

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

the topic of this issue is Classical Music Business. Why Classical Music Business again after covering orchestra management already in April 2007? The idea was born last November on the German Orchestra Day where orchestra was put to a highlight of the conference, in particular, orchestra viewed from the national perspective. At the same event we had a chance to meet Executive Vice President of the League of American Orchestras, Jesse Rosen, and consequently to pose questions concerning the mission of the League as well as to discuss similarities and differences between orchestras on international level.

The German Orchestra Day was also the initial point to constitute a content partnership between *Kulturmanagement Network* and the German magazine *Das Orchester*, which just received a big relaunch as the new flagship of Schott Music.

This week starts with a three-day conference in Hamburg on the occasion of the upcoming inauguration of the concert venue *Elbphilharmonie*. It is a spectacular building located in the new harbor district serving as the new city's icon and at the same time claiming Hamburg as an urban cultural metropolis. Leaders of the international classical music business will come to this conference in order to discuss new ways available for improving educational sphere as well as for creating a better contact to **new audiences**. We will report about the most important results soon. Just days later in Cannes, France, there will be the annual music business meeting with MIDEM. This event brings together the music and entertainment professionals. We provide you with the details of the MIDEM associated conference program, which can be extremely helpful for those whose are managing orchestras, artists, or venues.

In April there will be another international conference taking place in Berlin that will be devoted to interest **perspectives of orchestra musicians**. It will be organized by the federation of International Musicians with its headquarters in Paris in partnership with a selected number of european labor unions.

And finally, two weeks later the annual meeting of international **artist managers and concert agents** will be taking place in the capital of Germany. These are core questions that will be covered at the meeting by the IAMA members: How is a german artist management system organized and implemented? How are careers being made today, would they be made by promoters, artist managers or the media? And how do new concert halls develop their profile in a globalized market?

In January we've met with [James Abruzzo](#) in Berlin, an internationally recognized consultant for non-profit and arts organizations. We had a chance to learn more about upcoming challenges in human resource management. James, who is also a correspondent and advisor for Arts Management Network, will provide us with the latest developments in HR management in the future.

Special topics for the next months will be about world heritage (February), audience development (March), and dance (April). If you missed a previous issue of newsletter, we provide an extended archive with all issues since May 2005. There you will find newsletter specials on different subjects like Creative Industries, Career planning, Technologies, Dance, Entrepreneurship, Law, Fundraising, etc. as well as newsletters covering different regions such as Japan, Scandinavia, Poland, or China: http://www.artsmanagement.net/index.php?name=EZCMS&page_id=42

Yours Dirk & Dirk and Altyn Annamuradova

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SPECIAL TOPIC: CLASSICAL MUSIC BUSINESS

1. Interview: Jesse Rosen, League of American Orchestras

An article by Altyn Annamuradova, Arts Management Network, Weimar

Jesse Rosen is executive vice president and managing director of the American Symphony Orchestra League, where he has worked since 1998, and in July, 2008 will become the League's President and CEO. Prior to his work at the League, Rosen served as general manager of the Seattle Symphony, where he was responsible for orchestra operations, electronic media, touring and special projects. Previously, Rosen served as executive vice president and managing director of the American Composers Orchestra in New York City. He also served as orchestra manager of the New



York Philharmonic and as vice president of programs for Affiliate Artists, Inc., where he developed and launched the Seaver Conducting Award and managed the Exxon/Arts Endowment Conductors Program. Rosen received his bachelor's degree from the Manhattan School of Music and pursued graduate studies at The Juilliard School. He is a former free-lance bass trombonist who has performed with a variety of ensembles in New York. At the League, Rosen oversees all League program output in the areas of Learning and Leadership Development, Advocacy, Communications, Research and Information, and Marketing and Membership Development. He has been instrumental in the creation of new programs such as Music Alive, the American Conducting Fellows Program, and the Ford Made in America Program, and has been the primary shaper of content for the League's annual national conferences. He was also the principal architect of the League's visionary strategic plan, a three-year process which has re-tooled the League to be of better service to its nearly 1,000 member orchestras.

Arts Management Network met with Jesse Rosen on the German Orchestra Day last November in Berlin.

What are the questions that you are mostly being asked by your members?

Our membership is extremely diverse. It is comprised of over 900 orchestras that include, on the one hand, top-level orchestras such as Boston Symphony and Los Angeles Philharmonic and, on the other hand, hundreds of regional orchestras with very small budgets and limited personnel.

Our member orchestras are represented not only by their administrative staff but also by their volunteers, trustees, and musicians. We have staff members who are in charge of communicating with each of these constituencies and responding to their queries. We field over 50 calls a day from our members asking for help or information. Their interests and needs range very widely. For example, we get a lot of questions about the electronic media, recording, and new avenues of distribution that are available to orchestras today. Technology is changing fast, so there is a strong demand for information about various electronic media issues.

Our member orchestras with smaller budgets often request information and assistance around governance and structural issues because many of those orchestras are young and not yet well institutionalized. They need to clarify the role and structure of the board, as well as design the process for succession planning. These are some of the issues that come up very often.

What are the benefits that your members are getting from the League of American Orchestras?

We have different categories of membership, not just for orchestras but also for individuals, businesses, and educational institutions. Our members receive access to a number of services and programs depending on the level of their membership. The

cost of some of these services is included in their annual membership dues; others require additional payments. For example, we do an annual salary survey, repertoire survey, and survey of financial and operating data for our member orchestras.

We maintain two lobbyists in Washington who are deeply involved in the legislation arena; they are watching evolving laws and regulations with the mind to understand their impact on American orchestras. Whenever appropriate, they attempt to influence the development of legislation so that the interests of orchestras are maintained and protected. One of the recent examples of this very important work was a new international trade agreement that identified the pernambuco tree as an endangered species. Had we not interceded, it would have become impossible for string players to tour internationally with their bows because most of the good bows are made of pernambuco, and the trade agreement forbids all forms of import and export of this wood. Fortunately, our lobbyists managed to persuade the legislators to make an exemption for string instrument bows from this trade agreement. They are also actively involved in the immigration arena because the visa processing for foreign artists has become extremely lengthy, complex, and expensive in the aftermath of September 11. We try very hard to make it easier for orchestras to bring international artists to the US. We publish a bi-monthly magazine that goes to each of our members. We also send all kinds of regular electronic communications to our members. We provide a daily news digest which is a summary of all relevant news about classical music and orchestras. We have a listserve that enables our members to communicate with one another online. Our member orchestras are organized in to 8 different categories by their budget size and type of personnel, so that orchestra managers can talk to his or her peers and discuss shared concerns. Those are only a few examples of the benefits that we offer to our membership. We also provide a lot of professional development opportunities by organizing all kinds of seminars and mentoring programs. Our biggest event is the national conference where orchestra professionals, educators, and for-profit service providers come together for a few days every year.

How many seminars do you produce?

We produce about 20 seminars a year on various subjects. Some of them are as long as 10 days, others might take just a day or two. Our 10-day seminar is called Essentials of Orchestra Management. It is an introductory course to the whole set of skills involved in orchestra management. The one-day seminars are much more functionally oriented, for instance, we might offer a seminar on planning an orchestra tour.

Another important part of our professional development effort is fellowships. Each year we have 5 up-and-coming orchestra managers who are placed with 3 different orchestras over the course of one year. They get a chance to get involved in all aspects of managing an orchestra and be mentored by an experienced executive director. Then we have conducting fellows. They hold 3-year positions with major orchestras around the country working closely with their music directors and serving as an apprentice or assistant conductor.

So there is a continuing learning process, isn't there? In other words, you help them to develop their talents.

Yes, the identification and development of various talents, especially the leadership talent, is of great importance for our field. Everyone feels that this is a very big need, which the League is in a unique position to help satisfy. We produce a lot of our own professional development opportunities but we also try to help our members take advantage of other training options that are available to them. For example, we work very closely with an organization that offers training in board development.

What about the League itself, is it a fully state-funded institution or it is being financed from private sources too?

The funds for our work come from a combination of different sources: membership dues, paid services, and contributed income. We raise money from philanthropic sources, both at the government level and with private foundations.

What benefits does a state-funded institution get as opposed to being privately funded?

We actually do not receive very much state funding. Our budget is about 8,5 million dollars, and only less than 500.000 dollars come from the government. It is an important source of funding, but not the largest. We get much more financial support from individuals and foundations. These individuals and foundations get a tax benefit because we are a non-profit organization.

What about repertoire? Is there a genre conflict between contemporary and classical music? Do you see a need in promoting contemporary music?

A number of our members see challenges in successful programming of new music. We run two major programs that are intended to help orchestras include works of contemporary composers in their repertoire. One of these programs is called Music Alive; it allows participating orchestras to collaborate with a composer of their choice for up to 3 years. We provide funding, technical assistance, and programming advice to ensure that this residency is successful. We share expertise through workshops that we organize for participating orchestras. We also provide handbooks that give the managers some guidance on marketing and promotion of new music.

Our second program is a large commissioning consortium called Ford Made in America. It is funded by the Ford Motor Company. We have organized a consortium of 65 symphony orchestras from all over the United States, to commission a piece from a composer of their choice. These are all orchestras with small budgets of around 500.000 dollars. They are not able to commission new music from a well-known composer on their own, but they can do this when they put their resources together. The commissioned piece is then performed by all 65 orchestras. And again, we provide workshops, put together a handbook, and assist the participating orchestras with promotional materials that help them successfully market this new work. For example, the first consortium commissioned a work from an American composer Joan Tower that subsequently became the most frequently performed piece of contemporary music in the United States. We produced a DVD and a CD that included a clip of Ms. Tower talking about her work. It was basically a pre-packaged program featuring this composer, which a radio station could simply include in their broadcast. Again, this is just one example of the resources and tools we provide to orchestras to help them commission, program and promote new music.

So basically, there is no clash between contemporary and classical styles?

For a long time there was a resistance to playing contemporary music but that has been changing over the last 20 years. American orchestras are playing more contemporary music and the public is more interested in it than it has been in the past. We have statistical data to demonstrate this change. The appetite for different types of repertoire is growing, and our orchestras are responding to that. They see contemporary music as an opportunity to present something that is new and exciting. It is a marketing opportunity.

What is the reason of changing the name of your association?

It is a funny story that has a little bit to do with the English language. American Symphony Orchestra League is too long of a name and the abbreviation for it (ASOL) sounds awkward, which is why nobody really liked the old name. Also when the headquarters of the League were moved from Washington DC to New York City it became very confusing to many people because New York is also home to the American Symphony Orchestra. We were often mistaken for this orchestra. And finally, some of our members are not symphony orchestras. We have a lot of chamber orchestras, for example. We felt that taking "Symphony" out of our name would be more inclusive. At the same time we wanted to keep the word "League" because it has a positive connotation, and that is how we want to refer to ourselves.

From which sector do your orchestra managers come from?

Generally, they tend to come from an artistic background. There are some career-changers who transfer from the world of business but not so many.

Are you involved in other partnerships or coalitions with other arts organizations?

Yes, we are involved in many partnerships and coalitions with other arts organizations. Our Music Alive program, for example, is a partnership with Meet the Composer, which is a national service organization for composers. Some of our governance and professional development programs are organized in collaboration with BoardSource and National Art Strategies. NAS is another provider of leadership training for people in the arts. The League is a member of American Arts Alliance, which is a national network of more than 4,100 members comprising the professional, nonprofit performing arts and presenting fields. In 2008 we are planning to organize a National Performing Arts Convention together with other national service organizations supporting various segments of the performing arts sector. We are very active in promoting cooperation between various arts organizations and creating opportunities to discuss shared issues.

Thank you very much for giving this interview. It was a pleasure to talk to you as well as to get to know more about the League.

More information about the League: <http://www.americanorchestras.org>

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2. Profile: Hitting a High Note. The Chicago Symphony Orchestra Reverses a Decade of Decline with New Programs, New Services and New Prices

By Philippe Ravanas, Chicago, in: IJAM Winter 2008 issue



The year 2007 has been an excellent one for the Chicago Symphony Orchestra. Revenue, attendance, subscriptions and customer satisfaction – all the main indicators – are up. For the first time in six years, the Orchestra has reported a balanced budget. But when Deborah Card joined the Orchestra as President in 2003, she found a disastrous situation. She had to reverse a long cycle of decreasing sales and mounting deficits by radically changing all of the Orchestra's business practices. The key to her success: a fine-tuned combination of innovative programming, customer service and dynamic pricing. Card and her team have proved to be a remarkable tour de force: They have shown that the decline of classical music does not have to be fatal.

Details: <http://www.gestiondesarts.com/index.php?id=1949>

3. Preview: 1st International Orchestra Conference, Berlin

Press Release of FIM

From the 7 to 9 April 2008, the International Federation of Musicians (FIM) will be organising the very first International Orchestra Conference in Berlin. This event of worldwide importance is the first in its kind and represents a unique opportunity for exchange and dialogue for musicians from all types and sizes of orchestras ? symphony or opera orchestras, chamber orchestras and instrumental ensembles. For the first time, orchestra musicians from all over the world will have the opportunity to share their experiences, which will help them identify together the best way to meet the many challenges facing them. In particular, the conference will address the issue of the future of the performing arts, the challenges of the new media, contractual practices, working conditions and the career paths of orchestra musicians or the place of orchestras in society. This event benefits from the backing of several unions including DOV (Germany), ver.di (Germany), MFO (Norway) and collecting society OESTIG (Austria).

More information and registration: <http://www.fim-musicians.com>

4. Preview: Conference of the International Artist Manager's Association

The International Artist Managers' Association (IAMA) is the only worldwide association for classical music artist managements. It is dedicated to serving all its members' needs including Affiliate and Group members and it strives to raise professional standards in the business of music.

The 18th IAMA International Conference will take place at the Konzerthaus Berlin from 17 to 19 April 2008. This event is for all those serious about the business of music, opera and festival management. Join members of IAMA, world leaders in music managements and artists in discussing what it means to be "Reaching Out". Beside welcome addresses, board and member meetings, workshops, networking opportunities, concert performances and a final gala dinner, there will be five discussion panels to the following topics:

- 1) "Reaching Out to the next generation – how successful are education projects?"
- 2) "The Artists' Market - how does the German system function?"
- 3) "How are careers being made today?". A discussion between promoters, artist managers and the media
- 4) Opera: Development of the voice today and our management responsibilities
- 5) "Models for the future". How do new concert halls develop their profile in a globalised market?

More information and registration: <http://www.iamaworld.com/179>

5. Preview: Conference Program of the 42th MIDEM World's Music Market 27-31 January 2008, Cannes, France

The Changing World of Artist Management - International Perspectives in the Classical Music Sector

In association with International Music & Media Centre (IMZ), International Artist Managers' Association (IAMA) and European Festivals Association (EFA)

Artist management in the classical music sector is changing. Gone are the days of simply "shopping for artists" or blind calling promoters. Today, the partnership between artist, artist manager, promoter and media has to be approached in new ways. For the artist manager, there is an increasing expectation from the artist to know a great deal more about the many things that make up the business. The promoter, whether Festival, Opera House, Venue or Orchestra have their own new dimensions of pressure from financial to the more contemporary issue of media opportunity. Streaming, internet downloads and CD labels all contribute to promoting the art forms we wish society to enjoy but create other issues between the parties involved. This discussion will focus opinion on the partnership shifts today that makes up the changing world of classical artist management.

The IAEL Update Seminar - What You'll Need to Know in 2008

In association with IAEL, International Association of Entertainment Lawyers

Each year we invite IAEL experts from around the world to report on legal developments which have had significant commercial impact on the music and entertainment sectors - along with what we might expect in the next twelve months. This year we'll be looking at the important changes in collective licensing due to the impact of competition law, discussing developments in ISP liability, and reviewing the development of so-called 360° artist/label contracts as well as the growing trend of artists signing to brands and retailers. We'll also provide our usual round-up of other key cases and developments that everyone should be aware of in 2008.

The 2007 IAEL MIDEM Seminar - User Generated Content

In association with IAEL, International Association of Entertainment Lawyers

User-generated content is the most-discussed but least-understood force to hit us since P2P. When is content user-generated and who actually owns it? How is it changing the industry and do we need to re-evaluate existing licensing and legal frameworks to take account of it? In this session the IAEL has lined up legal and business experts from across the media and both sides of the Atlantic to make sense of user-generated content. From new legislation to new business models, from its democratising power to the methods to properly monetise it, this seminar plots out how law and business should react to "UGC". The seminar will coincide with publication of this year's IAEL Book: "User-Generated Content: New Business Models and Legal Issues" edited by the

Chairman with the assistance of Frukt, the team behind Five Eight - the monthly industry magazine for music executives.

There's more to music: Music and Brand campaigns of the year

In association with FRUKT

Music has the ability to inspire passion, engage vast or very specific audiences locally, nationally and globally, and offers a uniquely versatile media for conveying thoughts, feelings and ideas. It is no surprise then that consumer brands around the world see music as an effective platform for delivering a brand experience as part of a targeted or ongoing campaign strategy. Bringing together some of the leading music and brand specialists, this panel will critique three of the past year's most innovative campaigns and debate the challenges and opportunities for the music business, in sustaining and achieving successful brand and music partnerships.

Marketing Urban Music Globally

In 2008, urban music continues its historic global presence in the music marketplace. Music industry veterans Larry Robinson and Vivian Chew will share their insight into the marketing of urban music throughout the world. Bring your questions and they will let you know what are the creative ways to sell urban music around the world by delving into topics including touring, press, radio, video, distribution partnerships, and the increasingly dominant role of digital distribution and sales.

Licensing

In association with IAEL, International Association of Entertainment Lawyers

Back once again by popular demand: everything you wanted to know about licensing in the music industry - but weren't afraid to ask! Two very experienced music lawyers: Paul Czech from the US and Louis Buchman from France lead an interactive session on the contracts, deals and strategies of music licensing. The audience is always allowed to lead these popular workshop sessions so bring your questions and experiences and share them with the experts.

Managers & artists - Rebuilding the Relationships in an Evolving Music Environment

In association with IMMF/MMF, The International Music Managers' Forum & IAMA, The International Artist Managers' Association

With the artist being more central than ever to the music industry, this panel will examine how the manager-artist is evolving into this new multi-platform music world. What are the new skills needed by the managers to accompany their artists? How to define what is or isn't appropriate for one's acts? Shall a 'heritage' band be managed in same way as a new-coming act? All important questions to be answered when setting the stage for a renewed relationship.

New Roles for Managers, New Legal Needs

In association with IAEL, International Association of Entertainment Lawyers

This IAEL workshop forms part of the International Manager Summit and will explore some of the legal concerns that affect managers and management. Issues surrounding the relationship between artist and manager, the role of the manager and the interplay between managers and others are as important as ever, particularly with today's many radical changes to the industry. Legal experts John Kelly from the UK and

Sally Mattison from the US lead this interactive session on the world of artist representation.

China focus - Doing Classical Music Business in and with China

In association with IMZ, International Music & Media Centre

China seems to be the booming region for the upcoming years, not solely for traditional industries but for classical arts producing media companies as well. What are the ways for such media companies to gain ground in this complex market? Where do the obstacles lie? What has to be taken care of? What impact will the upcoming Olympic Games in Beijing and the World Expo 2010 in Shanghai have on customers / consumers behaviour? All these are important questions to be answered.

Talent Discovery - New Opportunities to Grab, New Challenges to Overcome

New platforms are allowing an almost unlimited number of acts to make their voice heard. Selecting the true talents and the big stars of tomorrow is thus becoming a real challenging task. Key talent scouters from the live music scene, publishing, record labels, digital or mobile worlds will unveil how to successfully achieve it today and why the professional filter is more important than ever.

More information: <http://www.midem.com>

Download: <http://www.artsmangement.net/downloads/MIDEM.pdf>

NEWS & BACKGROUND

6. Financial Crises in the Arts Sector. Is Governance the Illness or the Cure?

A study by Johanne Turbide, Claude Laurin, Laurent Lapierre, and Raymond Morissette, in: IJAM, Winter 2008 issue

In the Canadian province of Quebec, tension between the artistic success and the financial health of not-for-profit arts and culture organizations is becoming increasingly apparent. In the past five years, several organizations that have been recognized worldwide for their artistic accomplishments have been struck by financial crises. The authors ask what role governance could play in resolving such crises. In this preliminary investigation, they propose a framework for analysing the strengths and weaknesses of the governance practices employed by not-for-profit organizations in the arts and culture sector. The authors conclude by describing the research strategy that will be implemented in order to launch an empirical investigation based on their framework.

Details: <http://www.gestiondesarts.com/index.php?id=1953>

7. Developing a Conceptual Model for Repurchase Intention

By Margee Hume, Brisbane, Australia, in: IJAM, Winter 2008 issue

Recent research into experiential services such as extreme sports and fine arts has focused on the subjective attributes of the encounter, with emotion as the key driver of consumption and with little attention paid to purchase intention. As repurchase intention is acknowledged as driving profitability and sustainability, it is essential that we understand its role and its relationship to both subjective attributes and utilitarian aspects. Since little work has been conducted in the arts specific to repurchase intention, this exploratory study used 26 in-depth interviews to identify the key drivers of repurchase. By identifying the roles of attributes such as emotion, value, service qual-

ity, and satisfaction and how these interact within the service encounter, the study enhances our understanding of the nature of a performing arts encounter and how to position it for maximum repeat patronage. The article concludes with a conceptual model of repurchase intention in the performing arts that can serve as a foundation for future research. The findings suggest that goal-directed emotion is a weak driver of repurchase intention, existing only in a small segment of highly involved frequent attendees. Overall, perceived quality of core and peripheral services was found to be the main driver of repurchase. Implications for management and theory and a conceptual model for future research are presented.

Details: <http://www.gestiondesarts.com/index.php?id=1954>

8. The Influence of Market and Product Orientation on Museum Performance

By Carmen Camarero and María José Garrido, Valladolid, in: IJAM, Winter 2008 issue

The marketing literature emphasises the importance of an organization's market orientation on its performance. In museums and other cultural organizations, however, the implementation of a marketing orientation should be intrinsically linked to a product orientation. The authors explain how the interrelationship of product orientation and market orientation influences a museum's economic and social performance. This empirical analysis of 182 Spanish museums reveals that social performance is strongly related to product and customer orientation, while economic performance depends mainly on social results and coordinated management.

Details: <http://www.gestiondesarts.com/index.php?id=1952>

Skate's Art Investment Handbook

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>



9. Investing in Art Movements: The Case of Surrealist Paintings

Francesco Perrini, Antonio Salvi and Emanuele Teti, Milan, in: IJAM, Winter 2008 issue

The authors analyse the performance of an art investment by applying a price index based on auction house prices. They examine the evolution of one segment of the art market – Surrealist paintings – and compare it with the risk-return profile of alterna-

tive asset classes. They find that the prices of Surrealist paintings not only increased more than inflation during the period 1990–2006 but were higher than the return on more traditional asset classes such as (large-cap) stocks and bonds. On a risk-return adjusted basis, investing in specific segments of the art market proves to be similar to investing in small-cap stocks and real estate. Investing in a highly specialized art movement may thus yield more attractive returns than is suggested in the literature. The authors conclude that a policy of selecting an appropriate art movement could provide interesting returns for investors and enhance their portfolio diversification.

Details: <http://www.gestiondesarts.com/index.php?id=1951>

10. Above Ground: Information on Artists III Special Focus NYC Aging Artists

Source: Research Center for Arts and Culture, Teachers College Columbia University



University finds that aging artists offer a great deal as a model for society, especially as the workforce changes to accommodate multiple careers and baby boomers enter the retirement generation.

Evidence for this claim is provided in the first needs assessment of aging artists in New York City now available in the RCAC report "Above Ground: Information on Artists III Special Focus NYC Aging Artists". The study is the first of its kind to understand how artists—who often reach artistic maturity and artistic satisfaction as they age—are supported and integrated within their communities and how their network structures change over time.

Contrary to the stereotype, aging artists are passionate about their work and experience joy, introspection and humor in relation to it. They rank high in life satisfaction and self-esteem and 91% would choose to be an artist again. Not at all isolated, 77% communicate daily or weekly with other artists.

Steven Brezzo, Director of Sotheby's Institute of Art, seemed to joke about the study's title in his opening remarks. "I thought it was ironic—every New York artist I know of is aging!" But his intent was earnest, as he was quick to clarify: "This topic is of particular importance to all of us who live and make art in New York City."

Attendee Carolyn Smith was surprised that the event was taking place at Sotheby's. She didn't know the story of what is arguably New York's most famous art auction house. "Sotheby's! I thought this was a place to eat!" she laughed. "But they got something here for everyone." The title, it turned out, came from an interviewer asking a 97-year-old New York artist, "How are you today?" To which the artist replied, "Well, I'm above ground."

The title could be reflective of one of the study's findings: that some of New York's older artists can feel overlooked, like a community "underground." In this light, its publication could be seen as an unearthing. For the study, a broad sampling of NY artists was interviewed in Spanish, Chinese, or English. The results were published in all three languages as well. Artist Resource Tables were set up in the reception area for artists in attendance. ReServe was among them.

Theodore S. Berger (Project Director of the Urban Arts Initiative, and Executive Director of New York Creates - and pictured, 2nd from top) said in his remarks, "I am proudly 67, and I've been working in the Arts Community for 35 years. I've been dreaming of a project like this since I was a much younger man. I retired in 2005 from over 30 years as Executive Director of the New York Foundation for the Arts, and I am pleased to say I am still going strong—working, as my wife reminds me, more than full time now in my 'Golden Years'."

Joan Jeffri (Director of the Research Center for Arts and Culture, Teachers College Columbia University) explained that the survey found that artists are very egalitarian. "Being an artist is a master identity that transcends race" and many other of forms of typical social stratification, including income, for all but the most wealthy artists."

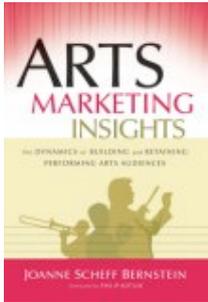
Executive Summary available in English, Spanish and Chinese. Full Report in English. Details: www.tc.edu/rcac

BOOKS & RESOURCES

11. Book: Arts Marketing Insights

Author: Joanne Scheff-Bernstein / Ph. Kotler

Hardcover: 294 pages, Publisher: Jossey-Bass (November 2006)



Audience behavior began to shift dramatically in the mid 1990s. Since then, people have become more spontaneous in purchasing tickets and increasingly prefer selecting specific programs to attend rather than buying a subscription series. Arts attenders also expect more responsive customer service than ever before. Because of these and other factors, many audience development strategies that sustained nonprofit arts organizations in the past are no longer dependable and performing arts marketers face many new challenges in their efforts to build and retain their audiences. Arts organizations must learn how to be relevant to the changing lifestyles, needs, interests, and preferences of their current and potential audiences.

Arts Marketing Insights offers managers, board members, professors, and students of arts management the ideas and information they need to market effectively and efficiently to customers today and into the future. In this book, Joanne Scheff Bernstein helps readers to understand performing arts audiences, conduct research, and provide excellent customer service. She demonstrates that arts organizations can benefit by expanding the meaning of "valuable customer" to include single-ticket buyers. She offers guidance on long-range marketing planning and helps readers understand how to leverage the Internet and e-mail as powerful marketing channels. Bernstein presents vivid case studies and examples that illustrate her strategic principles in action from organizations large and small in the United States, Great Britain, Australia, and other countries.

Details and Ordering: <http://www.artsmanagement.net/Books-id-685.html>

12. Magazine: CultureWork

ISSN 1541-938X, Vol. 11, No. 3 (Fall 2007 issue)

Editors: Julie and Robert Voelker-Morris

CultureWork is an electronic publication of the *University of Oregon Center for Community Arts and Cultural Policy*, located in Eugene (USA). Its mission is to provide timely workplace-oriented information on culture, the arts, education, policy, and community. Previously in CultureWork, Victoria J. Saunders explored what it means for the arts and culture sectors as they undergo generational leadership change. In this issue, Saunders continues the conversation on arts and cultural leadership, exploring the less often acknowledged, sometimes seemingly invisible, mid-career managers. Spanning the Baby Boom and Generation X populations, mid-career managers find themselves balancing the stresses of middle management careers with their high level of commitment to arts and culture. In this first of two articles, Saunders introduces this group of professionals and the ways in which they define themselves at this stage of their careers.

Victoria J. Saunders is an arts management consultant in San Diego. In October 2004, while a staff person at the City of San Diego Commission for Arts and Culture, Saunders launched the first professional and leadership development program for young arts administrators in San Diego—Emerging Leaders of Arts and Culture San Diego. She continues to work with this group while researching the issues of leadership and professional transition in the non profit arts and culture sector. Saunders received her MA in Arts Education, Community Cultural Services from the University of Oregon in 1991.

Details: <http://aad.uoregon.edu/culturework/culturework39.html>

13. Magazine: Cultural Trends - New 'Grey literature' Policy Review Notes

Cultural Trends, the Journal published by Routledge, is launching two new sections devoted to reviewing current policy literature and books. Grey literature is an under-scrutinized area, given the wealth of data and evidence within its coverage, and the sheer number of publications in this format - Cultural Trends now wants to critically examine the documentation appearing in this guise!

The 'Grey Literature' Policy Review Notes section is now looking for short submissions (around 2,500 words) on the following current policy documentation and developments within cultural arena programs. These short Policy Review Note's focus should be in the spirit of the longer Cultural Trends' papers, with a focus on the data, methodologies and development of the evidence base for the policy document(s) or program being considered. Policy Review Notes are not expected to be exhaustive, however - but may be a first stage or interim commentary on the way in which empirical evidence is being used to support management of a policy program or evidence-based data collection for policy development.

I am now looking for people to review core documentation on the following current UK cultural sector developments:

- 'The Arts Debate': the Arts Council England's first public value inquiry
- The Department for Culture, Media and Sport and English Heritage's work on the Heritage Protection Review
- Consultation on new National Indicators for Local Authorities and Local Authority Partnerships
- The McMaster Review: Supporting excellence in the arts - from measurement to judgement
- Outcomes and expectations for cultural organisations from the government's recent Comprehensive Spending Review (CSR)
- Projections and expectations for tourism associated with the Olympics
- Ofcom research into children and television
- Data supporting the Museums, Libraries & Archives Council's 'Renaissance' programme

Details: <http://www.tandf.co.uk/journals/titles/09548963.asp>

14. Resource: Impact Database for Cultural Policy

The Impact Database is a bibliographical resource containing research on the social and economic effects of the arts, culture and major events. It is being developed and maintained by the Centre for Cultural Policy Research (CCPR) at the University of Glasgow, and has been commissioned by the Scottish Executive.

At the moment the Impact Database contains almost 500 references with details of new research being added on a weekly basis. Research themes include studies on: arts and culture; arts, culture and education; arts, culture and inclusion; arts and health; arts, culture and audience development; arts, culture and society; arts, cul-

ture and the economy; cultural tourism; major cultural events; and major sporting events with an emphasis on research dating from 2000.

The Impact Database is fully searchable with both simple and advanced search functions. In the Database environment, users can keep track of their references using the 'pinboard' facility and submit comments or feedback on the Database and the research listed. Furthermore, users can submit information about their own research and also register to receive a quarterly e-mail newsletter with details of new material included in the database.

CCPR hopes that the database will continue to be a valuable resource for those who have an interest in the social and economic effects of the arts, culture and major events. We would like to encourage you to share information about the database with your colleagues/networks, and to keep submitting information about other relevant research you may have conducted. Feedback is positively welcomed either on the web facility or by e-mail to: impact@ccpr.arts.gla.ac.uk.

The Impact Database can now be found by serving directly to its web page at <http://www.impact.arts.gla.ac.uk>

EDUCATION AND CAREER

15. California State University offers rare degree in Theatre Management

Source: CSULB

A new joint MBA/MFA degree in theatre management, a terminal degree in theatre arts equivalent to a doctorate, will be offered at California State University, Long Beach (CSULB) beginning this fall. It is one of just two such programs in the country, the other being at Yale University. "This represents an extraordinary collaboration between the College of Business Administration and the College of the Arts," said Joanne Gordon, chair of the CSULB Theatre Arts Department. "We will train the theater managers of tomorrow with all the know-how they need."

The option in theatre management requires work in a number of different areas including front of house, box office management, press relations, marketing, contracts and fundraising. Successful completion of different assignments in each area is necessary for advancement in the program. The MBA/MFA degree will prepare arts professionals in all areas of both arts administration and business for professional careers in theater arts management – in performing arts organizations, arts service organizations, government, funding agencies and arts councils. The program prepares students for high-level administrative positions and provides the background essential for advancement in professional theater management careers. Candidates for the program must hold the equivalent of an undergraduate degree from an accredited institution of higher learning with a minimum of 24 units of upper division work in theatre arts.

"It was a matter of extending a 60-unit degree into a 90-unit MBA/MFA," Gordon explained. "The new units represent a cross-over between both colleges. This way, we create experts in both fields." The new degree is a way for the university's colleges to reach out to each other, noted H. Michael Chung, director of graduate programs and executive education in the College of Business Administration (CBA) at CSULB.

"It's the CBA's strategic direction to create value-added degrees and programs across colleges," he said. "Many students, for example, in theatre arts or health care, will benefit from management principles and training. By working together with other colleges and campuses, we can create or enhance concurrent joint offerings that will meet

the need of the future." Chung pointed out that the new degree follows a trend in higher education and industry toward multidisciplinary efforts.

The new degree combines an aptitude in business with artistic imagination, said Gordon. "I recall an article that suggested MBAs were looking to the arts for innovative thinking," she said. "This new degree offers an ideal synergy between the pragmatic, commercial training of a business school and the imagination of the arts. We want to create graduates who have the desire to foster the arts while giving them the skills they need to succeed in business."

The MBA/MFA students will run both of CSULB's production programs, the University Players on campus and CalRep, now at the Armory in downtown Long Beach. In addition, the students in this program will be eligible for internships at the South Coast Repertory Theater, the Center Theater Group and the Pasadena Playhouse.

More information: <http://www.csulb.edu>

16. Career: TeleTrend Workshops by the Theatre Communication Group

Press Release, Theatre Communication Group, NYC

Theatre Communication Group (TCG) is pleased to announce a new opportunity for our member theatres to directly interact with, and learn from, experts across the country in an intimate and focused venue – your own phone! TeleTrend Workshops will be an excellent opportunity to find out about the newest and most productive trends in theatre management and how to implement them at your theatre. These workshops will have a different focus each week, based upon the expertise of the presenter, and will be interactive and informative. This is a perfect opportunity for members of your staff who are not typically able to attend the TCG National Conference, to have access to new and exciting information in the field. TeleTrend Workshops will take place on selected Mondays between February 11, 2008 and April 7, 2008 at 2:00pm EST, and last one hour. Participation is limited to three staff from each TCG member theatre. TCG has more than 400 theatre members in 47 states, 17,000 individual members, 100 Trustee Leadership Network members and a growing number of University, Funder and Business Affiliates.

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

CALENDAR

17. Preview: Annual IFEA Europe Conference

Nurturing Creativity is a necessary challenge for both young cities as well as the more established ones - and the same can be said of festivals. By focusing on this challenge the IFEA Europe 2008 conference (27-29 February, Reykjavik, Iceland) in can become an important learning ground for both newcomers and the more experienced, since all those involved in events and festivals need to be constantly prepared to change.

Audience Europe at IFEA Conference

Festivals exist ultimately for the benefit of their audiences. That's the starting point for Audiences Europe - examining and discussing where and how audiences fit into our strategic thinking.

In programming, timing, and pricing events, we start with a clear vision of what the festival might mean to our audience, who the audience is, and what difference the festival experience might make in their lives.

Audiences Europe Network is a European Network for cultural professionals and its mission is to facilitate positive change in the ways in which the cultural sector across Europe engages with audiences. A track within this conference is dedicated to Audiences Europe offering possibilities and opportunities for discussion, reflection and analysis which can make a positive impact in our daily work.

It works on a strategic level and gives opportunities for senior cultural practitioners to access policy making, research, cultural observatories, social impact studies and debate. On the practical side it gives opportunities for all levels of cultural producers and manager to access a range of practical activities designed to improve professional practice.

Details and member registration: <http://ifeaeurope.com/reykjavik>

18. Preview: ICCPR 2008 Conference

20-24 August 2008, Istanbul, Turkey

Source: International Conference on Cultural Policy Research

ICCPR 2008 aims to provide an outlet for an interdisciplinary and international exploration of the meaning, function and impact of cultural policies. Cultural policy is understood as the promotion or prohibition of cultural practices and values by governments, corporations, other institutions and individuals. Such policies may be explicit, in that their objectives are openly described as cultural, or implicit, in that their cultural objectives are concealed or described in other terms. The historical range is not limited to any given period, but the ICCPR is primarily concerned with material that is relevant to the contemporary world and which contributes to a fruitful international exchange of ideas.

ICCPR 2008 acknowledges the multiplicity of meanings around the idea of culture and the inter-relationship of these meanings. However, whilst it takes a broad view of culture, encompassing a wide range of signifying practices that include the products of the media, the arts and various forms of government or religious display, ICCPR 2008 will attempt to maintain a focus on policies relating to culture as symbolic communication rather than culture in the anthropological sense as 'a whole way of life'.

ICCPR 2008 addresses itself to all those with a serious intellectual interest in how and why different agencies attempt to work on the cultural practices and values of individuals and societies. ICCPR 2008 welcomes participants to Istanbul, the biggest city in Europe and the former capital of three empires (Eastern Roman, Byzantine and Ottoman); and a historical centre of Islam, Orthodox Christianity and Eastern Christianity. The city also benefits from being at the meeting point of two continents and different cultures. These features make the city culturally one of the most important places in the world. The venue of the conference is Yeditepe University, which was established in 1996 and situated at 26 August Campus, on the Asian side of Istanbul.

Tickets and registration: <http://iccpr2008.yeditepe.edu.tr>

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

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