

ARTS MANAGEMENT NEWSLETTER

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SPECIAL TOPIC: THEATRE

1. Trends: Current Trends in Public Theaters and Concert Halls in Japan

An article by the Performing Arts Network Japan

There are said to be approximately 2,500 public theaters and concert halls in Japan at present. Almost all of these were built in the 1980s or later. There was an unprecedented rush of construction in the 1990s in particular, when approximately 1,000 halls opened during a ten-year period. The building of such a large number of facilities in the 1980s and 1990s took place in a context not only of government support for public works projects but also as a result of the following three movements.

The first was the emergence of a climate favoring the creation of full-scale cultural facilities as symbols of the prosperity attained after Japan's period of advanced economic growth. Purpose-specific concert halls were created throughout Japan, led by the Nakaniida Bach Hall in Kami Town, Miyagi Prefecture, which opened in 1981 and attracted much attention as Japan's first classical music concert hall to be managed by a town. This movement also coincided with the time when the civic halls (auditoriums used mainly for assemblies that also functioned as stages for performing arts) created throughout Japan after World War II came due for rebuilding.

The second movement, which came in the 1980s, was the reappraisal of music, theater, film, and other contemporary arts events as symbols of youth culture and urban culture. Towns that had suffered from the outflow of population to the cities improved their cultural facilities as part of town development programs intended to make the towns more attractive so that they could attract young people and draw audiences from the cities. Arts events such as the Toga Festival, which was held in a depopulated village, the Saito Kinen Festival Matsumoto with renowned orchestra conductor OZAWA Seiji in Matsumoto, and the Earth Celebration held on Sado Island, Niigata Prefecture, by the internationally active wadaiko drum group Kodô were among the events whose successes gave the movement further impetus.

The third movement was the regional redevelopment carried out throughout Japan on the momentum of the economic bubble. A variety of facilities large and small opened both as symbols to project a community image and as tourism and leisure facilities that would attract people to the development location. This came about in part due to provisions in the Building Standards Law that relaxed regulations in the case of high-quality projects in redevelopment districts, including the creation of public spaces. It should be noted that creative activity in Japan had been supported almost exclusively by the private sector. These public theaters and concert halls came about entirely through facilities construction intended primarily as capital improvement, and most of them were operated as rental spaces. Where events were also organized by such facilities, they were mostly oriented toward audience entertainment, with events by performers invited from Tokyo.

In the 1990s, the deterioration of fiscal conditions led to calls for administrative reform in the local governments. This resulted in severe public criticism of the low utilization rates of such facilities, the low attendance at events intended for audience entertainment, and the government attitudes that gave priority to tangibles (architectural structures) without considering intangibles (operation, projects, etc.).

In response to these circumstances, the Japan Foundation for Regional Art- Activities was established in order to vitalize public cultural facilities in regional communities. This entity provides fiscal support for cultural events and also conducts practical train-

ing to develop managers of cultural facilities. The Agency for Cultural Affairs also supports regional arts and cultural activities through the Culture-Oriented Town Planning Program (FY 1996 and on) and the Program to Develop Infrastructure for Artistic Activity (FY 2002 and on).

Meanwhile, some instances of cultural policy by local governments conducted with a focus on creative activity also occurred. These included Art Tower Mito (opened in 1990), which attracted notice as the first such facility in Japan to appoint an artistic director and have 1% of the city budget designated for culture, and the Itami Ai Hall (opened in 1988), which appointed a producer from the private sector and has worked to foster young artists. These and other such organizations specializing in creative activities started operation through a process of trial and error.

In terms of facilities, the opening in 1992 of the Aichi Arts Center, which has a large concert hall equipped with multi-use stage mechanisms and even allows staging of full-scale operas, was the first in a series of large-scale facilities suited to full-fledged productions in the performing arts. These include the Saitama Arts Theatre, the Biwako Hall, and the New National Theatre, Tokyo. The late 1990s brought facilities for the support of creative activities in formats that had never existed before, such as the Kanazawa Citizen's Art Center and other dedicated rehearsal facilities that could be used 24 hours a day, and residential facilities like the Akiyoshidai International Art Village.

The cultural facilities, improved almost to the point of excess, also served as focal points for lectures on arts management and symposiums with invited experts that were held in all regions of the country, and active debates took place with participation by artists, public officials, and the general public concerning the role of arts and cultural activities in society. Within this context, attention was suddenly focused on the newly assigned mission of cultural facilities as bases for unique regional development that would serve the needs of local communities.

At present, city and town community centers throughout Japan such as the Koidego Cultural Hall in Niigata Pref. and Nanjo City Culture Center – Sugar Hall in Okinawa are actively pursuing programs in cooperation with local civic under the slogan of "community development through the arts and culture." The major trend among such public theaters and halls today is their focus on new non-spectator activities such as volunteer activities, performances with public participation, workshops, and outreach programs. In particular, there is a focus on children-oriented programs and youth orchestras are being formed one after another.

Current Status and Trends in Operation

According to a survey by the Japan Foundation for Regional Art-Activities, there were 2,465 public theaters and concert halls in Japan as of 1999. Of that number, 80% or more were relatively small municipal halls. Approximately 60% of the total carried out their own events, but the budgets for such projects varied widely according to the size of the local government, amounting to an average of approximately ¥66 million for prefectural facilities, approximately ¥40 million for government-designated cities, and approximately ¥17 million for municipalities.

In the case of large, prefectural facilities, specialized foundations are established and contracted to operate the facilities. In the case of municipalities, however, approximately 70% operate the facilities directly. Although we say specialized foundations, however, the fact is that few of them have hired any specialists in performing arts,

apart from technical staff. Facilities that have appointed artistic directors include the New National Theatre, Tokyo (Theater: KURIYAMA Tamiya/from 2007 UYAMA Hitoshi; Dance: MAKI Asami; Opera: Thomas Novohradsky), the Shizuoka Performing Arts Center (SUZUKI Tadashi), the Saitama Arts Theatre (NINAGAWA Yukio), the Biwako Hall (WAKASUGI Hiroshi/ from Apr. 2007 NUMAJIRI Ryusuke), the Setagaya Public Theatre (NOMURA Mansai), the Matsumoto Performing Arts Center KUSHIDA Kazuyoshi) and the Hyogo Arts & Culture Center (SADO Yutaka). However, it cannot be said that the artistic director system has become standard in Japan, and the roles and decision-making rights of these directors differ by institution.

Apart from these, facilities have also appeared that have appointed producers from private-sector and utilized connections with artists to conduct active creative programs, such as the Kitakyushu Performing Arts Center and the Niigata City Performing Arts Center - Ryutopia. (The Niigata City Performing Arts Center has invited in the choreographer KANAMORI Jo as artistic director of its dance department and established a resident contemporary dance company that began full-fledged activities from June 2004.)

Some, such as the Sumida Triphony Hall (New Japan Philharmonic Orchestra), the Musa Kawasaki Symphony Hall (Tokyo Symphony Orchestra) and the Ishikawa Prefectural Music Hall (Orchestra Ensemble Kanazawa) have formed franchise agreements with existing orchestras. There are also others, such as the Mito Chamber Orchestra at Art Tower Mito and the Piccolo Theater Company, Hyogo at the Piccolo Theater, that enter into annual contracts with artists to conduct resident artist programs. Of particular note is the resident orchestra formed by the Hyogo Arts & Culture Center with musicians all under the age of 35 (SADO Yutaka) that is active in community development as a public orchestra, which is a good example of a trend that is now spreading nationwide. In general, however, these public sector activities are still being conducted mostly by trial and error and the search still goes on for how to best operate public cultural facilities in Japan.

One of the notable recent trends is the introduction of the "designated management system." An April 2003 amendment to the article concerning "Public Facilities" in the "Regional Government Law" relaxed regulations concerning the types of organizations that can manage of public facilities. This made it possible for bodies other than public-interest organizations, such as NPOs and private-sector companies to manage public facilities as long as they are approved by the legislature. This resulted in solicitation of such outside operators for public culture facilities around the country and a steadily increasing number of private companies have been named as "designated managers" for these facilities. (The deadline for the adoption of this system is Sept. 2006.)

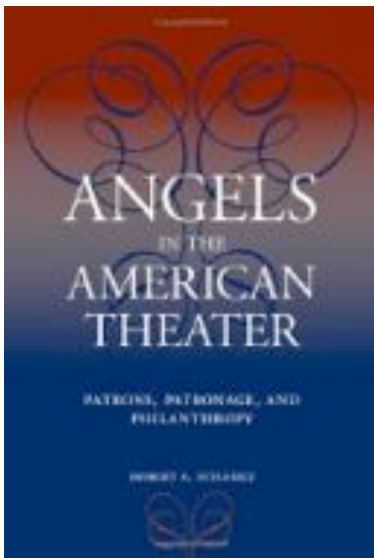
However, many of the private-sector companies that have answered these solicitations to manage the public facilities are companies like building management companies, advertising agencies, personnel placement agencies and other companies from unrelated industries. While such private-sector companies do offer the potential for new non-bureaucratic ideas, many experts involved question what will become of the inherent mission of these facilities as arts facilities and centers for the arts in the local communities. While in most cases management of public facilities has been entrusted to arts development organizations created by the local governments, it is said that for most of these public arts facilities will be soliciting new management operators when the current contracts expire and there is a possibility that Japan's arts environment will change completely when the next contracts are signed three and five years hence. This is a situation that will require constant attention.

Since the establishment of the Non-Profit Organization Act of 1998, however, arts NPOs have been newly established around the country and there are cases of public facilities like the "Furano Theater Factory" in Hokkaido that have signed such NPOs as their designated management bodies. The trend toward such arts NPOs becoming active under the "designated management system" may lead to the creation of a completely new arts and culture environment in Japan. In any event, the coming years are sure to bring a new era in the Japanese arts environment.

Source: <http://www.performingarts.jp>

2. Book: Angels in the American Theater

A review by Suzanne Celentano, MFA, correspondent, Washington D.C.



We know that an event is not theatrical unless an audience is there to witness it. Indeed, the audience itself transforms what might otherwise be a moment of reality into an artistic event. We also know that a theatrical production, however small, will not happen unless there is funding to support it. Whether it is a community production in someone's backyard, or a full-scale musical on a Broadway stage, funding support is always a necessity.

It is therefore ironic to consider that many historical theatre texts focus on the artistic process, and/or the collaborators who make the production happen, without also focusing on the audience and angels who are equally essential to the creation of theatre. Sure, over the past 20 years a small number of theatre management texts have offered valuable resources in the 'how to's' of management, (and in the interest of full disclosure, I co-authored one of them.) Yet, the historical evolution of noteworthy patrons

and angels as intriguing and influential figures in their own right has been mostly ignored. Until now.

Robert Schanke, in his recently published *Angels in the American Theatre: Patrons, Patronage, and Philanthropy*, offers us an outstanding overview of the evolution of arts funding in the United States, through the lense of patrons and philanthropists themselves. His introduction takes us through a historically accurate and appropriately condensed timeline of American patronage and philanthropy, while helping us to understand along the way what makes these endeavors unique in America. The introduction alone, entitled "He Who Pays the Piper Calls the Tune," should be required reading for American theatre training programs, as it helps the reader to understand the somewhat cyclical nature of American patronage between private, corporate and public support.

In addition to Schanke's outstanding introduction, is an outstanding assortment of essays by leading academics from throughout the country. Part One of the text offers us a composite of essays of individual philanthropists -- some noteworthy as well as others heretofore less renowned. Part Two offers us a kaleidoscope of public and private philanthropy, ranging from the Ford and MacArthur Foundations to the American corporate giants of the Disney Corporation and Clear Channel Communications.

Schanke's text gives us an almost photo-journalistic view of the evolution of patronage and philanthropy in America, and in so doing, gives us a new perspective on the evolution of the American theatre. Schanke has shown those of us who work in the

American professional theatre (and those that aspire to) that the audience who views our productions, and the angels who help support our productions, have their own intriguing, and important stories to tell.

Details and Order: <http://www.artsmanagement.net/Books-id-711.html>

3. Book: Technical Training Handbook by ABTT

Theatre figures have endorsed the first Performing Arts Technical Training Handbook, published by Entertainment Technology Press working in conjunction with the Association of British Theatre Technicians.

The ABTT is supporting current national initiatives for training and participating in the consultative process with Creative & Cultural Skills, the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Literary and Visual Arts. With recent stories in the press of a predicted shortfall of trained technicians in the future, the ABTT sees this book as the perfect tool to encourage and inspire a new generation to enter the profession. It will also help those already working in the industry to identify how they will continue their professional development. The Performing Arts Technical Training Handbook is a useful and practical resource for people today, who are interested in pursuing a career backstage or who are, as yet, unaware of the huge range of vocational opportunities the entertainment industry has to offer.

The Handbook gives comprehensive details of various courses at over 100 universities and colleges across the UK and acknowledges every major contributor working in the training arena:

- Society of British Theatre Designers
- Stage Management Association
- Association of Lighting Designers
- Skillscene
- Creative & Cultural Skills
- Conference of Drama Schools
- National Council for Drama Training
- Arts & Entertainment Technical Training Initiative
- Professional Lighting and Sound Association
- Institute of Sound and Communications Engineers
- Association of Stage Pyrotechnicians

Endorsements received to date include:

Rosemary Squire, Co-Founder and Joint CEO Ambassador Theatre Group & President of the Society of London Theatre (SOLT): "The Performing Arts Technical Training Handbook is an invaluable resource for anyone wishing to work in the theatre industry. Ambassador Theatre Group fully supports any initiative to drive forward recruitment into this sector and the Association of British Theatre Technicians should be applauded for encouraging development of essential skills and promoting the training opportunities and advances that exist within the theatre world".

Richard Pulford, Chief Executive, Society of London Theatre & Theatrical Management Association: "Being involved with the Creative Apprenticeships Task Force and the Creative and Cultural Sector Skills Council, many initiatives are emerging to encourage and develop careers in the theatre. This handbook is an excellent step in the right direction. It is particularly gratifying that it has been developed in full consultation with the sector itself".

More information: <http://www.etbooks.co.uk>

4. Education: Expanding Theatre Manager's Repertoire



For years, Theatre Communication Group (TCG) has heard from artistic and management leaders and senior staff that there is an increasingly urgent need in the field for human resources training and professional development opportunities for managers and artists who manage personnel. In response to this need, TCG partnered with Target Corporation in 1998 to create this dynamic program. Building on Target's own human resources training methods, which exemplify the best practices in the corporate sector, this training is specifically tailored for theatre managers. The program was developed with considerable input from a diverse group of artistic and management leaders and senior managers, the program is revised each year in response to

participants' evaluations.

For the tenth consecutive year, TCG and Target Corporation offered Expanding the Theatre Manager's Repertoire. The program was held August 5–7 in San Francisco. Participants spent three days in a highly interactive learning environment, with vital information and practical solutions adapted to work in the theatre. This year's topics included: Coaching and Developing, Managing Conflict, Influencing Others and Mastering the Change Curve.

Details on the 2008 program will be available in Spring 2008. Invitations will be sent to staff at TCG member theatres when registration materials are available.

Details: <http://www.tcg.org/events/target/2007/>

5. Education: Theatre Management, University of Alabama

The Master of Fine Arts program in Theatre Management was founded in 1984 at The University of Alabama. In 1989, the University and the Alabama Shakespeare Festival came together to offer a two calendar-year program in Theatre Management. The program is designed around the relationship between the University and ASF.

Students will spend the first nine months of the program (fall and spring semesters) on the campus of the University, located in Tuscaloosa, Alabama, engaged in academic studies. In these classes, students will be exposed to the issues surrounding arts administration, theatre management, and business. The next fifteen months are spent at the Alabama Shakespeare Festival in Montgomery. In this environment, the students will be engaged in an intensive combination of academic and practicum-oriented study.

Students gain invaluable academic and objective experience from the two environments. The program allows for a very high degree of personal contact and involvement in the operation of the University Theatre and the ASF administrative offices. To maintain that environment, enrollment in the program is limited to a maximum of three students admitted each year.

While at the University, students will be taking classes with the faculty of the University's Department of Theatre and Dance. Business classes will be taught by faculty of the University's College of Commerce and Business Administration. Classes at ASF are

taught by the professional staff of ASF. Guest speakers and lecturers are also integrated into the curriculum.

An internship residence is built into the program. During the fifteen months spent at the Alabama Shakespeare Festival, the students will work with the ASF professional staff at all levels of the organization. Students serve on rotations in marketing, development, educational programs, and general management. Classes such as Marketing the Arts, Fundraising for the Arts, Production Management, Leadership, and Theatre History/Dramatic Literature accompany the internship experience.

www.artsmanagement.net/index.php?module=Education&func=display&ed_id=218

6. Review: 2007 Theatre Communications Group's National Conference Minneapolis, June 6-9

The 2007 TCG National Conference, *Artistry in a New Century*, hosted by the Twin Cities theatre community, was held in the new Guthrie Theater facilities from June 7-9, 2007 with a pre-conference day at Penumbra Theatre on June 6th. A new world, a new country, a new audience, new art - the 2007 TCG National Conference turned its attention to creating theatre for today and tomorrow with *Artistry in a New Century*. The conference engaged master artists and creative thinkers in the quest to craft theatre that resonates in our communities - locally, nationally and globally. The two and a half days of the conference will investigate the creative process, new models of developing work and the artist as a catalyst for social change.

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

Arts Management Bookstore

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More: <http://books.artsmanagement.net>

GENERAL TOPICS

7. Trends: Artists' Centers. Evolution and Impact on Careers, Neighborhoods and Economies

A case study by Ann Markusen and Amanda Johnson, Hubert H. Humphrey Institute, University of Minnesota

Released February 2006, this study finds that artists' careers are strengthened and urban neighborhoods and smaller city downtowns are revitalized with the presence of dedicated space for artists to convene, share workspace and equipment, find mentors, and compete for grants and opportunities to exhibit/publish/present.

Beyond formal training, most artists create and work in relative isolation. In early career stages, they often lack the expensive tools, such as darkrooms, digital labs, kilns,

and printing presses. They need spaces to rehearse, hang their work, try out their poems and plays on audiences—even a room of one's own to think and write. Cut off from peers and mentors, they need encouragement and critical feedback. They don't know much about how art markets work. If there is nowhere for artists to go for help, there are likely to be fewer of them, and the quality of their work is likely to suffer.

Over the past generation, a unique form of dedicated space for artists has emerged in the United States. Minnesota serves as a laboratory in this study to explore the impact of artists' centers on artists and on regions and neighborhoods. The state and its major metro area—the Twin Cities of Minneapolis–St. Paul—host high concentrations of artists, with their ranks growing relatively rapidly over two decades.

In tandem with other elements in the region, the extraordinary density and quality of artists' centers contribute to the state's artistic reputation...

Download: http://www.hhh.umn.edu/img/assets/6158/artists_centers.pdf

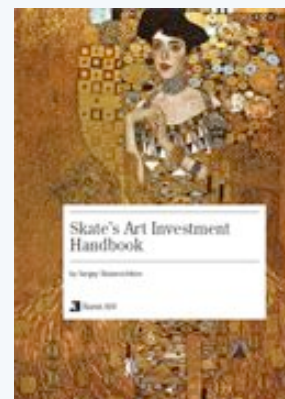
Skate's Art Investment Handbook

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>



8. The Digital Music Market Today. A snapshot

The Music Information Center Austria (mica) is co-ordinating the project. DMET – Digital Music Education Training, with the support of the Culture 2000 programme of the European Union. The main goal of DMET is to create a curriculum for digital music business affairs, providing artists and labels with the knowledge they need to take advantage of the new marketing and distribution possibilities of the Internet. Currently one of the main activities in DMET is the creation of a “consolidated body of knowledge” on the digital music market. The following article gives an example of these topics, mainly focusing on the present situation of the music industry and the problems they are struggling with.

Some days ago the “Digital Music Report 07” was published, a manual offering information on the global development of the digital music market. It is being published by the IFPI (International Association of Phonographic Industry), an organisation operating world-wide, representing its members’ (Major Companies and Independent Labels) interests.

The successes of 2006 were as follows: 798 million single track downloads passed the virtual cash-desk. The profits doubled to approximately \$2 billion. All in all, a happy season for the music industry.

Further market growth is to be expected within the next years, especially the mobile music sector will be playing a leading role here. This is exactly what happens in Austria as well: the market grew by another 50 % due to increasing turnovers in the on-line sector. Around 6.2 million downloads have been registered in Austria, with – again – Mobile Music playing a very important role.

The article is part of the magazine "Sounds in Europe", which can be downloaded at the website of the European Music Council: <http://www.emc-imc.org>
Download: http://www.emc-imc.org/archiv/sounds_2.pdf

9. Making the case for the Arts

An article by Saul Eslake, Australia and New Zealand Banking Group Ltd.

Source: Australia Business Arts Foundation

Given the reputation which economists have nowadays as 'desiccated calculating machines', you may have been surprised to find that any economist is interested in the arts, let alone spends part of his time chairing a body such as the Tasmanian Arts Advisory Board.

Yet in fact economists have been instrumental in the development of public policy towards the arts in both the United Kingdom and Australia.

The best-known, and arguably the most influential, economist of the twentieth century was John Maynard Keynes. The arts, and artists, played a major role in Keynes' life.

The two great loves of his life were the painter Duncan Grant and the ballerina Lydia Lopokova. His lifelong friends included the writer Lytton Strachey and the sisters Vanessa Stephen and Virginia Woolf.

Keynes was Chairman of the Council for the Encouragement of Music and the Arts from 1941, which in 1945 became the Arts Council of Great Britain. Keynes was Chairman of this Council until his death in April 1946. Keynes was very much aware, in 1930, of one of the problems that artists and arts organisations continue to face today: "It is impossible, in my experience, to go on continually getting financial support for something which is perpetually losing money and presents itself as a bottomless sink to the friends and supporters who come in enthusiastically at the start".

There is a contemporary relevance to his observation (in the same article) that: "When one sees how much money is spent in a year on useless and hideous objects, it seems monstrous that it should be a serious struggle to provide some of the most promising artists in the country ... with £150 a year.

"Why does the general public find it so extraordinarily difficult to get over its reserves and hesitations towards contemporary art?"

The arguments he used to advocate government support for the arts nonetheless resonate today no less than in the 1930s when he made them: "We have persuaded ourselves that it is positively wicked for the state to spend a halfpenny on non-economic purposes. Even education and public health only creep in under an economic alias on the ground that they 'pay' ... One form alone of uncalculated expenditure survives from the heroic age – war. And even that must sometimes pretend to be economic".

The founding Chair of the Australia Council, Herbert Cole ('Nugget') Coombs, was also an economist. During his nineteen years as its Governor, the Commonwealth – subsequently the Reserve – Bank acted "to some degree as a patron of the arts, particularly those related to painting, sculpture, architecture and associated crafts", acquiring a "variety of works by contemporary Australian artists who have become recognised as the most distinguished of our time".

Coombs' views on funding of the arts were similar to Keynes: "The arts have always needed patrons, and it has seemed to me that those on whom the arrangements of society confer control of great resources have an obligation to society to perform this function. The natural successors of the noble families of the Middle Ages are today the great corporations, public and private".

Coombs became the inaugural Chairman of the Australian Council for the Arts in 1968 and remained until June 1974. Coombs' philosophy in administering the Council's programs of support for the arts was clear: "The arts are not merely for the practitioners, they are also for the patrons, for the audiences. Their representatives are as likely as artists to assess ways of meeting their needs, or of adding to their opportunities and range of choice". It continues to be important to make the case for government, corporate and individual support for the arts. Inevitably, even though I acknowledge the frustration it causes for those working in the arts who believe that their intrinsic and aesthetic value is sufficient justification for public and private support, that case has to highlight the ways in which the arts can and do contribute to other objectives. Advocates of funding for sport rarely have to do that because, according to Australia Council deputy chair Joseph Gersh: "the community at large is actively invited and encouraged to be part of 'elite' sports, by being spectators and supporters. In the arts, whether intentionally or not, 'elite' often comes across as exclusive".

George Mason University's Richard Florida suggests that a vibrant arts scene is one of the things which acts as a magnet for what he calls the 'creative classes' who are increasingly the drivers of differences in regional economic performance; while, by contrast, government support for professional sports conspicuously doesn't. "A vibrant arts scene acts as a magnet for the creative classes"

Yet, as he notes: "States and regions [of the United States] continue to pour countless billions into sports stadiums, convention centres, tourism-and-entertainment centres and other projects of dubious economic value. The payback would be far greater if these regions channelled only a fraction of such funds into creative capital, for example, by supporting new biotechnology and software research or by investing in the arts and cultural creativity broadly."

Although Florida's research was focussed on the United States, the message of it is also applicable to Australia. The preference for spending on sport rather than the arts is much more pronounced in business than it is in government. In 2000-01, the latest year for which figures are available, Australian businesses gave \$628m to sport and recreation by way of donations or sponsorship, representing 43 per cent of their total donations and sponsorship expenditures, compared with less than \$70m to the arts and culture (and, for that matter, compared with \$339m to community service and welfare).

This strong bias towards sport on the part of business people extends beyond where they spend their shareholders' funds. As Ralph Kerle of the Centre for Cultural Studies and Analysis points out, "rather than use arts as their inspirational role models for creativity, corporate leaders exhort their senior managers to embark instead on a quest to succeed and find new heights in performance by learning from Australian sporting heroes ... a sporting champion and his [sic] mindset represent the least threatening metaphor for commercial innovation and creativity".

Yet in many ways the arts, more so than sport, embody and require skills and attitudes that are increasingly called for in contemporary business contexts:

- critical thinking
- the ability to challenge conventional wisdom, to – in the clichés so loved of business leaders and consultants – "push the envelope" and (gulp) "think outside the square"
- the capacity to look at familiar objects or themes from new angles and perspectives
- the ability to innovate with new media, new forms, and new technology
- the ability to borrow and adapt from things that appear to work in other settings.

Although some individuals have been and continue to be amazingly generous in their support of the arts, the vast majority of those individual Australians who do make taxdeductible donations prefer to direct their generosity elsewhere.

According to a survey conducted for the Commonwealth Department of Family and Community Services and the Prime Minister's Community Business Partnership – which defined 'giving' more broadly than the Tax Office – found that fewer than 5 per cent of all individual donors gave money to arts or cultural associations, and that arts or cultural associations received just 2.3 per cent of all donations. Religious and spiritual organisations, international aid and development organisations, community and welfare associations and medical research institutes account for nearly three-quarters of all individual donations. So there is still a major task before the arts community to engage not only with government but with business and with individuals to secure greater financial support for the arts. Although they may wish it were otherwise, people in the arts community cannot expect this support 'as of right'.

I think Joseph Gersh put it well recently when he said that arts organisations "need to find out the goals of businesses and identify who within them is going to see the benefit in a partnership with the arts" and then, once established, to nurture that relationship. The Australia Business Arts Foundation plays an important role in helping to make and sustain these relationships, and I'm delighted to be able to support it.

Download: http://www.abaf.org.au/documents/connect_web_june_07.pdf

This is an edited excerpt of an address to a dinner for the Australia-Israel Chamber of Commerce and Australia Business Arts Foundation – South Australian Chapter, 16 April 2007. Go to www.abaf.org.au/communicationscentre/ speeches to read the complete address.

Saul Eslake is chief economist of the Australia and New Zealand Banking Group Ltd. However, the views expressed here are entirely his own, and do not purport to be (and should not interpreted as) representing those of his employer or any of its other executives. Mr Eslake is chair of the Tasmanian Arts Advisory Board.

10. Books: Call it a tenner - The role of pricing in the arts

Source: Theatrical Management Association

Box office income remains a sacred cow and a neglected art when it comes to setting budgets in arts organisations. However, a new collection of essays commissioned by Arts Council England - Call it a tenner: the role of pricing in the arts - exposes and debunks some of the myths and legends surrounding ticket pricing and the cost of entry into arts events.

Essays written by leading names in the arts provide a fresh perspective on the art of setting ticket prices. The book, which will be available from 13 August 2007, also includes recent case studies highlighting ways in which organisations can square the virtuous circle of developing audiences and maximising income.

At the annual ritual known as budget preparation, finances are pored over and fingers are crossed. But, as Craig Hassall, Managing Director of the English National Ballet, explains in his Foreword to Call it a tenner: the role of pricing in the arts, more time is invariably spent on the expenditure column rather than the one marked 'income'.

Call it a tenner: the role of pricing in the arts aims to share best practice among arts organisations, mainly from the UK but also abroad. In a series of Pricing in Practice examples, it shows what is currently being achieved through innovative work at Hall

for Cornwall and the Royal Centre Nottingham, Welsh National Opera's subscription scheme, a new approach to rural pricing by Pentabus and the CBSO's imaginative 'January Sale' pricing initiative among others.

As the book's editor, writer and arts consultant Richard Ings, acknowledges, success at the box office can never be guaranteed and audiences' tastes are unpredictable to say the least:

"There are no formulas to follow and no one instance of success which can be transferred entire and unchanged to a different context," he adds. "This is not a 'how to', more a 'why - or why not?' guide, intended to challenge assumptions and to encourage out-of-the-box thinking about pricing.

"Above all, it is about the need to recognise how important pricing is and what a trick we are missing if we don't transform it into an active strategy tool."

Call it a tenner: the role of pricing in the arts also includes contributions from: Professor Robert Hewison (City University, London); Angela Galvin (Chief Executive of Sheffield Theatres); Tim Baker (Baker Richards Consulting Ltd); Paul Kaynes (Chief Executive of Audiences Central); Beth Aplin (an information and knowledge management specialist); Chris Lorway (Director of Programming for the Luminato festival in Toronto, Canada); and Geren Raywood (management consultant in corporate and cultural sectors).

Although the bulk of coverage in *Call it a tenner: the role of pricing in the arts* is weighted towards venues and the performing arts, all arts groups, touring companies and festivals will benefit from the advice, ideas, inspiration and illustrations. Arts Council England hopes it fuel interest and debate in this often under discussed subject.

More details: <http://www.artscouncil.org.uk> and <http://www.tmauk.org>

11. Book: Lying Abroad. A critical study of cultural diplomacy

UB Arts Management & Policy Occasional Paper Series, Issue No. 2

This volume examines the nature of cultural diplomacy and draws from a conference on cultural diplomacy and includes speeches given by Cultural Ambassador Joel Meyerowitz, Karen L. Perez, Singaporean Artistic Director T. Sasitharan, and articles by Emeritus Professor John Pick, Patrick Hughes and Ruth Bereson.

Contents include:

- Understanding Cultural Diplomacy, Ruth Bereson
- Contemporary Conundrums: The Iraqi National Orchestra's appearance at the Kennedy Center in December 2003, Patrick Hughes
- Empathy and Education: The Cultural Ambassador in the 21st Century, Joel Meyerowitz
- Cultural Diplomacy: Nostalgia, or New Directions, Karen L. Perez
- Consuming Political Appetites, remarks by T. Sasitharan
- Britain: Its 'Image' and 'Cultural Diplomacy', John Pick
- The Study of Cultural Diplomacy, Ruth Bereson



Details: http://www.artsmanagement.buffalo.edu/publications_and_papers/

12. Education: Cultural Management Training in the Arab region

In 2005, Culture Resource launched the first training of trainers program in the field of Cultural Management in the Arab region. The program's objective was to create capacity within the region for training professionals working in the various fields of cultural management, such as management of theatres, galleries and museums, management of artistic groups, festival management and production management. The ultimate goal of this line of activity is to support the administrative and economic infrastructure of independent Arab cultural organizations.

The training of trainers' program consisted of three five day workshops that were designed and delivered by two highly qualified teachers from Croatia and Serbia. The European Cultural Foundation (ECF) helped in designing the program and supported it financially. The workshops included topics such as cultural policies, cultural infrastructure, management of cultural organizations and groups, cultural tourism and production management.

Also in 2006, Culture Resource organized two cultural management training workshops for beginning and early career managers in the Arab Region. The first workshop for North Africa and Sudan was organized in collaboration with "Culture Action", in Morocco and took place in Marrakech from 15 till 21 of September.

As part of Culture Resource's efforts for building knowledge and developing human capacity in cultural management, Culture Resource started in 2006 a series of publications in cultural management in Arabic (see Arts Management Network's Bookstore).

More details:

www.artsmanagement.net/index.php?module=Education&func=display&ed_id=232

13. Education: Cultural Management Workshop in France

L'Echangeur, Fère en Tardenois, France, 29 November – 5 December 2007

This Cultural Management Workshop is intended for young cultural operators based in the Euro-Mediterranean region, leading or willing to lead their own project on their territory. The workshop will take place in L'Echangeur, Fère en Tardenois, France (Picardie region, not far from Paris), on 29 November - 5 December 2007. It constitutes another step of the programme MELOPEE, developed by AMUNI, in partnership with varied organisations around the Mediterranean area, addressing the issue of cultural management training in this region through workshops, publications, and other activities.

The workshop is intended for 15 professional cultural operators or those in the process of becoming professional, as well as 5 operators based in France and 10 operators based in the Euro-Mediterranean region, speaking at least French or English (preferably both). The 7-day programme includes 2 days of entrepreneurship for the management of cultural cooperation projects, 2 days of an approach to cultural rights, cultural policy and development, and 2 days of visits and meetings with local cultural workers and artists.

The deadline for applications is 24 September 2007. The participants will be selected on project and CV by a selection committee including trainers and professionals involved in cultural life in the Euro-Mediterranean region. Registration fee is 50 €. The training fees, lodging, food and local transport are at the organiser's expense. Only the international trips are at the participants' expenses. Several funds for mobility and other organisations can provide partial or full financial support to cover the costs of the participants' trips. A CV, a motivation letter to take part in the workshop, and the description of your project (maximum 2 pages) in French or English should be sent to: Fanny Bouquerel at info@amuni.org.

14. Review: Arts Marketing Association (AMA) 2007 Conference Edinburgh, July 25-27th



Over 600 arts professionals gathered in Edinburgh for Tailor Made - the Arts Marketing Association (AMA) 2007 conference. From the 25th - 27th July delegates engaged in discussion and debate on how arts and cultural organisations can continue to evolve and remain relevant to their publics. The AMA says that the mixed programme that catered for those at all stages of their career is one of the reasons why this year's conference proved so popular.

The conference opened with dinner, casino and Scottish bagpipes at the National Museums of Scotland where delegates also had the opportunity to view the Picasso Fired with Passion exhibition. The following day saw presentations by John Knell, The Intelligence Agency; John McGrath, Contact Theatre, Manchester; Chris Denton, The Barbican; Jo Baker, The Edinburgh Festival and Alan Brown, Wolfbrown; plus a range of breakout sessions which covered everything from new technology to modern day seg-

mentation. Following the evening meal delegates were let loose to sample the night life of Edinburgh!

On Friday 27th keynote speeches included: Sharon Ament, Natural History Museum; Chantal Badji, BBC and Catherine Holden, National Museums of Scotland.

Particular highlights included Alan Brown, who discussed the need for arts professionals to articulate the value and benefits of attending/taking part in arts and cultural experiences and Chantal Badjie who delighted the delegates with her experiences of setting up the Slave Trade Abolition Season for the BBC.

Julie Aldridge, Executive Director says: 'We are thrilled with the success of this year's conference! The delegate numbers keep growing year on year and the feedback we have received on the programme has been great. We can't wait to try and repeat our success when we go to Liverpool (European City of Culture) for the AMA conference 2008.'

A full conference report on Tailor Made will be available to AMA members on www.a-m-a.co.uk in September.

15. Review: Synaxis Baltica Summer Academy 2007, Tallinn (Estonia)

An article by Kaari Kiitsak-Prikk, Synaxis Baltica 2007 coordinator

Estonian Academy of Music and Theatre hosted an international cultural management summer academy Synaxis Baltica on the topic of "Creative Clusters – Future Model for the Cultural Field?" from 1st to 14th of August.



17 students from 7 countries (8 institutions) from the Baltic Sea region explored cultural industry and creative clusters field for two weeks guided by international tutors Dr. Gesa Birnkraut (Estonian Academy of Music and Theatre; consultant and trainer, Hamburg) and Mrs. Sue Kay (consultant and trainer, UK). The two-week intensive seminars also included lectures from 9 Estonian professionals from cultural policy and cultural industry fields as guest lectures of the summer academy.



The annual cultural management student's platform explored the theory and the definitions of creative industry; creative clusters and compared the differences in Baltic Sea countries. In addition, the participants made an in-depth research about 3 "creative clusters" in Tallinn: St. Catherine's Guild (handicraft guild in the historic center of Tallinn), Kultuurikatel (Cultural Kettle, cultural industry incubator) and Ülemiste City (inspirational environment for innovative companies). Students analyzed the clusters and their potential; also made their recommendations for future. Besides the academic research students had a possibility to get to know the cultural life of Tallinn and to participate in informal entertaining events.

The results of the Synaxis Baltica summer academy were presented to the coordinators of the Synaxis Baltica network, to the members of Tallinn City Creative Industry Vision working group (including members of the Estonian Ministry of Culture) and to the guests from several fields and institutions. The results of the summer academy will be issued in the final publication that could be used as a basic material for developing Tallinn's creative industry development plan and as a future study material for cultural management students. The publication will be released by the end of September 2007.

The summer academy was considered a successful event for participated students and for the organizers as well. The students appreciated the experience of intensive groupworking on the challenging topic. All the participants were credited with 5 ECTS and the international contacts created in Tallinn will be encouraged to continue via web-forum, where students and partners could continue their discussions. The annual Synaxis Baltica coordinators' round-table considered the summer academy of 2007 to

be good balance of academic work and free contact building and good time among future cultural management specialists from the Baltic Sea region. The opportunity to have this kind of professional experience could be offered for more students in the future. The next Synaxis Baltica summer academy will take place in St. Petersburg and Tikhvin in the first weeks of August 2008.

The summer Academy of Synaxis Baltica 2007 was sponsored by Tallinn Cultural Heritage Department, Tallinn City Office, Estonian Ministry of Culture, Estonian Cultural Endowment, and British Council Estonia and Estonian Academy of Music and Theatre.

Details: www.synaxisbaltica.com and www.ema.edu.ee

16. Review: Advancing Vermont's Creative Economy

The Vermont Council on Rural Development's summer conference, *Advancing Vermont's Creative Economy*, drew over 250 participants from across the state. They were eager to share their stories, strategies and questions about growing a vibrant economy rooted in creativity, entrepreneurship and Vermont values. The State House event celebrated successes to date. It also provided a framework that allowed attendees to focus on current challenges and recommend specific policies to advance this work in Vermont. Eight working groups looked at different aspects of this emerging sector, covering topics such as agricultural innovation, incubating creative new businesses, using the web as a creative tool, and developing downtown activity.

The conference report, including priority recommendations, notes from each working group, a summary of the panel discussion and texts of key speakers is now available.

Download: <http://www.vtrural.org/files/CCP%20conference%20report.pdf>

17. Preview: 1st International Forum - Voice, Youth and Arts Management

6-10 February, Caen, France



Interested in choral music? Future arts manager?

Participate in the forum, meet key arts people, get in touch with others and start your career!

The 1st International Forum – Voice, Youth and Arts Management, organized by IFCM in cooperation with *Polyfolia*, will take place at the Regional Council in Caen (Normandy) from February 6 to 10, 2008.

During the three-day forum, 50 to 60 young people from all over the world who are interested in arts management and, particularly in the organization of international choral events and associations, will have the unique opportunity to meet managers of major choral projects, senior executives of principal international arts institutions and local political personalities. Candidates must apply in advance to attend the forum. Accommodation, food and conferences are free, but travel costs are not included.

Invited guests will present lectures on: intercultural arts management; choral organizations and events; and cultural policies and the impact of choral music on social and personal development. Additionally, participants are invited to join workshops on various aspects of international arts management and to discuss topics and issues concerning management and choral music with the lecturers during an open dialogue session. All sessions presented during the forum will be in English. In addition, two concerts are planned featuring the French choral ensemble Microcosmos which was selected for the 2008 World Symposium on Choral Music to be held in Copenhagen.

Future managers in the field of choral music

Special training programs which prepare young people for serving as managers of choral arts organizations or as organizers of international choral music events do not exist today. Many arts organizations, choral federations and choir managers are looking to support young people interested in becoming the future generation of arts managers in the choral world by giving them on-the-job training while serving as an assistant or intern for an arts organization or choral music event.

IFCM wishes to invite young people to participate in the federation's activities and to initiate (with this forum) a first-class worldwide training system for young managers in the field of choral music. This forum should facilitate the development of a network of exchange and, hopefully, develop post-graduate internships within choir federations/organizations and educational institutions in the world of choral singing at regional, national and international levels.

If you have already worked on the staff of a choral music event and/or are experienced in arts management, and if you are interested in participating in this forum to increase your knowledge and share your expertise, please contact IFCM!

Choral conductors, music teachers, and arts managers are encouraged to recommend potential participants to IFCM or encourage them to contact IFCM directly.

Contact: International Federation for Choral Music
Christina Kühlewein, program coordinator
Email: ckuehlewein@ifcm.net
Website: <http://www.ifcm.net/youthforum>

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The Newsletter is for free. It has currently 5521 subscribers worldwide.

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