

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

we've donated our website a small facelifting, which makes it more attractive for you to browse through our articles. Look for these stories at the starting page or in the archive, and you will discover now small images on the right side, which stand for specific topics like marketing, arts financing, or legal aspects. In addition, we have re-organized some topics and categories to make it easier to find articles in general.

While clicking through our articles, you could think, that some cultural areas or management aspects are underexposed though they may be quite important in arts management. All we can say in those cases is that we rely very much on the support by guest authors and correspondents. Please think about your own contributions. As we have so many professionals from various disciplines, management levels and countries among our readers, it is worthy to share this knowledge on our open platform. It can even have a self-marketing factor for this author. Beside this, an information about an upcoming conference or about new book available on the market is already helpful for us.

Our special topic for this August newsletter is artist management. How to serve an artist as a manager or personal assistant? Which challenges artists have to face especially in the music sector? Is it still a dream to become an artist manager at all? We are proud to get two outstanding experts with insight views on their latest books. Angela Myles Beeching provides practical advisement for those, whose are still convinced to make their career in this field. Tad Lathrop quoted from his newest book *This Business of Global Music Marketing*, which has just been published this August, and brings a broader perspective of the relationship between the artist and the market. Our correspondent Zenaida des Aubris from Munich is an artist manager and producer herself for more than 25 years. She tells us in a true story, which multiple character an artist manager is. To be an artist manager, just to conclude her article, is undoubtedly more a passion than a job.

The next special focus in September is Theatre.

Enjoy our newsletter!

Yours
Dirk Heinze & Dirk Schutz

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SPECIAL TOPIC: ARTIST MANAGEMENT

1. Knowledge: Artist Management. De-Mystified

An article by Angela Myles Beeching, Excerpt from "Beyond Talent: Creating a Successful Career in Music", published by Oxford University Press

Myths about artist management

Typically under-informed of the realities of how artist management works, musicians tend to pass on half-truths and inaccuracies, perpetuating myths about management. Fantasies can be passed along from teachers to students, to colleagues, in a loop of misinformation. These circulated fairy tales often contain kernels of truth about how management either worked in the past or how it has worked in a few exceptional cases. The problem lies in accepting these myths as reality, as general rules for all.

Myth #1: Careers happen like this: if you're talented, practice hard, and win big competitions, you will be rewarded with a manager who will make you a success. Your manager will provide enough well paid performances so that you won't need to have a day job.

Myth #2: Finding a manager is a straightforward process. You simply send in your publicity materials with a letter requesting management, and eventually, someone will sign you on and then you'll be a success.

Myth #3: Once you have a manager, your career will take off. Your manager will handle all of the business aspects of your career, the details of publicity, contracts, and finances, leaving you free to practice and perform.

Myth #4: In order to get bookings and have a successful career, you need a manager.

Reality: What do managers actually do?

Let's deconstruct these myths to separate fact from fantasy. The main work of artist managers is booking concerts for their artists. An experienced, successful manager is someone who has built solid relationships with presenters, the people who organize concert series, festivals, and residencies. Managers use their connections and skills to convince presenters to book their artists. Managers do their "sales" work with presenters by phone, fax, email, in-person visits, and by attending regional and national booking conferences. Unfortunately, there are far more talented and deserving artists than there are ready-made performance opportunities. Because of this competition, it can take an enormous amount of time and energy to get bookings for an emerging artist on the higher-profile concert series.

Beyond getting bookings, artist managers also create or oversee the development of their artists' promotional materials, negotiate fees and contracts, arrange for their artists to audition for conductors, and sometimes make connections and contracts with record labels. Ideally, managers work in partnership with their artists in strategizing long-term career development.

Who's Who?

Booking Agent: Books artists to perform at a variety of venues in exchange for a commission of the artist's fee. Generally does not get involved in promoting artists' long-term career, or in their recording or commissioning projects, as managers often do.

Manager: Books performances nationally and internationally for those artists she/he has agreed to represent, creates or oversees promotional materials and promotes

their careers. Managers must develop and maintain good relationships with presenters. Faces stiff competition in trying to book artists for a shrinking number of prestigious series.

Personal representative: an individual who works on behalf of one artist or a small list of artists, booking concerts and managing some parts of their careers, generally on a retainer basis.

Presenter: Administrator in charge of organizing and running a performance series, festival, or residency. Oversees bookings, contracts, publicity for the series, and the financial health of the series. Generally, ticket sales cover only a fraction of the costs of presenting a series. So fundraising and budget concerns are a big part of a presenter's job. Presenters must also consider the balance of the entire concert series they book, that they provide a variety of offerings for the community.

Producer: Person who organizes a concert, creates the program, hires various musicians, arranges the venue, rehearsal times, sound checks, ushers, logistics.

Publicist: Person who works to get media coverage for an individual or organization. Writes and sends press releases to newspapers, radio, television, and webzines. May work for an organization, such as a label or a festival, or else on a freelance contract basis for particular performers, a performance project, a CD release, etc. Challenges include gaining media attention in a highly competitive media climate, and finding a good news angle or hook that the media will find compelling.

Note: These days, the roles of managers, producers, and presenters (and sometimes artists) are becoming somewhat blurred. It's not always a straight forward buy/sell transaction. Managers, presenters, and artists, working as trusted and long-term colleagues, may explore various collaborations, exploring festival ideas, residency projects, producing multi-presenter tours and shared commissioning projects.

About booking conferences

Booking conferences are basically trade shows for the performing arts industry. There are regional booking conferences held each fall plus the big national one held in NYC each January. The purpose is to have artist managers (the "sales" people) interact with the presenters (the "buyers"). The presenters who attend these booking conferences run the gamut. There are people in charge of small concert series at libraries and community centers, with small budgets, looking for affordable emerging artists. And there are the presenters at university performing arts centers with much larger budgets who book touring Broadway shows, contemporary dance festivals, and recitals of well-known of classical and jazz artists.

At the conferences, the managers rent booth space and lay out all their artists' promotional materials. Presenters browse and visit with managers at their booths, considering artists to book for their series. These booking conferences include the full range of the performing arts: dance, theatre, and all genres of music, classical, jazz, world music, etc.

An important feature of booking conferences is showcases. These are mini performances, often 20-30 minutes, for performers to showcase their talents to presenters. It's great exposure for performers, since many presenters at the more prestigious series, will not book a performer they have not seen perform live, either on another series, or in a showcase setting. Showcasing can be a great opportunity but also frustrating since the showcases often happen in hotel conference rooms with poor acoustics. Further, the sheer number of showcases booked simultaneously at large conferences means that many artists perform for small audiences. Still, this less than ideal exposure can result in bookings and a "buzz" about the artist.

Regional Booking Conferences are held annually in the fall across the United States. There is the Arts Midwest Conference (www.artsmidwest.org), Performing Arts Exchange (www.southarts.org/pae.htm), and the Western Arts Alliance Conference (www.westarts.org). In addition, some individual states hold their own smaller booking conferences, including Pennsylvania (www.papresenterers.org), Ohio (www.oapn.org), and North Carolina (www.ncpresenters.org). And the big event each year for managers and presenters is the national conference, sponsored by the Association of Performing Arts Presenters (www.artspresenters.org), held in New York City each January. There are also other conferences, not primarily geared towards booking, but where artist managers and presenters regularly meet and discuss artists, tours, and possible collaborations. These include Chamber Music America (www.chamber-music.org), the American Symphony Orchestra League (www.symphony.org), and ISPA, the International Society of the Performing Arts (www.ispa.org).

For performers, attending one of these conferences as a volunteer or intern is an amazing opportunity to see the business side of the music industry in action, to meet managers and presenters, to see the promotional materials of hundreds of artists, and to gain perspective on the industry. For the booking conference nearest you, contact your state arts agency (see appendix).

How Artist Management Works

There are many factors that go into a manager's decision of which artist to represent. Of course, a manager must believe in the musician's artistry and ability to communicate with audiences. This is somewhat subjective, a matter of taste and interest on the manager's part, but also a matter of the artist's track record of success, reputation, career readiness, and personality. A manager needs to know that the artist has "booking potential" – that the manager will be able to interest presenters in booking this artist. And managers must of course consider the balance of their roster. If they already represent a solo harpist – not an easy "act" to book – it's unlikely they'd consider adding another. And if a manager is stretched thin with the number of artists she/he is representing, it may be impossible to add more.

No matter how much artist managers love music and love working with musicians, they are business people. In order to stay in business they must make money. Managers usually take 20% of the gross concert fees they negotiate for their artists, plus expenses (telephone, postage, promotional materials, travel to booking conferences, etc.). The expenses are billed to the artist commonly in monthly or quarterly portions. Managers need to sign artists who can earn them a profit, artists who already have a track record of excellent performances and reviews, or who have just won a major international competition and are attracting significant media attention. In most cases, managers have their artists sign contracts of 1-3 years, an agreement that details their working relationship and financial arrangement.

Traditionally, the three major New York management companies are CAMI (Columbia Artists Management Inc., www.cami.com), Opus 3 Artists, formerly ICM Artists, (www.opus3artists.com) and IMG Artists (www.imgartists.com). These firms have the largest artist rosters, and often the most well known artists. And these firms have the most clout in negotiating contracts with festivals, record labels, and orchestras.

There are also mid-level management firms, with somewhat smaller rosters, such as Herbert Barrett Management (www.herbertbarrett.com), Thea Dispeker Inc. Artists Management (www.dispeker.com), and Colbert Artists Management

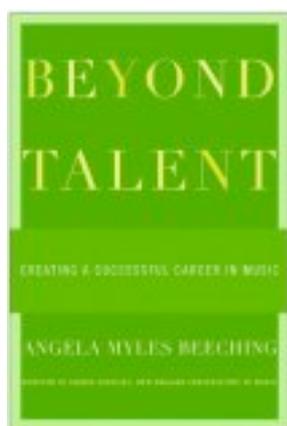
(www.colbertartists.com). And finally there are small firms, generally one or two person offices, far too many to list.

Musical America, the annual music industry directory, lists hundreds of artist management companies and the artists signed to their rosters. You can browse Musical America at your music library to get a sense of how professional management companies market their artists. It's instructive to look at which artists are on which rosters. Managers must stretch their attention and energy more or less evenly across their roster. Inevitably, not every artist's career gets the same effort.

There are also people who will work as a manager or artist representative on a retainer basis. The musician pays on a monthly basis for a contracted year or more. In New York it can cost \$500+ per month, plus expenses. Unfortunately, it can take quite some time to develop leads and contacts, so artists may pay for many months without getting any concerts, or may get concerts that don't end up covering all the expenses.

Like anything else, there are good managers as well as those that are "less than." Don't sign a contract or invest in management without checking references thoroughly and getting to know the manager a bit. Ask for the names and phone numbers of past and current artists the manager has represented. A manager without the appropriate skills, contacts, and experience, is worthless to your career. And sometimes, there are just poor matches. The chemistry between artist and manager has to be right, since the working relationship is a partnership. There is usually a courting period before artists sign with a manager, when both parties are checking the other out. And after signing, it may take a whole season before the artist gets any work. Most of the mid-size to larger presenting series a manager works with book several seasons in advance, and it can take several seasons for word to get around, within the network of presenters, about this or that "hot new talent."

To find out more about how artist management works, visit the National Association of Performing Arts Managers of America Web site, www.NAPAMA.org. Read the ethical guidelines for the profession, this will give you a good idea what to expect from a manager and what questions to ask if you are considering working with a particular manager.



Are you ready for artist management? The Quiz

Do you have anything to manage?

How many concerts did you play last year?

How many reviews have you received?

What was the total amount in fees you made from concerts last year?

Now, take 20% of that sum and ask yourself this: would a manager be interested in signing you? In other words, have you created enough work and media attention to interest a manager? Professional managers are not in the business of growing anyone's career "from scratch" (unless you are a world-class child prodigy). Managers simply can't afford to invest time and energy in this process.

But the good news is this: it's possible to successfully self-manage your career!

Competitions

Yes, there are some competitions that offer management to the winners. These include competitions sponsored by Concert Artists Guild (www.concertartists.org), Young Concert Artists (www.yca.org), The Pro Musicis International Award (promusicis@aol.com or call 212-787-0993), and Astral Artistic Services (www.astralartisticservices.org). Musicians who win such competitions receive pre-professional management for a few years. Then some of these artists, if they are successful, move on to professional artist management rosters. Other competitions offer winners a certain number of concerts at prestigious halls or a professional recording opportunity. Some musicians who win major competitions are offered professional management for a year or two on a trial basis. For more information on competitions, see the Appendix.

How (not) to get artist management

Musicians often prepare elaborate, expensive promotional packets and send them to all the managements listed in Musical America. Every week these management companies receive bushels of unsolicited promotional kits with letters from artists requesting representation. By and large these letters, packets and demo CDs go unread, unheard. The management companies already have their hands full trying to book the artists on their rosters. So if you don't have a personal contact with an artist management, or know that a particular management is looking for exactly what you offer, don't waste your time and money sending materials that will only be discarded.

However, management companies may be interested in hearing a new or emerging artist if an esteemed performer, teacher, presenter, or coach recommends them. If you have a mentor with management contacts who feels you are ready for management, he or she can invite these people to your next concert, or write a letter of introduction for you. Without contacts, what's an aspiring artist to do?

Self-management: your best bet

The basic idea of self-managing your career is that you are in the driver's seat. Instead of hoping to win the right competition or waiting for someone else to get your career going, why not take charge of it now? Mozart did not have a manager. He composed and performed his own works, rented halls for performances and organized his own subscription concert series. It's true, all this takes considerable work, but take heart, there's a long history of musicians as creative, successful entrepreneurs.

Booking your own concerts is not rocket science, but there are specific skills required. In coaching musicians in this process, I've found that once you break down the process into manageable parts, most anyone can do this.

My best advice is to start small and local. Arrange performances in your community first. The goals are to generate an audience, media interest, add names to your mailing list, and perhaps to get a review. All of this can lead to further bookings at larger venues.

Many musicians build solid local or regional reputations and followings. And once they are successfully doing this, they're in a good position to either attract good professional management, or to hire and train an administrative assistant to handle specific pieces of the self-management work. Assistants might be trained and skilled in press material updates and mailings, writing contracts, managing mailing lists and Web sites, writing program notes and press releases, etc.

The work you have an assistant do should depend on how much you have to spend, the skills of the person you hire, your current projects and goals, and what your own strengths and management skills are. To find suitable candidates, talk to other self-managing musicians, people at small local arts organizations, and advertise at local music schools and career centers.

Alternative to traditional management

Nick J. is a Boston-area clarinetist who has specialized in contemporary music, premiering and commissioning many new works for solo clarinet. He had self-managed his career while in school and also pursued finding professional management for a few years to no avail. Finally, he found a friend – with a background in orchestral management – who agreed to work as his personal representative (his manager) on a 20% commission basis. The first season, Nick's friend booked him 15 concerts! Many of these were solo orchestra engagements with regional orchestras in the Midwest. This made a great addition to the New England bookings that Nick had arranged on his own.

Another alternative to traditional management is described in "Making Music in Looking Glass Land," the terrific music career guide by Ellen Highstein published by Concert Artists Guild, as artist-run group management. A group of musicians or ensembles may band together and collectively hire a personal representative to work on their behalf either on a commission or retainer basis. Or else the musicians themselves divide up the work, parceling out the phone work, graphic design, administrative and bookkeeping duties according to their abilities and preferences. Ellen Highstein writes about these alternatives to traditional commercial management, that these "can have several advantages over individual or self-management: they can enable group members to pool information and contacts, to spread the work and cost of self-management among the members or allocate it to a salaried person, allow the member musicians to control the kinds of musicians on the roster and allow the members to say, 'Call my manager,' with honesty and confidence."

The Physics of Music Career Development

Growing a performance career works in a kind of upward spiral. Inviting your network and the press to your performances is necessary to draw audiences. Sending your recording to journalists for potential reviews also helps grow your audience and create media "buzz." Having local performances may help persuade retail stores to carry your recording. All this activity will make it easier to get airplay on local radio stations, which can lead to a demand for your recordings, more audience at your performances, and more performances at more prestigious venues. It's a process, and the periodic buzz of a CD release or premiere of a new work or a special collaboration helps boost a career forward. That is how a musician's career advances from a local level, to a regional one and beyond. And once established, an artist must make the process continue, because without new projects, new buzzes, a musician's reputation will fade.

Finally, whatever path you take as a performer: traditional artist management, cooperative management, or self-management, the challenge is to chart a course for your career and organize your efforts to work effectively toward your goals. In the end, the life you lead and the career you create should be the result of your hard work, your talent, your choices, and the creativity you bring to both your artistry and to the business side of your career.

Author's website: <http://www.newenglandconservatory.edu/faculty/beechingA.html>

Book's website: <http://www.artsmanagement.net/Books-id-549.html>

2. The personal manager as the ultimate all-rounder

An article by Zenaida des Aubris, correspondent, Munich

Nowdays there are courses, diplomas, master's degrees that certify you as an artist manager or agent. In my college days, over 30 years ago, there was nothing of the kind, it was not an official profession. There always were, of course, the grand impresarios: Sol Hurok, Nelly Walter, Thea Dispeker, Anne Colbert, Herbert Breslin. These were personalities who kept a watchful eye on their artists and managed their careers. They all were classical agents and always had several artists in their "stable".

A personal manager (PM) however, looks after only one artist, is paid by that artist on a flat-fee basis and theoretically only has one job – to look after the emotional, physical, psychological, artistic, business and financial well-being of that artist (not always in that order). Theoretical in the sense that in the theater, everything influences everything else. Change one detail and it will set off a domino-chain reaction – the most simple example of this is a rehearsal time change.

The job requirements for a PM could read: Diplomat, slave, Kung-Fu expert, data base genius, juggler, able to speak a minimum of four languages fluently, swear in four more, be accessible 24/7, have fun working 12-18 hours a day. And more than a smattering of knowledge of music and opera would be helpful.

Amazingly, there are a few people who not only qualify but who enjoy this profession. The benefit side of the coin is that you will get paid to see the world (mostly from a hotel window), attend many important concert and opera performances (and maybe even enjoy a moment or two). But all these aspects quickly lose their appeal and the PM becomes the ultimate pragmatist and an expert luggage packer, organiser and improviser. One can also see it as a very simple job: since the artist is willing to give his/her best, he/she also expects the rest of the world to give its best, especially his/her own PM.

All these off-the-cuff-named qualities are essential:

Diplomat: In any production there will be at least one instance when there are (major) differences of opinion between the artist/conductor/stage director/general director/producer/technical director, often with high emotional content. The PM is often called upon to help negotiate an acceptable solution for all parties - "the show must go on". The classical music and opera worlds are small, most everyone knows everyone else and it behoves a good PM to not burn bridges, to keep doors open. A solution can always be found – even though I have often thought that negotiations in the Middle East must be easier than opera spats.

Slave: It goes without saying that a PM does not really have a life of his/her own in the above context. Unless one is willing to take into account scenes of jealousy and can live with a strong feeling of guilt at neglecting one's partner. On the other hand, it can become unpleasant if the partner of the artist becomes so jealous and drops comments such as "I'm only here to do your laundry", "do I have to make an appointment to see you". An experienced PM knows that is the time to take a well-earned vacation. In five days time at the latest, there will be a call asking why/whatfor/wherefor the next production and anyway....

Kung-Fu expert or boxing middleweight champion: An analogy, of course, of the PM's role in fending-off overly eager and pushy groupies, journalists, agents and other

dramatic moments of threats of suicide by love-sick fans. Such situations require sensitive handling, crisis management even...

Database genius: In today's world of DSL, UMTS, GPS and other high speed technologies – it is, nonetheless, the good old human brain that wins out (in the tradition of Katherine Hepburn and Spencer Tracy and "Desk Set"). Especially when emergency situations requires lateral thinking, such as overthrowing and remixing travel schedules – and what was the name of that intendant's wife? What flowers is the prima donna allergic to? What topic is to be avoided at all costs when speaking to the big sponsor?

Juggler: Self-evident, really, if all the above qualities are fulfilled. I mean mainly having a good eye for organisation, a good memory, keep cool and an eye on the whole picture, recognize the weak parts and foresee a conflict in advance, offer a solution before it turns into a blaze and above all, be detail oriented. If a juggler does not concentrate on every detail of his act in order to carry it through perfectly, it will fall apart – as with raw eggs. Or, if we think of opera productions, a mistake can cause thousands of pounds/dollars/euros and many lost production days: time and money that cannot be made good because of set-in-stone show dates, with a resulting loss of quality that hurts everyone, most of all the paying public who may well say "why bother" and there will be no next time.

And last but not least: a love of the art form, of the opera, classical music or whatever sector it is you chose to give your life to – after all, you should also have some fun!

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. Knowledge: Promoting Outside the Music Infrastructure

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In clarifying the available categories of music marketing channels and vehicles, it can be helpful to distinguish music-dedicated marketing channels from those not dedicated to music.

Channels such as records, music download and streaming sites, concert halls, and many radio stations exist specifically to convey music. They're components of what can be called the music marketing infrastructure.

But music is also heard elsewhere. It is played through channels that are not primarily dedicated to music, but that benefit from the use of music. These channels may be described as being outside the main music infrastructure, but connected to it. They include brand sponsorships, advertising, television, and movies.

These outside-the-music-infrastructure channels can often be more effective than radio and records in exposing music to large numbers of listeners. A song used in a television show might easily reach three to four million viewers in one broadcast. A previously unknown band whose song is used in a TV commercial might become widely known near instantaneously. Tracks used in movies can publicize an artist even before a commercial single or album has been released. Music used in video games can become hits in their own right.

Such channels are taking on heightened importance in the marketing of music. If an artist can be considered a "brand," then it makes sense to project that brand in as many brand-enhancing ways as possible. With global products, movies, games, and more using music, these channels can be powerful ways to gain worldwide audiences.

All of this begs the question: Why should an artist deal with the entrenched record industry at all? It's a legitimate question. With the globe thriving as one giant marketplace with all kinds of industries and companies, many of which place value in music for a variety of reasons, an enterprising musician could simply ignore the established music industry and work with other kinds of companies with larger bank accounts and fresh ideas about engaging customers and presenting music.

Of course, selling CDs and downloads through standard channels will continue to be the main focus of most musicians, but the point here is that it's good to question the prevailing wisdom about "how things are supposed to be done." There often are options other than the standard, accepted ones.

Sponsorship and Co-Branding

Companies in a wide variety of industries--from automobiles to electronics to clothing to food to home decor--may share demographics with certain musical artists. This presents opportunities for mutually beneficial marketing partnerships. When the companies have global reach, or are active in the music's targeted territory, the partnership can yield an entrée for the musician into a desired territory.

Two kinds of partnerships dominate: sponsorship and co-branding. *Sponsorship* refers to a business entity underwriting the costs of another party's undertaking in return for the public relations boost gained by public association with that other party. A beer company, for example, might sponsor a festival of music that fits its demographic. It might require that the festival bear its name. Happy festival attendees feel good about the beer company because they feel good about the festival experience.

Co-branding refers to a more equal partnership in which each partner brings to the relationship its name recognition and established customers. The Rolling Stones and Starbucks Coffee is an example. Starbucks might agree to underwrite certain production and distribution costs of a special album of Stones rarities in return for semi-exclusive ownership. Two audiences converge: the Stones' and Starbucks'. Each company gets enhanced sales: the Stones selling more than they otherwise would be-

cause they have the added retail outlets of Starbucks' coffeeshops; Starbucks enhances its brand by association with the Stones and makes money on its sales of the Stones albums through its own channels.

The Stones-Starbucks pairing indicates one way that the nature of marketing is changing worldwide. Another example would be an artist and a wireless provider agreeing that the artist's new single will be previewed prior to retail as a ringtone offered by the wireless service.

Market Forces Powering Sponsorship and Co-Branding Arrangements

The changing global market climate is making corporate-music partnership more viable and desirable than in the past. For companies in all industries, old methods of marketing, such as traditional advertising, are working less effectively as too many messages vie for attention and ultimately drown each other out. At the same time, new technologies--the Internet, wireless systems, and more--are providing new means of communicating. These new technologies are enabling an unprecedented level of feedback from customer to marketer, and this in turn is reinventing marketing itself. To a greater degree than ever, companies can develop relationships with customers that involve finding out their needs, preferences, and habits such that products can be precisely tailored to those needs. Companies become, in effect, partners in enabling consumers to achieve their dreams. It's a far cry from the days of developing an untested product and foisting it on the public with misleading ads.

An accompanying effect of this company-customer partnership is that companies are seen as more benign and people-friendly than in the past. Companies and their customers are becoming communities of common interests. (Think of Apple Computer, the maker of iPods, and its quasi-cult of adherents.) Recognizing this, and wanting to extend it, companies are increasingly associating themselves with music and musicians to enhance their brand and communicate a corporate personality to customers. Simultaneously, these companies are hungry to use every available communications tool to reach their audiences. Music, many companies have concluded, can be perfect for projecting their messaging through some of these tools.

Music also can be a tool for localizing a corporate message. A multinational company may want to tailor its offering to a specific territory. It can signal this effort by using a locally popular performer in its ads.

From the musician's perspective, the value of the corporate sponsor is fairly obvious. A corporate sponsor may have far more clout, in both media access and pure financial muscle, than any music company. How much more clout? Consider that in 2004, retail sales for the entire worldwide music industry totaled around \$32 billion. Then consider that retail sales in the same year for Proctor & Gamble--one multinational company--totaled more than \$54 billion. *One company earned 40 percent more than the entire music business.* No wonder that record companies are increasingly seeking commercial partners to help promote their acts.

So is born the partnership of corporation and recording artist. It's not new, of course. But today it has taken on greater importance as the costs of marketing music worldwide have increased, corporations have become more eager to underwrite the development of artists who can promote a company's values, and artists have begun viewing corporate work as less stigmatizing than in the past, when it was viewed as "selling out." (As an executive at ad agency Saatchi and Saatchi noted, "Some musicians have this distaste for ads as 'dirty' selling. But here's a bulletin: record promotion is

selling, too. It's *all* about selling.") Now, artists are being encouraged by their record companies to sell their music in all possible ways, including ads and corporate co-branding.

Some examples of musicians benefiting from use in ads, culled from the MIDEM 2006 magazine: Hip-hop artist Chris Classic's track "Unleashed" was featured in ads for DaimlerChrysler's car the Dodge Charger. Afterward, some 20,000 fans contacted the record company to buy the track. Another act had a track used on a Saatchi and Saatchi ad campaign, spawning flurries of e-mails from kids asking where to buy the song.

Those examples represent fairly traditional uses of music for selling other products. Hit songs have been licensed by ad agencies for a long, long time. And star performers have rented themselves out to advertisers since the dawn of mass communication. (Remember Michael Jackson's Pepsi commercials?) But the landscape has been changing.

Trends that have begun to reshape the market for sponsorship and co-branding include the following:

- New kinds of business arrangements, including joint ventures between corporate brands and music providers
- Opportunities for corporate brands to get into exclusive content creation, ownership, and exploitation
- Brands becoming media players
- The creation of agencies devoted to matching bands with brands

How Corporations and Ad Agencies Find and Choose Music

Finding a perfect match between a company's mission and a recording artist's music doesn't happen by chance (although chance can play a role). Individuals with expertise in music and marketing do the searching and make the recommendations.

Where do they work? In corporations that advertise, in ad agencies, and in production houses that create music for commercials and corporate brands.

A large corporation may have an internal marketing or advertising department that provides what are called *creative services*: concepts, copy, and graphics for promotional campaigns and such marketing tools as brochures, Web pages, and advertising. Creative directors in these departments are in the business of developing creative ways to express corporate messages. An inspiration might lead to a song or performing artist that embodies the message.

Most corporations work with outside advertising agencies, whom they hire to provide any of a full range of promotional services from message development to product packaging to commercial production to media placement. People who brainstorm and write and art-direct ad campaigns develop ideas for appropriate music. Agencies employ in-house or freelance music producers to translate the creative team's music recommendations into deliverables--whether commissioned music or existing music by old or new performers. The music producer might suggest, or the copywriter or creative director might suggest, using a song by an emerging artist. Up-and-coming artists, as opposed to superstars, have their attractions for company brands: they may help the company appear cutting-edge, for relatively little money.

Anyone on the corporation's team, whether a company staffer or an ad agency creative, might be the source of an idea to use a specific recording or performer.

How Music Sellers Get Their Music to Corporations

Just as corporate personnel scan the marketplace for appropriate music, so should music marketers scan the market for appropriate brands. In general, know which brands are active in the media. Develop an overall awareness of the marketplace. For information about companies that are currently spending money on advertising, read the U.S. journal *Advertising Age* or another of the top advertising trade publications.

If you notice a company or product that seems like a good match for your audience or for a particular song, do some homework before taking action. Gain full understanding of the message of the brand, because ultimately the message is going to come first; the music's purpose will be to help convey the message to the right people. Be certain that your song can fulfill that mission--in lyrics, musical feel, and mood.

Here's an example: Imagine you've written and recorded a song with theme that hinges on learning, or schooling--something like "Wonderful World" ("Don't know much about history..."). Then let's say you hear about an educational organization--a college or an adult learning company--that's planning for a new advertising campaign including a video to run on the Internet. Right away you might consider drawing their attention to your song. Its repeating chorus might be perfect for underlining the educational message. But before submitting, you should consider other factors: What about the sound? Is it upbeat and energetic? Or is it ruminative and slow? Is the musical style appropriate for the demographic the organization is targeting? If one of these aspects doesn't fit, you don't submit. But if everything aligns with the company message, it might be worthwhile to find out who works on the campaign and somehow make sure they are alerted to the potential match.

You'll hear all kinds of advice about what channels to use and what ones not to use for submitting music. None of it matters if the song is wrong. But if the song is right--really right--the only reliable piece of advice is: Get the song heard by someone with influence. One corporate music advisor, in a presentation at a music industry conference, told an audience of music professionals that they should not submit music directly to a corporation but instead should go to an ad agency. He may have been correct in a "general rule" kind of way. But rules are sometimes to break. And nobody's going to end up in "promo prison" for bypassing standard channels. If a song is a perfect fit, get it to *anyone* who may be in a position to pass it on to decision makers. If you know someone who knows someone, get the material to that person, and point out the music's rightness for the job.

Be sure, in your cover letter, to state clearly why the specific song is right for the company or product. "The chorus supports your message in a memorable way." "The exotic melody conveys the sensuousness of your new perfume." "The driving synthesizer pulse puts the listener right on the open road." These are the kinds of statements you can make.

Facilitating the Deal. What if a corporation or ad agency comes to you with interest in using a song? The negotiating points focus on the amount of use (how many minutes or seconds of the song), the duration of use (six months? one year?), the kinds of media (radio? television? mobile communications?), the territories of use, and exclusivity. Details of such arrangements are discussed in my book *This Business of Music Marketing and Promotion*.

But one way to help the deal go through successfully is to know the difficulties faced by ad agencies in contracting music and then go out of the way to help make the process easier.

A Saatchi and Saatchi ad executive described two key obstacles: (1) overly complex and time-consuming rights negotiations and (2) unrealistically high money demands from record companies.

The first item is understandable. Permission to use a recording involves many stakeholders: performing artist or artist's estate, artist management, legal representation, record company, songwriters, and music publishers. Any one of those entities can take a long time to respond and make demands that are difficult to meet. Exacerbating the situation is the reality that music generally comes last in a commercial production, and ad agencies have very little time to deal with all the different owners and vestees. The second item also has valid arguments. The Saatchi executive pointed out that 90 percent of a production budget goes toward visuals. That leaves 10 percent for music. If a record company demands too high a price, the ad budget either gets scrapped or the agency looks elsewhere for music.

For the music seller who desires to work on a branding campaign, a foremost concern should be alleviating the permission, time, and cost problems (the latter within reason--don't undersell yourself; the agency's budget allotments shouldn't be your problem). Many music licensees--buyers of music rights--report that working directly with artist management is a great way to "cut through the red tape" and get a deal done. On the artist/music seller's side, try to have one person be the liaison with the ad agency, to ease the process as much as possible.

Avoiding Distribution-Channel Conflicts. Earlier discussions have pointed out the need to avoid harming participants in your distribution network; if you sell on a Web site, for example, it could hurt another outlet's sales if you offer a lower price. The same treat-your-partners-equally guideline applies when you are selling both within and outside the music infrastructure.

Pop singer Alanis Morissette found out what can happen when channel members perceive unfavorable treatment. For one of her albums she struck a deal with Starbucks allowing them to sell the disc six weeks before anyone else. The "anyone else" included major music retail chains. One, HMV, protested by taking Morissette's previous albums off their racks in Morissette's native Canada.

Don't think that sales inside and outside the music infrastructure are mutually exclusive, that one has nothing to do with the other and that marketing policies can be applied separately. In most cases, the same universe of customers can buy from either sector. To most customers, it doesn't matter whether the store is a music specialist or a coffee joint; they'll buy from whichever place offers the better or more convenient deal. So unless it's possible to completely segregate market segments, treat all kinds of outlets as one giant marketplace. If you want to maintain good business relationships with all channel members, in and outside the music infrastructure, coordinate your scheduling and pricing arrangements so that no member is treated unfairly.

Author's website: <http://tadlathrop.com>

Book: <http://www.artsmanagement.net/Books-id-723.html>

4. Book: This Business of Artist Management

Hardcover: 304 pages

Publisher: Billboard Books

4th, Rev Ed edition (Jan 2005)

The authoritative, standard reference on artist management in the music industry expands its insights even further in this updated edition, including developing e-business, the MP3 controversy and its lingering ramifications, copyright licensing on the Web, navigating trade identity issues on the Net, domain names, and the high-tech fight against cyber piracy. For managers in the music/entertainment field as well as musicians, music publishers, and company personnel

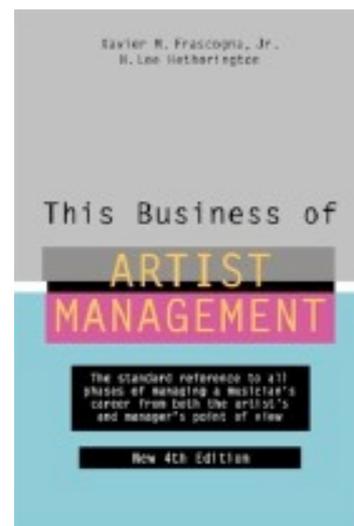


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Details and Ordering: <http://www.artsmanagement.net/Books-id-722.html>

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GENERAL TOPICS

5. Development: Dresden Fine Art Museum @ Second Life

Press Release of Staatliche Kunstsammlungen Dresden

The Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden has opened a counterpart in the desert. But only in the virtual world, of course. The three-dimensional clone of the museum can be visited in Second Life®. The magnificent rooms of the museum are reproduced true to scale, and all 750 masterpieces in the exhibition are on display. The doors are open 24 hours a day, 7 days a week. Visitors can view the art, chat with each other, access information about the works of art, participate in art education events, note their impressions in the guestbook or browse in the shop – all in real time.



No previous reproductive medium has so far succeeded in providing such an effective spatial impression of a museum visit in real time, even though the history of museums has always been intimately bound up with the history of reproductive media. For example, in 1753, shortly after August III, Elector of Saxony and King of Poland, had opened the Gemäldegalerie in Dresden, the "Königliches Galleriewerk" was published, presenting the highlights of the collection in the form of large-format engravings. Over the centuries, new media have constantly been used, from photography to the CD-ROM. It is a logical step in the historical development of the media that we should now take on the chal-

lence of experimenting with the possibilities presented by Web 2.0 technology, so as to provide a worldwide community with access to a 3-D virtual reproduction of the museum.

Dresden's Gemäldegalerie Alte Meister is the first museum of international rank to have responded to the new challenges of the web by producing a genuine 1:1 clone of itself. This concept is therefore fundamentally different from the many purely fictitious museum creations on the web which have no counterpart in real life. In the year of the Documenta and the Biennale di Venezia, such phenomena raise crucial questions that touch on the identity and sense of purpose of museums in the 21st century. We regard the virtual presentation of the Gemäldegalerie Alte Meister as an experiment in which we do not yet know what the 'residents' in the artificial Internet world will make of this unique opportunity. The Institut für Kommunikationswissenschaft at Dresden University of Technology will supervise the project under the leadership of Prof. Dr. Lutz M. Hagen.

6. Education: USArts Training

An article by Emily Halonen

Bienvenue, benvetuo, recepción, willkommen and welcome to *USArts Training*. Located on the lower level of umbrella organization International Arts & Artists in Washington, DC, USArts is dedicated to fitting high-caliber foreign nationals with arts & culture trainings in the U.S. Since 2002, the organization has sponsored 350 foreign nationals for trainings in such places as the Smithsonian American Art Museum and the John F. Kennedy Center for the Performing Arts in Washington, the Solomon R. Guggenheim Foundation and Versace in New York City, the Pittsburgh Symphony Orchestra, the Art Institute of Chicago and the San Francisco Opera, among others.

The U.S. State Department governs this program with regulations listed in the Exchange Visitor Program. "The legislative and regulatory intent was, and continues to be, that trainees enter the United States, are exposed to American techniques, methodologies, and expertise, gain a better understanding of American culture and society, and then return to their homelands to share that learning with their countrymen." (Excerpt from the new Exchange Visitor Program regulations issued by the U.S. State Department.)

To ensure this mission is fulfilled, USArts communicates everyday with hosts and trainees across the country and throughout the world. In addition to serving this lofty goal, USArts also seeks to make a compatible match and forge a wonderful experience between host and trainee. The organization has had wonderful feedback.

Mr. Diego Calderon Almagro, from Spain, enjoyed his time at Lucky Monkey Pictures in Los Angeles and learning from his supervisor. "Working with Peter Rawley, a legend within the film industry worldwide, was very rewarding. He took me under his wing, teaching me skills that rarely are taught in schools. Our professional relationship will continue in the future with beautiful projects and very exciting prospects," Mr. Almagro said.

Ms. Dfani Tsatsou trained with PaceWildenstein in New York City and said she gained invaluable insight from her internship. "I now know the "correct" way a big show is organized and can start curating my own shows in Greece in a more professional, structured way," Ms. Tsatsou said. "It was an amazing experience."

That is exactly what *USArts* likes to do—serve up amazing experiences for trainees and hosts alike. The Studio Museum of Harlem has hosted several *USArts*-sponsored trainees and has said that "each trainee proved to be a valuable asset to the department in which (s)he was placed."

Both potential hosts and trainees can apply to *USArts* on the Web. Before *USArts* can accept foreign national candidates, several qualifications must be met. To qualify as a trainee, foreign nationals must have completed a degree or certificate related to the desired arts & culture training field plus one year related work experience; or they must have five years related work experience. To qualify as an intern, foreign nationals must be in the process of gaining a degree or certificate in the desired arts & culture training field; or have graduated no more than 12 months prior to their internship's start date.

"This is an excellent time to apply to train in the United States. *USArts* is open and busy. The new, tighter United States Department of State specifications are already assuring a stronger and better training and internship experience for the students and recent graduates who intern and train in the United States," said Anna Smith, *USArts* director.

More information: <http://www.usartstraining.org>

7. Education: Directory of African Cultural Administration Courses

The Observatory of Cultural Policies in Africa (OCPA), in cooperation with UNESCO and the European Network of Cultural Administration Training Centres (ENCATC), is developing a regional directory of African training centres and institutions in the field of cultural policy, administration and management as well as cultural development.

The project aims to collect information in this field and make it accessible online, for free. The organizers of the initiative are inviting all those concerned by such activities to fill in the questionnaire.

Details: <http://www.ocpanet.org/activities/databases>

8. Book: Culture and Creative Industries in Germany

Editors: Michael Soendermann and Bernd Fesel

Over the last few decades, the culture and creative industries have become a major economic force. The creative industries, a complex of eleven economic sectors, aroused a lot of attention in 2006 due to its surprisingly high turnover and growth figures. The culture and creative industries subsequently gained a new importance on the political agenda – in the Lisbon process for the strengthening of economic growth in Europe as well as in the UNESCO Convention on Cultural Diversity, which was ratified by Germany in February 2007. At the beginning of the German EU Presidency in 2007, the German Federal Government placed the issue of culture and creative industries on the agenda of the informal meeting of the European Ministers of Culture in Berlin.

In Germany the creative industries achieved a gross value added of EUR 58 billion in 2004. This equals a share of 2.6% in the Gross Domestic Product. In 2004 turnovers grew by 4.4% compared to the previous year; this is three times higher than the overall growth rate of all economic sectors in Germany, as was stated at the Annual Culture Industries Conference in October 2006.

More information (German): <http://www.unesco.de/1622.html>

Download (English):

www.unesco.de/fileadmin/medien/Dokumente/Bibliothek/culture_and_creative_industries.pdf

9. Preview: First International Museum Communication Awards

On November 29, 2007, the first edition of IMCA - the first International Museum Communication Awards for art institutions, museums and galleries - will be held in Brussels. This new award aims to assess creative excellence in the museum industry as well as to encourage arts organisations to find original and inventive ways to communicate. IMCA wishes to provide a new networking forum for professionals and offers a great opportunity to increase awareness of how museums, art institutions and galleries use design to communicate their brand values at local, national and international levels.

All non-commercial, non-profit museums, art institutions and galleries can apply. Private museums and foundations can also participate. Biennales and art centres which do not have a permanent collection may also enter. Commercial organisations, art fairs, and commercial galleries cannot participate. Advertising and design agencies can only enter under the name of the museum of the institution with whom they have worked for. The deadline for the receipt of entries is 31 August 2007 and cost of each entry is 250 Euros. Corporate Design, Exhibition Campaign, Integration and Innovation are the four main categories recognised by IMCA. A fifth award - the Peers Award - will be voted for by the attendees at the awards ceremony.

For the four main categories, the winners will be chosen based on a result of discussions and deliberations by a jury of experts and professionals, highly recognised in their fields. A Pre-selection Jury will submit a short list of nominees in each category to an International Grand Jury made up of museum professionals, creative directors and graphic designers. The Grand Jury will be chaired by Mr Damien Whitmore, Director of Programming at the Victoria and Albert Museum in London. Other members of the Grand Jury include: Miriam Garcia Armesto (Director of Communication Museo Nacional Centro de Arte Reina Sofia, Madrid), Irma Boom (Book designer -Gutenberg-Preis 2001, Leipzig), Jean-Michel Dancoisne (Managing Director, Thalys International), Adrian van den Eynde (Creative Director, McCann Erickson), Douglas Fogle (Curator at the Carnegie Museum of Art), Leen Gysen (Director Marketing and Communication of the Palais des Beaux-Arts, Brussels), Emily King (writer and curator specialising in graphic design, Design Editor of Frieze magazine, co-author of "c/id Visual identity and branding for the arts"), Edelbert Köb (Director Museum Moderner Kunst Stiftung Ludwig Wien), Mike Koedinger (Publisher, co-curator of Colophon 2007), Edward Rozzo (photographer-artist-teacher), Françoise Serralta (Trend research manager, Peclers, Paris) and Su-Mei Tse (Venice Biennale).

IMCA is organised at the initiative of Agenda, public relations agency based in Paris and Bizart, graphic design agency based in Luxembourg in partnership with Thalys, Victor Buck, The Art Newspaper and Indigo Studios.

Visit <http://www.imca-awards.com>

10. Preview: International Digital Arts and Culture Conference Perth (Australia), September 15-18, 2007

Digital Arts and Culture (DAC) is the leading cross-disciplinary scholarly/research conference series for the analysis of developments in the broad field of digital media, expression and communication.

In September 2007, DAC will be hosted as the key international conference in the public program of the Biennale of Electronic Arts Perth (BEAP) in Perth, Australia.

BEAP celebrates and critiques new and novel technologies (digital, bio, nano, other) by showcasing artworks made with, or are about, new technologies. perthDAC's conference program will be closely inter-woven with BEAP's exhibitions.

perthDAC's academic programme is being developed with the close co-operation and support of the fibreculture forum, who will also be active on the perthDAC conference steering committee.

In the early 1990s, the very term digital was new and novel. However, it has taken only fifteen years for e-mail, the Internet, mobile phones, the power of searchable databases, games, film and TV special effects and workplace software tools to become a common and essential part of modern life. Research has not only described the arrival of these new forms, but is increasingly addressing the unexpected social and cultural uses of digital communications and virtual work/play environments.

In the same historically brief time, popular attention has turned to the potentials and problems of the newer new technologies, bio and nano. In addition, the global phenomenon of terrorism, super-epidemics and climate change have developed from distant concerns to everyday realities. Thus the context for digitally mediated processes is also very different.

perthDAC 2007 will explore the complex interaction of human behaviour and new technologies that will be The Future of Digital Media Culture.

Details: <http://beap.org/dac/>

11. Preview: Institutionalisation of Culture and Culture Management **Madrid, 14-16 November 2007**

The objective of the conference "Institutionalisation of Culture and Culture Management" is to offer culture professionals the opportunity to reflect on the expanding role of culture in the social and political life of the 21st century and to provide firsthand information on projects, networks and current debates. Madrid, 14, 15 and 16 November 2007.

Debates at the Conference:

- The institutionalisation of culture and its increasing role in social and political life
- Cultural policies in the 20th century and in the 21st century
- The profession of cultural manager.
The dialectic between the process of cultural homogenisation and that of the protection and promotion of cultural diversity
International panorama regarding research into culture management and cultural policies
- The dialectic between culture as conservation and culture as creation
- Culture and development.

Presentations at the Conference:

- Study of cultural policy in Spain, National Plan research project
- The Federation of Associations of Cultural Managers
- The European Digital Library
- 2008 European Year of Intercultural Dialogue
- The Network of Spanish Cultural Centres in Latin America
- The experience of Barcelona Provincial Council in promoting studies on culture
- The AECI's Strategy on culture and development
- The Latin American Culture Management Website

- Diversity as a proposal
- The Network of Cervantes Institute Centres
- The European Cultural Foundation and its Website Labforculture
- The debate on participation: the arts councils and the best practices manuals
- The cultural events of the Young People's Institute
- The cultural actions of the Cajas de Ahorros
- System of indicators for evaluating local cultural policies
- Presentation of the book "Chronicles of Culture in Democracy"
- Private enterprise and culture management
- Statistics and cultural indicators. The statistical information system in the Ministry of Culture

Details: <http://en.www.mcu.es/cooperacion/MC/CongresoICGC/Presentacion.html>

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Editors:

Arts Management Network Dirk Schutz & Dirk Heinze

Paul-Schneider-Str. 17, D-99423 Weimar, Germany

Phone: +49 (0) 3643 431 413 | Telefax: +49 (0) 3643 801 765

Email: office (at) artsmanagement.net

Skype: kulturmanagement | AIM: HeinzeDirk

Internet: <http://www.artsmanagement.net>