://www.vilarcenter.org>

The Art Fund (UK): <http://www.artfund.org>

The Prince Claus Fund (NL): <http://www.princeclausfund.org>

The Fund for Arts and Culture in Central and Eastern Europe:

<http://www.fundforartsandculture.org>

Canadian Association of Gift Planners: <http://www.cagp-acpdp.org>

Database for Arts Funding in Germany: <http://www.kulturfoerderung.org>

Kulturkontakt Austria (Funding Programs): <http://www.kulturkontakt.or.at>

GENERAL TOPICS

13. Trends: Developing a new arts manager Role

An article by Linda Rogers, Executive Director, Toronto Philharmonia, Canada

Many arts organizations begin their existence with a single artist - an Artistic Director/ Founder supported by a volunteer board and perhaps some paid staff members in administrative support roles. Some arts organizations begin and end with this configuration, not living past the lifespan of their founding artist.

Others through growth or succession-planning begin to contemplate hiring their first General Manager or Executive Director . If your organization is at this point then this article is for you.

It's natural that in the selection process that Boards focus on finding the best candidate for their position and articulating the new role of General Manager or Executive Director in their organization. Most do this well and there is a lot written about finding the right candidate.

However, what most organizations in this position don't think about doing--and where there is little guidance available--is to take the time to consider how the Artistic Director's role is going to change, how the Board's role is going to have to change to accommodate the new manager, and how the day to day life of the organization will change.

Without prior organizational planning and consultation about what responsibilities and authority the Artistic Director wants to surrender or is willing to surrender, the new General Manager or ED is going to be launched on a collision course and the organization will have a rough adjustment process. It will be very difficult for the new manager to be the change-management facilitator. Failure rates for first managers are high.

You know you want your manager's job description to complement the role of the AD, but, do you really know what your founding Artistic Director does in the organization or are you basing this on assumptions? Don't just ask him/her. You need to actually observe how time is spent. It may prove to be a different picture than the Board imagined. This observation can be accomplished best by job shadowing on a few days scattered through as long a period as possible. At the very least, much less reliably, ask your AD to keep a time chart for a week to indicate how time is spent.

What excites your Artistic Director? What part of the job do they really love and will they find hard to share or relinquish? Again, don't just ask them, but observe and reflect on past experience. They may believe that they love artistic planning but if planning is always late and haphazard but grant applications are always masterful and on-time, then the assertion that artistic planning is top priority might be suspect. Our actual priorities are not always the same as what we believe our priorities should be. Ignore this and you may hire an excellent grant writer as a manager but your AD, who it turns out loves the "thrill of the hunt" that grant applications entail, may refuse to surrender the grantwriting. Meanwhile your artistic and production planning may continue to be late and haphazard because no one in the organization is prioritizing that work. If you have an AD who is best at some of the administrative roles associated with a manager, maybe you need a different configuration to complement that business savvy. Perhaps you need an Artistic Administrator or Producer role.

Once you have done your homework on the strengths, weaknesses and interests of the AD, you are ready to construct a job description for your new manager that complements your Artistic Director. Be aware of clusters of responsibilities so as not to create fragmented roles that are unworkable.

Next consider the authority that must match the responsibilities that you have given each role. Imagine and foresee likely scenarios. For example, if you have given the Artistic Director full power over artistic planning and the new manager the responsibility for maintaining the organization's positive bottom line, what happens when the Artistic Director proposes a project that is not in the budget? Can the manager veto the project? Does the Board need to amend the AD's job description to require him/her to seek budget approval? This is a central issue that is the downfall of many AD/ED relationships. It needs to be understood by all members of the Board that vetoing a project because it is too costly or too late in the planning cycle for successful integration in the season, is not artistic interference. If the authority is not given to the manager in this instance then what will the process be? Will the Finance Committee of the Board make the decision?

Who ultimately is in charge? This may seem like a simple question but I have experienced an organization where the Board President on hiring the new manager believed that new role was one of sole organizational leadership, the new manager believed their role was one of joint leadership and the AD believed that he continued to be the overall organizational leader. Spell this out and make sure everyone is on the same page. Does your organizational chart reflect the correct structure? Have you changed the organizational constitution and bylaws if needed to reflect the new management role? Is your salary structure consistent with the organizational chart? For example, do you have someone paid as an outside consultant who is shown as an employee or manager on your org. chart? It is always dangerous and unethical to misrepresent an employee as a contractor but it is particularly inappropriate to have an outside contractor making day to day financial decisions and signing contracts for your company on a permanent basis. Yet some arts organizations don't consider the implications of having staff report to a contractor. Some board members may be unaware that their ED or AD is paid through a private service contract.

Who supervises junior staff? If you assume it will be the new manager, does your AD appreciate that he/she can no longer ask the nearest person to research something for him/her? Be realistic. There may be need to assign some staff support to the AD but that should be spelled out. What happens when this step is neglected? In all likelihood, the AD will continue to function as they have in the past, directing junior staff as they see fit. Junior staff will have two bosses with conflicting assignments. Good staff will suffer while opportunistic staff will manipulate in various ways. Your new manager will have their authority compromised in a way that will be hard for them to recover from.

Consider the planning/activity cycle for your organization in light of the job description you are giving your new manager and consider where you may need to finetune other job descriptions. If you have asked the new manager to provide a budget by April of Year One for the Year Two starting August 1, then when does your Artistic Director have to provide a completed program? A deadline for artistic planning must be set a month or more before the budget deadline. If you have set a deadline for the development of a season brochure or catalogue then artist decisions and contracting must be completed well before this deadline. Failure to consider these relationships in the planning cycle will leave your organization in the dark as to why things are delayed.

If information is power, what about corporate communications? Is your AD willing to keep a manager in the loop on program planning? Or will the new manager learn first about projects by seeing work junior staff has been asked to perform? The communications requirements that you set in place at the outset will determine the directional flow of communications.

Is your Board ready and able to support the new manager's role? Do you have a management committee in place? Is your Board stacked with personal friends of the AD, making it difficult for impartiality should conflicts arise? If so, you might want to consider expanding the Board with some new members. It's great to share the AD's vision as a Board, but you are also going to have to support your new manager. Lastly are there management roles that the board has taken on that now have to be signed over to the new manager. Often finance committee and marketing committee roles become less "hands on" with a new manager and this adjustment has to be foreseen and planned for.

Once you have considered all these questions, you should be in good shape to find a good manager for your organization and not lose time spinning your wheels in change management.

More information:

- 1) breadandroseslife.blogspot.com/2007/04/general-manager-developing-new.html
- 2) <http://www.torontophil.on.ca/ed.html>

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14. News: IAMA Award and new edition of Who Represents Whom

Press release by the International Artist Managers' Association, London UK

The 17th international conference of the International Artist Managers' Association took place in London from 12-14 April 2007 at the Royal College of Physicians. Attracting a record 410 registrations from 33 countries places, this meeting of artist managers, promoters, presenters, festivals, opera houses and orchestras makes it a priority event in the diaries of leading organisations and management companies.

At the Association's gala dinner held on Saturday 14th at the Plaisterer's Hall, the IA-MA award, which is only awarded occasionally, was dedicated to Reinhard Goebel who has spearheaded the significant rise of early music worldwide. His ensemble, Musica Antiqua Köln which was recently disbanded, was one of the most prolific and successful ensembles of its kind over its 30 year history. It also leads the way for many others to follow and further develop extraordinary repertoire we now have recorded today. As an artist, few know that when he sustained an injury which affected his playing of the violin and viola on the left hand side, he relearned the technique and played the instrument on the right. Such dedication is admirable and a lesson to all of us. Presenting the award was one of his past managers, Caroline Oakes who paid tribute to Reinhard.

The Conference also saw the release of the forth published edition of Classical Music Artists – Who Represents Whom. Having been disbanded as a book in 2004 in favour of an on-line version, the demand was such that it is now offered on-line, as a downloadable PDF and once again as a book.

"It's a professional publication that is indispensable to finding accurate information on artist's representatives. The relationships are verified and most of the world's leading companies and artists are listed." Andreas Braun, Konzertbüro Braun, Cologne.

www.iamaworld.com and www.ClassicalMusicArtists.com

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15. Study: Arts & Economic Prosperity III

One of the highlights of the Americans for the Arts 2007 Annual Convention was the national release of Arts & Economic Prosperity III, the third study of the nonprofit arts and culture industry's impact on the nation's economy. These studies are the most potent and oft-cited advocacy tool used to justify public and private sector support to nonprofit arts organizations. This new study is the largest ever, featuring findings from 156 study regions (116 cities and counties, 35 multicounty regions, and 5 statewide studies). Data were collected from a remarkable 6,080 nonprofit arts and culture organizations and 94,478 of their attendees across all 50 states and the District of Columbia. The study will be introduced on May 22 to the media and with a Congressional Briefing.

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

16. Resource: New Portal for Culture Development

We are happy to announce the launch of a new information portal Culture for Development - museums and the performing arts (C4D). It is part of a series of portals developed by the Royal Tropical Institute in Amsterdam, the Netherlands.

The C4D portal provides access to free, full-text electronic documents on themes related to museum development, cultural exchanges, theatre for development and the performing arts for or in developing countries. It is also a unique entry point for other internet sources on C4D, including latest news and events, newsletters, discussion groups, websites, bibliographic databases, and directories of organizations and projects.

Your organization's website, articles or other resources might be part of the portal. If you would like to add new resources or have other suggestions, please let us know.

KIT portals are developed and managed by KIT Information and Library Services with support from other KIT departments such as Tropenmuseum, Tropentheatre, and Development, Policy & Practice. The target audience is made up of the global community of professionals, including researchers, policy-makers and students, working in the field of museums and the performing arts for development.

Website: http://portals.kit.nl/culture_for_development

17. Preview: TCG National Conference about Artistry in the New Century June 7-9, Minneapolis and St. Paul

A new world, a new country, a new audience, new art - the 2007 National Conference of The Theatre Communications Group (TCG) turns its attention to creating theatre for today and tomorrow with Artistry in a New Century. The conference, taking place at the new Guthrie Theater facilities, will engage master artists and creative thinkers in the quest to craft theatre that resonates in our communities - locally, nationally and globally. The two and a half days of the conference will investigate the creative process, new models of developing work and the artist as a catalyst for social change.

More information and registration: <http://www.tcg.org>

18. Preview: 4th Federal Congress on Cultural policy in Germany

The Fourth Federal Congress on Cultural Policy, to be held on 7/8 June 2007, will address the question of the form that cultural policy geared to Europe must take in order to more effectively mobilise and exploit Europe's cultural resources in the future. For the first time it will debate on issues related to European cultural policies. Cultural policies are considered as cross-sectional tasks, related to all political domains. The congress's topic spectrum therefore embraces a variety of themes such as the European foreign policies' cultural elements, migration issues, the European "cultural market", the social situation of the creative class, the European culture of remembrance and the future of the European city. About 90 speakers from 16 countries are expected. On the eve of the congress, the city of Essen and the Ruhr region will present themselves as European Capital of Culture 2010. The Federal congress is organised by the Kulturpolitische Gesellschaft e.V. and the Federal Central Office for Political Education (Bundeszentrale für politische Bildung) in cooperation with the Friedrich Ebert Foundation.

Arts Management Network is among the media partners of this big European congress of policy makers in the arts sector.

Details: <http://www.kultur-macht-europa.de/index.html?&L=1>

IMPRINT

The Newsletter is for free. It has currently 5061 subscribers worldwide.

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