

ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network

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EDITORIAL

Dear readers,

as a website provider for the cultural field, we are closely involved with those technologies, whose can be applied in the arts. Not only the opportunity to be present in the world wide web has pushed cultural institutions forward to a digital age. The application of software and hardware to administer, control, or fasten working processes in the organisation is another big influence and constantly widen the role of an arts manager today. In addition, ticketing and database marketing solutions brought unexpected opportunities to both improve the customer relationships and reduce communication cost.

The special focus in this newsletter issue tries to give you some ideas, how technologies can help your organisation. We portrait solutions and tools, give previews to upcoming conferences, and provide background facts. A special thanks goes to the contributors, whose help is essential for us. If you feel you can be a permanent contributor yourself, think about joining our correspondent team. You will get values like free review copies, free access to some conferences and being a part of a network of experts and organisations throughout the world.

Yours

Dirk Heinze & Dirk Schutz

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SPECIAL TOPIC: FUNDRAISING

1. Knowledge: Art, Science & Technology. Part I: Causality by Design

An article by Harry Hillman Chartrand, Cultural Economist, University of Saskatchewan

In this first panel of a triptych of articles, I have defined Art, Science & Technology. These words are pointers to a gestalt world of knowing. Art is codified knowledge conveying meaning from one human mind to another.

Some Codes are alphabetic, some aural, some visual, some kinetic but always sender and receiver must share and understand the Code if a 'work is 'to work'.¹⁵ Technology is tooled knowledge, i.e., knowledge fixed in Matter/Energy as function. The subject of both Art & Technology is the Natural Person. Their work is the result of Design, of human purpose, of formal and final causes. Codified and tooled knowledge, however, have no meaning or function without the intermediation of a Natural Person.

Science, on the other hand, is both codified and tooled knowledge. It began as an abstract mental exercise of reducing things through logic in the ancient and medieval worlds. It became, with the Scientific Revolution of the 17th century, committed to the design, construction and operation of instruments to force Nature to reveal Her Secrets. She did. The subject of Science, however, is Nature; reductionism based on controlled experimental conditions is its primary methodology. Invariants are established; one change (cause) is allowed and its effect metered. Material and efficient causes are sufficient. Nonetheless, modern Science too is the product of Design – of tacitly integrating subsidiary (controlled or invariant conditions) and focal awareness (effect or affordances) into gestalt knowing.

Reductionism, however, is inappropriate in the world of human-made things – of Art & Technology – where “the sciences of the artificial” rule (Herbert Simon quoted in Layton 1988, 91). Similarly, Michael Polanyi recognized the artificial nature of Technology when he observed a machine can be smashed but the laws of physics continue to operate in the parts. He concluded that: “physics and chemistry cannot reveal the practical principles of design or co-ordination which are the structure of the machine” (M. Polanyi 1970). This is, of course, also true of a work of aesthetic intelligence.

Reductionism is also insufficient in biology where today we can design living things with human purpose, i.e., biotechnology. In effect, we can now combine human with natural purpose. One implication is that biology can, for the first time, join physics and chemistry as a “technoscience” (Greene & Depew 2004, 345). Our visit to the Garden of Eden must, however, await Part II: Epistemes of Art, Science & Technology.

Download: <http://www.culturaleconomics.atfreeweb.com>

2. Knowledge: Art, Science & Technology. Part II: Epistemes

An article by Harry Hillman Chartrand, Cultural Economist, University of Saskatchewan

In Part II I have traced the coevolution and coconstruction of Art, Science & Technology from the beginning of Western Civilization using changing mathematical epistemes. Beginning with Harmony in the Ancient and Medieval Worlds the episteme shifted to Perspective in the Renaissance then to Motion with the Scientific Revolution and finally to Probability with the second Scientific Revolution. From this review I draw two conclusions.

First, epistemes behave like the steps of Maslow's 'Need Hierarchy'. They are built one upon another through Time. Old epistemes do not die but rather become the substrate on which the new is built. In each case, however, there is a necessary change in

instrumentation (tooled knowledge) to provide the numbers necessary for the new episteme to become established.

Second, epistemes other than mathematics are at play. Arguably the most important is the Natural Person. Another is religion. In the Ancient World, 'Man' was the measure of all things. In the medieval period God became the measure then with the Renaissance first 'Man' displaced God then God displaced Man during the Reformation and Counter-Reformation.

With the Scientific Revolution of the 17th century, however, a new player entered the field – the Machine.

This revolution was as much about Theology as Science. It required a great Anglican compromise that has arguably held almost until today. The geosphere of inanimate Matter/Energy is subject to the Laws of Nature which do not change due to divine or human intervention. These Laws can be learned (and then applied for human purpose) by experimentally and instrumentally forcing Nature to reveal Her Secrets. Using the resulting knowledge humanity in twenty-five generations has enframed and enabled the entire planet to serve its species-specific purposes.

The biosphere and noösphere of human thought, on the other hand, remain until now much more obscure involving more than Newton's when-then causality. With the discovery of the DNA helix, however, the compromise has arguably been shattered. Humanity can now imprint living Nature with human purpose. This includes, of course, humanity itself. To reach the Tree of Life, however, requires us to return to the Garden of Eden. It will be there that a new compromise between Science and Faith will be achieved. This is the subject of the last part of this series of articles on Art, Science & Technology Part III: Return to the Garden (coming soon).

Download: <http://www.culturaleconomics.atfreeweb.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>



3. Portrait: LabforCulture - an online information and knowledge platform

LabforCulture is an online information and knowledge platform dedicated to European cultural cooperation, complemented by a range of offline services and programmed activities. The website provides an unprecedented range of information on cultural cooperation across the broader Europe, as well as offering a platform for transnational cultural exchange, cultural debate, news and research.

LabforCulture has been developed as an online tool for cultural practitioners, operators and managers, as well as artists and arts organisations, cultural researchers, research bodies, policy makers and funders in arts and culture. It is very much a partnership project and is jointly developed, funded and supported by many of Europe's leading cultural organisations.

LabforCulture was initiated by the European Cultural Foundation (ECF) in 2004. Evidence showed that information on cultural cooperation across borders was difficult to access, specifically highlighted in the Ruffolo Report on cultural cooperation in the European Union commissioned by the European Parliament in 2001. Research carried out by the European Commission, European think tanks and the ECF confirmed that an online platform was needed to promote online participation and to encourage debate.

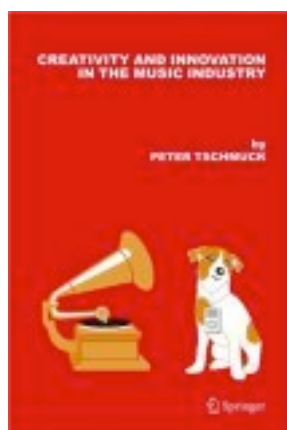
LabforCulture.org was developed to fill this gap. This exciting new online tool aims to facilitate cultural dialogue, exchange and cooperation across physical, cultural and imaginative borders between 48 countries in the broader Europe and beyond.

A network of partners and stakeholders (Arts Management Network is one of them) produced content and played a vital advisory role in the development of LabforCulture. The website welcomes submissions from anyone involved in the cultural cooperation field.

Technical development of the website has centred on making LabforCulture's source software open and accessible to all users. This means that other practitioners in the field can share what we have learned over two years of site development. Users can also modify and redistribute the source code.

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

4. Book: Creativity and Innovation in the Music Industry



Why did jazz become a dominant popular music genre in the 1920s and rock 'n' roll in the 1950s? Why did heavy metal, punk rock and hip-hop find their way from sub-cultures to the established music industry? What are the effects of new communication technologies and the Internet on the creation of music in the early 21st century? These and other questions are answered by Peter Tschmuck through an integrated model of creativity and innovation that is based on an international history of music industry since Thomas A. Edison invented the phonograph in 1877. Thus, the history of the music industry is described in full detail. By discussing the historic process of music production, distribution and reception the author highlights several revolutions in the music industry that were caused by the inference of aesthetic, technological, legal, economic, social and political processes of change. On the basis of an integrated model of creativity and innovation, an explanation is given on how the processes and structures of the present music industry will be altered by the Internet, music online services and MP3-technology. A clear indication of a digital revolution in the music industry!

Author: Peter Tschmuck

Kluwer Academic Publishers, January 2006, Hardcover, 300 pages

Details: <http://www.artsmanagement.net/Books-id-631.html>

5. Education: Mighty Mouse Returns – Developing Your E-strategy

Liverpool (UK), 19 June 2007

This session will show you how you can integrate some of the latest digital developments into your communications and marketing strategy - from MySpace to YouTube, podcast to vodcast, sms to mms and more. This is a new training session and attendance at the previous Mighty Mouse course is not required.

Delegates can expect to learn:

- * about a range of new tools that can be used to engage your audiences
- * how to decide what tool is right for each situation and what benefits they can bring to your overall plan
- * how to integrate them with your offline communication tools, existing online tools (e-mail and websites), and your marketing strategy

Details: http://www.a-m-a.co.uk/event_detail.asp?id=171

6. Preview: SHOWTECH presents technical equipment and event services

Berlin (Germany), 19-21 June 2007

With a new record number of exhibitors and new ideas, SHOWTECH 2007 is set to go in Berlin . From 19 to 21 June, the trade show combined with a congress will show its unique range of technical equipment from the areas of stage, lighting, sound and event technology.

Altogether 350 exhibitors from 25 nations will present themselves this year – some 10 percent more than at the previous event two years ago. In cooperation with its sponsor Deutsche Theatertechnische Gesellschaft (DTHG), SHOWTECH will present top stage and event technology on more than 16,500 sqm.

In the classic SHOWTECH areas stage and lighting technology, the key players of the industry have registered for participation. Apart from, among others, Gerriets, Waagner Biro, Bosch Rexroth and SBS, ARRI, Martin Professional, ETC and Lightpower will also present themselves at SHOWTECH. In the sound sector, the suppliers Meyer Sound and Pioneer, among others, have made firm bookings.

The combination of the fields of stage technology and décor is unique in Europe . At SHOWTECH 2007, the hall dedicated to "Equipment and Décor" is recording definite growth in participant numbers. Hall 4 will become the marketplace for costume makers and their suppliers, as well as for providers of a wide range of décor materials.

DTHG expert congress

As the sponsor. DTHG will again organise the congress accompanying the trade show this year. In high-calibre forums, workshops and lectures, new perspectives in event technology and in international theatre management will be presented and discussed. During three days devoted to particular topics, the congress will deal with the fields of lighting technology, sound technology and stage technology.

First conference for costume specialists

With an expert conference for costume specialists, held in cooperation with the costume director of the Staatstheater Stuttgart, Mr. Werner Pick, SHOWTECH is extending its congress activities. Up to 300 participants are expected to come to the two-day event (on 19 and 20 June). The target groups for this congress are, among others, costume makers, wardrobe masters, tailors, milliners, costume designers, shoemakers, weapon makers and equipment masters. In addition to discussions and information sessions, a focus of the conference will be two-hour meetings of each group of specialists .

EVENT3: Technology, services and networking for event professionals

Berlin is one of the most popular event locations in Europe . With networking opportunities in an exclusive setting, successful best practice examples and professional service providers for the industry, this is the first platform for event professionals in the German capital. EVENT3 ideally supplements SHOWTECH, since for many event professionals theatrical productions are a source of creative ideas.

At EVENT3, hire companies for event technology, caterers and service providers will present themselves. Among them are Winkler Veranstaltungstechnik, de Boer, Losberger and Eschenbach. With these extended range of exhibitors, SHOWTECH is targeting event managers from agencies and companies in particular. From technical equipment to temporary constructions and staff to security, SHOWTECH provides an extensive overview of products and services for the event industry.

Technology, production innovations, marketing and market development – these are the topics covered by the EVENT3 programme, presented by EventPartner, FAMAB, the European Media and Event Academy in Baden and eventmanager.de. During the three-day lecture forum, experts will allow a peek behind the scenes of award-winning projects and reveal details of the technology, planning and creation of successful events.

SHOWTECH Product Award to distinguish innovative ideas

For the third time already, the SHOWTECH Product Award will be presented. This year, however, a new category for the award will be added to the already familiar Stage Technology, Lighting and Projection Technology, Sound and Media Technology, and Equipment, Décor and Services: Event Technology and Services, introduced in keeping with the EVENT3 segment.

An independent panel of judges made up of industry experts will choose one winner in each category. The winners who will have to meet criteria such as function, innovative power and design, will receive their awards during SHOWTECH Night on 20 June 2007.

100 years of DTHG

DTHG, supporting partner of SHOWTECH, will start its centenary celebrations during this year's trade show. The association will take advantage of the meeting of the international industry to present the history and achievements of the association to members and visitors.

At its stand in Hall 4, DTHG will document its past with an historical exhibition. This will show one hundred years of development in the field of stage machinery, theatre architecture, lighting, sound, stage and costume design. The exhibition will be complemented by objects from the collection of the Association for Historical Theatre Technology (Verein für historische Theatertechnik).

The DTHG anniversary will also be celebrated with a special ceremony during the SHOWTECH Night on 20 June in the newly-opened Hans-Otto-Theater in Potsdam.

Please do not hesitate to contact the SHOWTECH press office if you need any further information.

Details: <http://www.showtech-messe.com>

7. Preview: Conference for Technologies in the Arts

Pittsburgh (USA), 12-13 October 2007



The goal of Technology in the Arts is to be a resource for the arts community, sparking dialogue around the role of technology in our planning and programming, discussing best practices as well as lessons learned, and providing hands-on, practical skills where possible.

The Technology in the Arts conference brings together the full spectrum of organizations within the arts, from the local to national levels, to examine the commonalities that exist in useful technologies as well as the opportunities for partnership.

Beyond discussing the adoption and integration of technology in the arts at the conference, CAMT hopes to establish a platform for continual dialogue through the connections made at the conference, online forums, and other ways that make sense to you. To wrap up the conference, everyone is invited to a Close-Out Bash. This evening of performance and revelry, featuring art and music, will be open to conference attendees as well as the entire Pittsburgh community.

This is the second year offering the conference. Last year the event attracted approximately 150 registrants from 24 states and 75 organizations. Attendees represented a variety of entities within the arts field including government agencies, service organizations, performing and visual arts non-profit organizations such as galleries, libraries, museums, presenting companies, producers and theaters. In addition, representatives from foundations and arts administration graduate programs also attended the conference.

The conference sessions are designed around the three themes of "strategic technology planning," "building community," and "implementation." In addition to the typical lecture/discussion formatted sessions, there are also hands-on sessions throughout the event, where participants actually learn new technology skills in an instructional environment.

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

8. Preview: Heritage Impact 2007 takes focus on Technologies

Brighton (UK), 21 and 22 June 2007

Heritage Impact 2007 is the third International Symposium on the study of the socio-economic impact of cultural heritage. The Symposium and professional meeting will take place on 21-22 June, 2007 at the Royal Pavilion Palace, Brighton, UK. The theme will be the crucial, yet complex issue of assessing the socio-economic impact of cultural heritage with specific reference to the impact of Internet and Communication Technologies (ICT) at heritage sites.

The use of information and communication technology at museums and heritage sites is increasing. Yet heritage organisations are often poorly placed to fully take advantage of the opportunities that ICT can provide or assess the impact that ICT can have on their organisation. For three years, the European Commission's EPOCH Network of Excellence has studied the impact of ICT in heritage organisations. Using the results of this Europe-wide research in conjunction with practical case studies, this Symposium will provide practitioners with an overview of the business processes associated

with successful ICT deployment, and of the impacts and outcomes of ICT and of the wider impacts of heritage sites. The Symposium provides an opportunity for practitioners, policy makers and academics in the heritage field to share the latest thinking on research direction and to consider strategies for both evaluating and improving socio-economic impact in the cultural heritage sector. As always, the Heritage Impact Symposia series aims to produce firmly practical outcomes that will support practitioners in the cultural heritage sector. The core themes will include:

- What role can ICT play in enhancing the impact of cultural heritage sites?
- How can impact be improved through strategic evaluation, marketing and business practices?
- How can ICT be used to obtain strategic impact data and information at heritage sites?
- What methodologies can be used to analyse impact and value at cultural heritage sites?
- Examples and in depth case studies will be examined to show how heritage and ICT can be used to increase positive impact and outcomes.

Heritage site practitioners who are delegates at the Symposium will have the opportunity to attend an additional FREE 2 hour impact training workshop prior to the event. Heritage Impact 2007 has been organised by the University of Brighton Business School's CUBIST (Cultural Business: Impact Strategy and Technology) Research Unit, and the European Commission's EPOCH Network of Excellence in conjunction with Brighton and Hove Museums Service.

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

9. Preview: Cyberspace, D-world and E-learning for Libraries and Schools *Taipei (Taiwan), 16-20 July 2007*

The importance of schools and libraries as the centers for the transmission of heritage and for breaking new ground in human civilization goes without saying. School libraries have been playing a pivotal role as learning resource centers for a long time. Today their place in the e-learning environment is becoming more prominent. Given their centrality, it is vital to examine how school libraries have adopted new communication technologies, and adapted to the digital world.

The aim of the conference is to provide a forum for academics, researchers and those who work in elementary and secondary schools and their libraries, to share their views, opinions, outlooks, and results, which can generate guidelines for the effective use of newly developed digital technologies in an e-learning environment.

Contact Information: <http://www.iasl-slo.org/conference2007.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>

10. Preview: 2007 International Ticketing Association Summer Conference

San Diego (USA), 8-9 July 2007

2007 International Ticketing Association Summer Conference is designed for those working in all aspects of ticketing and event marketing in sports, performing arts, theatre and entertainment. It will increase your professional skills, enhance your knowledge of industry issues, and foster strong relationships within the ticketing community.

These are the topics of the sessions:

ACCESS MANAGEMENT

This session will explore the latest applications in electronic and digital ticketing for distribution and access control. Examine the potential of bar codes, smart cards, wireless delivery, and self-serve options for better customer service and security.

THE NEW 'AGE' IN STAFFING

The ticketing industry depends on a largely part-time labor force that usually consists of either older or younger workers with few in between. This session will examine the generational differences in your staff and how these differences affect your department's productivity. Learn how to get employees to bridge differences and build a cohesive team. Our speakers will offer insight into generational differences that affect recruiting and training and explain ways to tailor your efforts to hire, train and retain an effective and reliable staff.

DATABASE MINING & CUSTOMER RELATIONSHIP MANAGEMENT (CRM)

Every organization exists because of one very valuable asset - the patron. Understanding patron behavior by tracking trends and buying patterns is the foundation to developing a solid customer relationship that will encourage loyal and repeat business. This workshop will show you how to achieve positive results through the integration of database mining and customer relationship management, as well as demonstrate methods of protecting customers' vital and personal information.

STATE OF THE ART TECHNOLOGY AND SERVICES: PETCO PARK

Experience firsthand the practical applications of technology in a large public venue. First opened in 2004, PETCO Park has incorporated many state-of-the-art applications into its original design with the goal of maximizing the guest experience. You will enter the ballpark via a remote scanning location and view Guest Services, accessible seating areas, ADA power stations, patron reward stations, bilingual broadcasts, and more.

ADA & TECHNOLOGY

Today's technological advancements have made the potential to expand services to special needs patrons more readily available. This session will address the positive effect that technology is having on ADA compliance and new services that you can offer to enhance your patrons' experience.

MARKETING TO THE HISPANIC COMMUNITY

Developing a diverse audience is critical to the long-term success of the arts, entertainment and sporting industries. With the Latin American community now comprising a large portion of the urban population, attracting this new audience will build lasting relationships for your organization that will guarantee return business. This workshop will focus on how to target market the Spanish speaking audience through creative and bilingual niche marketing.

THE SECONDARY MARKET AND THE INTERNET

The number of event tickets sold in the secondary markets has exploded with the advent of electronic ticketing. Our final conference session discusses the effects of the clouding of the primary and secondary markets on the industry and its impact on the patron's perceptions and expectations.

The *International Ticketing Association* is a nonprofit trade and professional organization committed to the advancement of admission services as an industry and profession. Established in 1979, INTIX now represents over 1,200 ticketing professionals in the performing arts, theater, entertainment, professional sports, and college and university athletics. INTIX members are from across the United States and 22 countries around the globe.

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

11. Link Collection for Technologies (Choice)

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

Introduction for Web 2.0: <http://media.sitepoint.com/videos/recognizingweb20/>

Dutch e-cultural platform: <http://www.virtueelplatform.nl>

Museum Web Design: <http://www.uvcs.uvic.ca/crmp/museumwebsites/>

Internet Tools for Cultural Organisations: <http://www.openmute.org>

Mediacult (Austria): <http://www.mdw.ac.at/mediacult/en/main.html>

Human Interface Technology Laboratory New Zealand: <http://www.hitlabnz.org>

Centre for Interdisciplinary Research in Music Media and Technology Montreal:

<http://www.mcgill.ca/music/cirmmt/>

Center for Art and Media Karlsruhe: <http://on1.zkm.de/zkm/e/>

New Media Centre (Serbia): <http://www.kuda.org/?q=en>

GENERAL TOPICS

12. Education: Leadership programme for cultural industries

Liverpool's leading cultural organisations have joined forces with Liverpool John Moores University (LJMU) to launch a ground-breaking cultural leadership programme.

The MA in Cultural leadership is a first for North West England and has been developed in collaboration with an outstanding panel of cultural organisations, including Tate Liverpool, the Liverpool Biennial, the Royal Liverpool Philharmonic Orchestra and the Everyman and Playhouse Theatres.

LJMU's course leader Susanne Burns, who has over 26 years experience as a management and leadership consultant in the cultural sector, said:

"With Liverpool poised to become 2008 European Capital of Culture, the timing couldn't be better to launch the new MA in Cultural Leadership. The region is already internationally celebrated for its creativity and the strength of its cultural institutions and creative industries. Our goal is to contribute to the long term sustainability of the sector and build upon the successes of next year's celebrations. But, we also expect that graduates of this programme will have a much wider impact, shaping the direction of the cultural sector, regionally, nationally and internationally."

The programme is specifically designed to meet the leadership needs of 21st century cultural organisations, and practitioners will be able to call upon a unique shared knowledge base and critical awareness of the sector during their studies.

The University has engaged one of the UK's leading creative consultants and coaches Deborah Barnard MBE to deliver the leadership modules on the programme. She is currently a coach for both the NESTA and Clore Leadership programmes and is also the designer of 'The Leadership Dynamic' training programme.

The cultural sector is one of the fastest growing sectors in the UK. In the North West it already employs around 150,000 people, 64,000 of whom are based in Merseyside. The sector embraces a diverse range of organisations, from small independent theatre companies to large national galleries and museums, regional orchestras, touring dance companies, record labels, design agencies, film production and TV companies. The new programme was developed by LJMU in response to demand from the sector in the North West. There is currently only one other comparable course in the UK, delivered by City University in London.

LJMU has established an industry advisory panel to advise on curriculum content and ensure that the programme remains up-to-date with the opportunities and threats facing the sector. Mick Elliott, Chief Executive, Royal Liverpool Philharmonic Orchestra, said: "The North West has a thriving creative and cultural sector but for too long it has concentrated on developing managerial competencies rather than visionary leaders."

The MA in Cultural Leadership will take 12 months to complete full-time or 18 months if studied part-time. Students can choose to complete the full MA programme or choose from a portfolio of continuing professional development programmes. Study is flexible and teaching is in blocks, which means that it can be combined with ongoing employment.

Details: <http://www.ljmu.ac.uk>

13. New Collaboration, New Benefits: Transnational Museum Collaboration *Shanghai (China), 26-27 June 2007*

In recent years, China has become one of the key countries and strategic destinations for international museum exchanges. This seminar and conference explore how important new cultural transnational collaborations are being created and realised. Bringing experts together from across China, Oceania, Central America, Europe and the Caribbean, the conference seeks to explore evolving frameworks for international cooperation, delivery and support and governments role in this.

Keynote speakers will discuss the issues and directions facing transnational collaboration. In particular the challenges of building partnerships, twinning, skills sharing, and exchanging ideas and advice, all often torn between local and global needs.

New areas for possible collaboration will also be discussed especially in the areas of joint fundraising, conservation, research, design, capacity building and training. What is the potential? Where do we want to go with collaboration?

Contact: Heng Wu, Email: Museumsh2007@yahoo.com

14. Preview: Media Events, Globalization and Cultural Change

Bremen (Germany), 6-7 July, 2007

The International Conference "Media Events, Globalization and Cultural Change" will articulate these discussion, focusing on:

- * Theorising media events
- * Media events production, representation and consumption
- * The relation of media events to (global) popular culture
- * Media events and the global public sphere
- * Ritual media events and the changing nature of religion
- * The role of digital media (the Internet, Weblogs etc.) withing media events

Details: <http://www.mediaevents.uni-bremen.de>

15. 9th International Conference on Arts and Cultural Management

Valencia (Spain), 8-11 July 2007

The 9th International Conference on Arts and Cultural Management will be held at the University of Valencia, Valencia, Spain, from July 8–11, 2007.

The International Conferences on Arts and Cultural Management have brought together a great number of researchers, academics, students and practitioners from all over the world. The conferences offer a variety of viewpoints and reports on relevant topics in the field of arts and cultural management.

The International Association of Arts and Cultural Management also participates in the edition of the International Journal of Arts Management, published by the Carmelle and Rémi Marcoux Chair in Arts Management at HEC Montreal. This refereed journal is intended to art managers, consultants, educators, researchers and civil servants abreast of the latest research and developments in the field of arts and cultural management.

Contact Information: <http://www.adeit.uv.es/aimac2007/>

IMPRINT

The Newsletter is for free. It has currently 5168 subscribers worldwide.

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