

## **ARTS MANAGEMENT NEWSLETTER**

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### **CONTENT OVERVIEW**

#### **Special Topic: The Netherlands**

1. Book: Cultural Policy in the Netherlands
2. Knowledge: The Cultural Funding System in the Netherlands
3. Education: Arts Management Education in the Netherlands
4. Education: Joint Music Master for New Audiences and Innovative Practice
5. Link Collection

#### **General Topics**

6. Development: The Arts and Cities
7. Book: Transcultural Europe. Cultural Policy in a changing Europe
8. Magazine Digest: Journal of Arts Management, Law, and Society
9. Review: Change through the Cultural Economy, Congress in Essen

## SPECIAL TOPIC: THE NETHERLANDS

### 1. Book: Cultural Policy in the Netherlands



Compiled by: Hanneloes Weeda  
Edited by: Cas Smithuijsen

This publication resembles a resource book of the most relevant developments and priorities of past and present cultural policies in the Netherlands. It describes the Dutch administrative, financial and legal systems governing the arts and culture.

It also provides an update of the latest developments in cultural policy during the 'Balkenende II Cabinet' (2003-2006). New themes in cultural policy discourse are introduced, such as Intercultural Dialogue, Culture and ICT, and Culture and Economy, which may continue to occupy centre stage in the coming years.

It is addressed to anyone who is interested in the history of cultural policy and the latest policy developments in the Netherlands for professional or academic ends.

This edition describes the situation as of Autumn 2006.

*Ministerie van OCW/Boekmanstudies*  
*Den Haag/Amsterdam, 2006*  
*168 pp.*  
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*€ 12,50 (student discount € 2,50)*

Details: [http://www.boekman.nl/EN/publications\\_culturalpolicy.html](http://www.boekman.nl/EN/publications_culturalpolicy.html)

### 2. The cultural funding system in the Netherlands

A short introduction about fundraising possibilities in the Dutch performing arts  
*An article by Sabine Preuss*

Cultural policy in the Netherlands is covered by statute law. The Cultural Policy Act (Special Purpose Funding) makes the central government (The Ministry of Education, Culture and Science) responsible for creating the conditions to maintain, develop and disseminate culture and lays down a practical methodology for the government to employ.

A famous Dutch maxim propounded in 1862 by the liberal Prime Minister Thorbecke that, 'The government is not a judge of science or art', established the precedent to keep state officials from expressing any opinion on the content of the arts and sciences or deciding what direction they should take. Over 150 years later this principle is still in effect as can be seen by the contemporary government's practice of leaving judgments on the content of art and culture to outside advisory bodies.

There has always been broad consensus that government support for culture is legitimate, based on the desirability of a general cultural climate in which individual freedom of expression, in the broadest sense, is paramount.

Another subject on which there is broad fundamental agreement is diversity: the fight for pluralism has produced a high degree of tolerance in Dutch society and widespread interest in a broad range of cultural patterns.

The third important point is that cultural policy is based on the quality principle. The fourth and final principle of Dutch cultural policy is the government's resolve to avoid issues of 'cultural politics', a principle which involves certain paradoxes. The government has to be selective if it is to fulfill its 'civilizing' role, but at the same time it must not, and does not want to, make value judgments. To avoid this dilemma the Ministry delegates the business of selection to an advisory board: The minister asks for expert advice before making a decision, the so called Raad voor Cultuur. (Based on quotes from "Cultural Policy in the Netherlands")

The Ministry of Education, Culture and Science (OCW) supports arts organizations on a 4 year basis. The Ministry is advised by the Raad voor Cultuur (council for culture), who advises on general art policies, artistic quality, and the budget of the art organizations. The cabinet (and parliament) makes final decisions on all recommendations. However in practice, the advice is almost always taken where content and quality are concerned. The cabinet doesn't decide on artistic quality, but they can deviate from the advice on administrative, financial and policy recommendations. Project funding is delegated to separate funds for venues, companies, visual arts etc. The Project Funds are supported by the Ministry on advice of the 'Raad voor Cultuur'.

The Ministry collaborates closely with local and regional governments in so called 'covenants', which are four year agreements on how the different governments support the regularly funded arts. All advice on art applications come from 'peer committees' on the national as well as the regional level. The final decision is always made by government officials and politicians.

The system is currently under review. The Raad voor Cultuur has recently changed and now has a general council that is mostly concerned with general policies and priorities, and several committees of experts that advise on the regular funding. Further changes are to be expected. One of the changes will be that most of the organizations who now receive funding from the Ministry will have to apply to the project funds for their support. Those funds will then differentiate in funding. They will be able to give project funding, as well as 1, 2 or 3 years funding. Concerns that arise from this change are the lack of a national overview and lack of continuity for a lot of the now regularly funded organizations.

Details: <http://www.culturalpolicies.net/web/netherlands.php>

### **3. Education: Arts Management Education in the Netherlands**

An overview by Dirk Heinze, editor-in-chief

Though the Netherlands aren't such a large country like UK or Germany, a lot of arts management faculties has been established. The reason therefore lays not only in the rich cultural scene who ask for management professionals, but also in the high number of **foreign students**. Courses like in Utrecht or Rotterdam are offered partially in English, so it became much easier for foreigners to meet their decision to choose a Dutch university for their graduate studies. Beside the language, the aspect of degrees plays an important role. The Bologna process (implementation of Bachelor and Master degrees) has been carried out very early there, so the courses became more attractive for young people especially from the neighborhood countries Germany and France. Though the degree alone doesn't express a specific level of education quality, it is much more flexible to follow standards like the so called European Credit Transfer and Accumulation System (ECTS). The earned credit points are easier to use later in a next education, or in case of a move into another country during an education phase.

As in other countries, in the Netherlands the arts management courses have specialized themselves following both the general **specialization** of the university and the

needs of the regional or local market. This is a reasonable development not only for a competition between the educational institutions, but also because the expectations of the students on those courses are definitely different. The decision of the prospective course participants depends on which cultural discipline (museum, performing arts) or management skill (marketing/communication, policy, administration) they are mainly interested in, which degree they like to achieve or if they plan to create a start-up enterprise instead of an employment career in the public sector.

The Faculty of History and Arts at the **Erasmus University in Rotterdam** is a small, but dynamic one. With two bachelor programmes, three master programmes, two post academic programmes, a certificate programme and a variety of courses, the faculty offers an interesting scope of teaching programmes. Accordingly, research at the faculty takes place in the field of History, Art & Culture and Media. Best known is the research activity of Prof. Ruth Towse in the field of cultural economics. The faculty is offering an exciting master program in cultural economics and cultural entrepreneurship, taught in English. It reflects the dynamic development in the cultural industries with exploring their economic preferences and market interrelationships. It deals with topics such as the supply, demand and pricing of the performing and creative arts and cultural heritage, finance of the arts and debates over public subsidy and commercialisation. By the end of the course, students will be familiar with the literature and ready to contribute their own research. The course consists of research seminars on cultural economics, cultural industries, organizations in the cultural sector, finance of the arts and culture and arts management and marketing. Another part of the programme are workshops on methods of research, data collection and analysis and preparation of the master's thesis. The thesis is an independent contribution to a topic of the student's choice. The programme is taught in English and will take students twelve months to obtain a master degree. It is also possible to study part-time over a two-year period, but the programme can only be followed during daytime. The programme carries 60 ECTS.

Another important course is offered at the **Utrecht School of the Arts**. Lead by Prof. Giep Hagoort, the faculty offers a Bachelor of Art and Economics with a high proportion of communicate both artistic experiences and an entrepreneurial thinking. In the first year of the course, the students will take classes and work groups in subjects including management, marketing, cultural policy and economics of the cultural sector. The people will immerse themselves in the worlds of music, theatre, dance, visual art, design, film, radio and TV. The students will immediately be involved in the practical side: one day a week each student works with a cultural organisation of his or her choice. The Faculty of Art and Economics is famous for its close relationship to the cultural organizations the students work in, so the practical training can be much better balanced with the theoretical education inside the school. After the first year, the students can choose in which direction they want to proceed: Arts and Media, Entertainment, Performing Arts, or Design.

The 1 year master's programme in Arts and Heritage at the **University of Maastricht** examines the concepts of 'heritage' and 'art' as expressions of past and present culture. It tries to find definitions of the key concepts and their changes in meaning throughout history, as well as their interrelation to society and social developments. This analysis is linked to policy theory and practice and is reassessed under the aspects of management and administration. You therefore not only gain insight into the theoretical essence of arts and heritage, but also acquire professional and academic skills in the practical organisation and development of artistic projects in contexts such as cultural management. Following the analytical results of the first semester, the second semester offers great scope for practical personal development and

specialisation, within a network of professional or academic partners, both nationally and internationally. The programme can be followed in either Dutch or English.

How do the arts function in a culture? How are works of art created (production), how are they distributed, how are they experienced (reception), how can you analyze and interpret them (processing)? What is the role of media (for example the body, language, audiovisual and electronic media) as expressions of the arts in a culture? The Arts, Culture and Media (KCM) Bachelor degree programme at the **University of Groningen** poses questions in a wide, interdisciplinary framework. The emphasis is not only on the history of arts and media - not only in general, but also the separate art disciplines - but also on the analysis, theory and philosophy of arts and media (hermeneutics, semiotics, art forms, philosophy of art), of the functioning of the arts in society (art sociology), and of the organization of the production, distribution and reception of the arts (arts policy and art management). All courses are taught in Dutch.

More information:

[http://www.artsmanagement.net/index.php?module=Education&ed\\_region\\_id=14](http://www.artsmanagement.net/index.php?module=Education&ed_region_id=14)

### **Arts Management Bookstore**

Arts Management Network provides the world's largest database for arts management publications. Nearly 450 books in English and even in Chinese, Italian, Russian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

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

## **4. Education: Joint Music Master for New Audiences and Innovative Practice**

Between September '06 and September '09 a new innovative Music Master's programme will be developed by five higher education institutions in different European countries and two in the USA. This one-year programme is designed to meet contemporary demands of the international music practice and therefore combines studying at one's home institution with studying at a partner institution abroad.

The Master's programme is initiated by the Lectorate Lifelong Learning in Music of the Prins Claus Conservatoire in Groningen, The Netherlands.

### **About the Joint Music Master**

The music profession is rapidly changing and suggests more flexible career patterns and a need for transferable skills and lifelong learning strategies. Increasingly, musicians are being asked to collaborate with practitioners in other arts and societal cross-sector settings (business, health care, educational projects, etc.). This reality holds challenges and implications for professional music training in higher education, already faced with important reforms initiated by the Bologna Declaration.

The first Joint European Master in the field of music, Music Master for New Audiences and Innovative Practice, combines the need to develop new approaches to music training with possibilities for cooperation at the European level offered by the Bologna Process. This programme will help students develop and lead creative projects in diverse artistic, community and cross-sectoral settings, thereby creating new audiences and developing their leadership skills in varied artistic and social contexts. A new and innovative curriculum will be developed with five higher music education institutions in

Europe, two in the USA and seven external professional and educational organisations in four European countries. The programme will provide future professional musicians with the skills and knowledge to become artistically flexible practitioners able to adjust to new contexts within a wide range of situations of societal relevance.

The students can specialise in three areas: Ensembles, Collaborative Practice and Cross-Sector Settings. All subject areas are underpinned by improvisation, technology and leadership in different contexts. The master also includes an ongoing mentoring process. The pilot year of the Joint Master's programme will take place during the academic year of '08-'09.

## **Development**

Five higher music education institutions in Europe are involved in the development:

- Prince Claus Conservatoire in Groningen (NL), coordinator
- Royal Conservatoire in The Hague (NL)
- Guildhall School of Music & Drama in London (UK)
- Reykjavik Academy of the Arts, Department of Music (IS)
- Jyväskylä University of Applied Sciences, School of Music (FI)

The USA partners are:

- Eastman School of Music, Rochester
- Georgia State University, School of Music, Atlanta

Seven external professional and educational organisations participate in the project. They will advise on the development of the master, and will be partners involved in pilot projects within the implementation phase:

- North Netherlands Orchestra (NL)
- Music Centre of the Dutch Broadcast (NL)
- Leiden University Graduate School of Creative and Performing Arts (NL)
- Association Européenne des Conservatoires
- Jyväskylä Sinfonia (FI)
- Globetown Action Zone (UK)
- Municipality of Isafjörður (IS).

Information: [www.jointmusicmasters.org](http://www.jointmusicmasters.org)

## **5. Link Collection for the Netherlands (Choice)**

Service Centre for International Cultural Activities: <http://www.sica.nl>

The Netherlands Institute for Cultural Heritage: <http://www.icn.nl>

The Virtual Platform (New Media): <http://www.virtueelplatform.nl>

Association of Theatre and Concert Hall Managers: <http://www.vscd.nl>

Gaudeamus Foundation (Music): <http://www.gaudeamus.nl>

Amsterdam-Maastricht Summer University: <http://www.amsu.edu>

Theatre Institute Netherlands: <http://www.theaterinstituut.nl>

Cultural Marketing: <http://www.gvr.nl>

Association of Dutch Orchestras: <http://www.cno.nl>

Boekman Foundation: <http://www.boekman.nl/EN/>

Cultural Governance Initiative: <http://www.culturalgovernance.nl>

Cultural Federation: <http://www.federatiecultuur.nl>

Association of Dutch Theatre Institutions and Producers: <http://www.vnt.nl>

## GENERAL TOPICS

### **6. Development: The Arts and Cities**

*An article by D. Paul Schafer, World Culture Project, Markham, Canada*

Suddenly cities are all the rage. After several decades of preoccupation with globalization and free trade, attention is shifting to cities as the new spawning grounds for innovative, dynamic and creative activity.

In Canada, bank presidents are speaking out about the importance of cities, newspapers are calling for a new deal for cities, and governments are producing major reports and convening conferences on cities. In United States, concerted attempts are being made to revitalize American cities after decades of decline and neglect. In Europe, competition is keen to become "cities of culture" and "European cultural capitals." And in Africa, Asia, Latin America and the Caribbean, cities are growing rapidly in size, scope and influence.

Why all the sudden interest in cities? There are many reasons. More than fifty percent of the world's population is now living in cities. In addition, more and more people are looking to cities to solve their social, economic, environmental, educational, medical and spiritual problems, as well as recognizing that it is the quality of life in cities that is the decisive factor in life. If cities lack the prerequisites for a happy, healthy and secure existence, no amount of national or international development will make up the difference. Then there is the dialectical reaction to globalization. This is manifesting itself in countervailing measures aimed at restoring people's sense of community, identity, solidarity, and control over the decision-making processes affecting their lives. Finally, there is concern over the present state and future prospects of cities. Many feel cities lack the constitutional powers, financial resources, tax capabilities and institutional mechanisms to deal with a whole host of urban problems - poverty, pollution, homelessness, lack of low-cost housing, pressure on public utilities, declining health care services, gridlock, soaring maintenance costs, environmental deterioration, and the need for greater safety and security.

With this rapidly-escalating interest in cities has come attempts to determine what makes cities "livable." Why is living in one city debilitating and degrading whereas living in another city is exhilarating and exciting?

Download: <http://www3.sympatico.ca/dpaulschafer/TheArtsAndCities.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>



## **7. Book: Transcultural Europe. Cultural Policy in a changing Europe**

*A review by Ulla-Alexandra Mattl, correspondent, London*



Europe is changing and the nature and course of transcultural flows are very hard to identify. A series of recent publications proves the urgent demand for debate on (trans)cultural diversity and cultural policy in Europe. The various authors of this book give a well researched insight into the complexity of the subject through a large number of examples and by examining transcultural Europe from many different angles, using both bottom-up and top-down approaches.

Apart from one chapter, all the research was carried out under the umbrella of the fifth framework project Changing City Spaces: New Challenges to Cultural Policy in Europe (<http://www.citynexus.com>). The research examines cultural policies at a city, national and European level. Unfortunately, the description of the case studies seems a bit vague sometimes and it remains rather unclear how the research was conducted.

It is helpful to go to the above mentioned website to find out more about how the research was carried out. The (downloadable) final project report offers an insight into the project rationale and research methods.

The role of cultural diversity, multiculturalism and different ways of complex transcultural existence and flows, play a central role in the book. The definitions of cultural diversity and multiculturalism themselves seem to pose an important policy challenge and are, according to the authors, often wrongly used as synonyms. While globalisation is occasionally mentioned throughout the book and is stated as inseparable from a Transcultural Europe, it does not play a central role in the research.

The examples given, however, convey many ideas of how for example cities change, what today's challenges in city spaces are, while explaining the special cases of world cities such as London, Paris and Berlin. The book touches many aspects of hot topics in today's debate about the role of cultural policies, cultural diversity in cities and how cities constitute a different locality. In this context, cities are, strangely enough, not brought into connection with globalisation, which has contributed to localisation and the rise of global cities.

Globalisation inevitably poses limitations to the national frame of cultural policy. For this reason, the authors highlight the many problems policy makers should take into account and point out that today's changing Europe demands respect for the significance of a transnational and transcultural approach to cultural diversity policy.

Who should read this book? Although mostly an easy read, this book is after all based on serious research of an academic nature. It will definitely appeal to a wide range of readers, students, academics and cultural policy experts alike, interested in cultural policy and cultural diversity issues. It gives a broad overview of a range of topics without dwelling too long upon single questions and issues.

*Editors: Meinhof, Ulrike H. & Triandafyllidou Anna*

*Publisher: Palgrave Mcmillan, 2006*

*Hardcover, 328 pages*

Details and Ordering: <http://www.artsmanagement.net/Books-id-732.html>



## **8. Magazine Digest: Journal of Arts Management, Law, and Society** **Volume 37 number 2 (summer 2007)**

- 'Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices, Gary D. Beckman
- The MFA in Theater Management and the MBA: An Examination of Perspectives of Decision Makers at Theaters in the United States, Anthony S. Rhine
- Reevaluating Segmentation Practices and Public Policy in Classical Performing Arts Marketing: A Macro Approach Carla Stalling Huntington
- National Treasure: Implicit Protections of Cultural Property in the United States, Benjamin Folkinshteyn
- On Valuing The Arts, Joni Maya Cherbo

Details: <http://heldref.metapress.com/openurl.asp?genre=issue&issn=1063-2921>

## **9. Review: Change through the Cultural Economy** **Congress in Essen (Germany), September 17-18, 2007**

*An article by Dirk Heinze, editor-in-chief*



Has the change with the cultural economy already started in Germany's biggest state North Rhine-Westphalia (NRW)? How can 2010 - the year when Essen (together with Pecs/Hungary and Istanbul/Turkey) is the European Capital of Culture - push the development toward a creative economy? And what about the traditional industry, which the Ruhr Area was famous for in the past? These and other questions tried to answer an international congress in Essen in September.

The location has been chosen wisely. The Colloseum theatre was originally a factory of the German steel giant Krupp and is now used for entertainment performances like musicals. About 300 participants and 40 speakers from Europe, USA and Asia joined the congress. Essen's mayor Wolfgang Renninger headlined the importance to continue the discussion about cultural industries in the state after the last conference 8 years ago. But beside the fact, that in the state so called Art & Economy Days have taken place frequently, the view on the conference calendar gives the notion that every politician tries to underline the importance of art and creativity for the economy of his region, wherever he can. In addition, the German EU-presidency 2007 brought already three conferences for this sector. Some people may almost get tired from this trend. On the other hand, it is still difficult to convince a wider public of these facts, which has to do with the usual ignorance of the press. Topics like that are hard to classify in a typical newspaper, which is ordered in policy, economy, and culture. What a pity - it's about all these civic areas! In case of doubt and also in case of this conference only the local editorial staff attends, though the Minister of Economy, Mrs. Christa Thoben, the North-Rhine-Westphalian secretary of culture Mr. Hans-Heinrich Grosse-Brockhoff and a leading representative of the NRW Bank came for speeches. The most prominent guest speaker was Dr. Jürgen Rüttgers. The minister president of NRW referred in his address on the position, that the creative economy doesn't mean the end of the industrial production - in difference to the current British opinion. He and his minister of economy follow the conception, that ideas and creativity are the goods, which in the 21st century help the entire economy to prosperity. The region around Rhine and Ruhr offers the best requirements to become one of the leading regions in Europe. 200 museums, 100 concert halls or 19 universities are an outstanding basis, which reveal the broad understanding of the creative sector by Mr. Rüttgers. He includes purposely science, research and especially aspects of education and

knowledge, which is absolutely correct and necessary. „The application for 2010 is an edge to kick off the beginning development“, Rüttgers said. It would be necessary to get over the mentality of subsidies and rather reward competition as well as support start-ups. Anyhow about 4 billion Euro are available during the next years. Of course there would be also problems, but Rüttgers didn't matched them during his address, trying to develop a living debate about the best way into this deep economic change.

After this opening address, it was not easy for Christa Thoben to set own courses in her position as minister of economy. She called attention to the fact, that it is not possible to displace creative milieus, networks or cultures. This might be a signal to the political class itself to be careful with active support in difference to the typical industrial policy. It depends more to let those networks and creative milieus growing, helping from time to time, but not to waste too much money for prestige buildings, which is lacking then for small creative structures and sustainable arts projects. Experiences from other countries, for example the vibrant art districts of New York, London or Krakow, brought evidence for this argument.

In particular Allen Scott responded to this aspect. The author of the book „The Cultural Economy of Cities“ is professor in Los Angeles und deals for many years with these questions. Scott spoke about two different strategies for cultural industries, the management approach and the urban approach. Driving powers for a prosper development like to be awaited for North Rhine Westphalia are networks of special producers, local labour markets with available professionals as well as the creative field – the humus, as Michael Sondermann, the expert for cultural statistics, used to identify it in his studies. This creative field is characterized by a climate of learning and innovation. Prof. Scott illustrated this wvery good with maps of the Los Angeles region, where the creative sector is affected obviously by the movie industry. He spoke about a new balance between work, life and leisure in the city, which is to be seen in an increasing penetration of extended districts for production and an urban social environment. Scott recommended a bottom-up-strategy. This includes the opportunity to fail sometimes, but more trials will be successful. A setup of institutions for regional coordination is important as well as the care of cultural-social milieus. The dark side for those developments are an increasing number of illegal immigrants, the further diverge of wages (the elite sometimes earns more than a hundred of the income of the basis) and the reduction of public services.

Dr. Oliver Scheytt, president of the German Association of Cultural Policy and CEO of the Ruhr 2010 GmbH in Essen, underlined the broad understanding of culture in the concept for the culture capital year. „The metropolitan Ruhr area wants to present itself in a global environment and show, how the people live in this region“, Scheytt said. He aligned 3 thesis. First of all, it is necessary to deal with the customers and creative people, which is articulated, for example, with the topic of migration, one of 4 topics in the program for 2010. Secondly the organizers will include the existing cultural scene instead of establishing only new venues. The third aspect is the understanding of cultural policy as a policy of structure while combining activities like economic support, urban development and integration.

The first representative of the creative sector itself was Frank Dorpheide, chief creative of the agency Grey, the well known marketing communication company, which has 800 employees around the globe and hires mainly creative people. The topic would be much bigger than assumed, Mr. Dorpheide said, because creativity is the worldwide most wanted good. The borders are unclear facing global brands like Apple, Virgin, Red Bull or Nike, which cannot be reduced to just producers. Dorpheide explained, how tough and ruthless the search for creative talents nowadays is. He reported from

NOKIA, who had difficulties with lure creative people to Finland, the home country of NOKIA, known for its cold climate and difficult language, and from NOKIA's final decision to move the headquarter to London. The two Asian cities Singapore and Shanghai received 73 billion dollars of investments in the recent years to get on the top of the creative regions in the world. Frank Dorpheide demonstrated the participants, how difficult it shall be to overcome in this competition and to manage this change successfully, but he also gave recommendations and solutions. Creativity needs engines like regional stars, a diversity of opportunities, products and services. He received applause while saying, the education system in Germany is still orientated on the industrial age, where the subject of algebra is said to be more important than music or art lessons.

Later the artist Jochen Gerz agreed with him: The Art serves the society as a power of its own and don't stop on the border to the working place. Job and leisure are getting closer to each other. Gerz: „We also need a new type of citizen, who is creative! We don't need visitors just watching but people who play. The customer himself can be a source of innovation.“ Altogether it were the statements and opinions of the creatives, which made the congress so interesting. Especially the highly motivated speech of Mrs. Gabriele Orsech should be mentioned in this context. Orsech is head of the Academy of Fashion and Design, located in Dusseldorf and Hamburg. Her example made so clear, which chances the creative economy has, if the right persons meet the concepts.

With the introduction of the so-called "Essener Erklärung zur Kulturwirtschaft" (Essen Declaration for Cultural Industries) a congress finished, which has made obvious like never before, which high ambitions in the creative economy the political class of the state North-Rhine Westphalia pursue. It was not surprising, how often comparisons has been made with Germans capital Berlin, because everybody can see the current competition between these two metropolitan areas. However, the question is, if the political plans are made with or without the creatives. Some days ago the 5th report on Cultural Industries (Kulturwirtschaftsbericht) in NRW has been published. With this report the high claims of the policy can be verified.

Related links:

<http://www.economy.nrw.de/standortnrw/branchen/Kreativwirtschaft/index.php>

[http://en.wikipedia.org/wiki/North\\_Rhine-Westphalia](http://en.wikipedia.org/wiki/North_Rhine-Westphalia)

<http://www.china-nrw.de/about/about-nrw-germany/culture-of-the-highest-order>

## IMPRINT

The Newsletter is for free. It has currently 5571 subscribers worldwide.

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