

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear readers,

we are happy to present you with another newsletter issue. It is an actual topic that stays in the center of a public's attention. It is hard to imagine that someone would be against the protection of the cultural heritage, because it belongs directly to the own tradition and history.

Regardless of the importance of this topic there are controversies coming up in cases where infrastructure investments are in demand by the public or when there is a call for more financial support for contemporary arts.

When we take heritage and preservation as a special topic, so we are convinced that a number of arts managers have been already involved in those discussions and are looking for a better solution and good arguments in the mediation process. We had a chance to make an interview with the former director of the UNESCO World Heritage Center in Paris, Prof. Bernhard Droste. He underlined, that the UNESCO convention „is not only a piece of paper but is above all an instrument for concrete action in preserving threatened sites and endangered species“. We mentioned the case of the construction of the "Waldschlösschen Bridge" in Dresden (200 km from our headquarter), which would obstruct the view on the famous "Elbe river valley". He is convinced, that the loss of the world heritage status for this town would damage Germany's reputation around the world. For him it is even more important than a decrease in the number of tourists.

We introduce you two books, which will vividly describe the legal, political and practical aspects on heritage management. One of these publications will be published only in 2 months, so it is a very good example of the latest professional researches, that have been done. In the area of heritage management education there is - as well as in the more generally focused arts management education - an indefinite number of opportunities, from which we've chosen three courses as examples. We added an extended link collection to provide interesting side steps for you, especially under condition that it is not a complete overview but a set of ideas and advices in this exciting field.

We'd like to remind you of the arts management faculties around the world, that we provide at <http://education.artsmanagement.net> the world's largest Education Directory for this subject. If your course is still not listed there, please send us your portrait via email in order to complete the directory. To make the update as easy as possible, use our template at <http://www.artsmanagement.net/downloads/course-template.doc> And keep your entry updated with annual corrections or additions.

Now enjoy our newsletter!

Yours Dirk & Dirk and Altyn Annamuradova

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SPECIAL TOPIC: HERITAGE AND PRESERVATION

1. Interview with Prof. Bernhard Droste

Bernd von Droste zu Hülshoff is the former Director of UNESCO World Heritage Centre

AMN: Unesco's World Heritage List is long and interesting. As we know, it comprises 660 cultural monuments and 166 natural monuments. Is there a ranking in this list? Or does UNESCO consider preservation of these places in equal measure?

Prof. Droste: There is no ranking. All sites on Unesco's World Heritage List must be of outstanding universal value. However there is a second list: the World heritage in Danger List. This list contains those World Heritage properties that are under serious threat such as the Galapagos Islands, the Dresden Elbe Valley or Ashur in Afghanistan.

AMN: Is there something that a name of a world cultural heritage place can have effect on? Were there examples where it lead to a short-term recovery of a cultural monument?

BD: The Giza Pyramids in Egypt were threatened in 1995 by the construction of a highway. Our negotiations with the Egyptian authorities resulted in the construction of a highway at a distant location. In 1999 the World heritage Committee campaigned successfully against a plan for establishing a salt factory in the El Vizcaino Bay in Mexico, the last pristine reproduction lagoon for Whales in the Pacific. Many successful restoration projects helped to remove World heritage sites from the in Danger List. This was the case with Angkor Wat, the Old City of Dubrovnik or the Wieliczka Salt Mine in Poland. We also remember the highly successful Unesco safeguarding campaigns for Abu Simbel, Venice or Borubudur in Indonesia.

AMN: Lots of countries with one of the most spectacular monuments are having financial problems with the preservation and restoration of cultural heritage. Are there UNESCO funds allocated for that purpose? Or would the name of the world cultural heritage place be considered exclusively as a non-profit?

BD: The World Heritage Convention is not only a piece of paper but is above all an instrument for concrete action in preserving threatened sites and endangered species. All States Parties-presently 185- contribute to the World heritage Fund. In addition there is bilateral and other multilateral aid available for the benefit of World Heritage Conservation projects in developing countries.

AMN: There is a department of the world heritage at the TU Cottbus. Why do you think it is important to have specific instruction in this particular area?

BD: It would be more correct (and probably less attractive) to call this master course „ Heritage Studies“, since World Heritage Conservation is not different from the conservation of other heritage sites, monuments and cultural landscapes. In fact World Heritage properties cover all aspects of material heritage of humankind and are closely associated with the immaterial heritage. It is not by chance that World Heritage Studies at Cottbus Technical University enjoy an excellent international reputation with scholars from all over the world. There is an urgent need for site manager capacity building.

AMN: The Construction of the Waldschlösschen Bridge in Dresden has caused recently quite a stir in Germany as well as outside of the country. The reason is a consequent

loss of the cultural heritage. Lots of residents fear that a change of a name would lead to a decrease in a number of tourists. What is your opinion to that?

BD: I feel ashamed by what is happening in Dresden. World Heritage Delisting would be the correct answer to the irreparable damage done to the Dresden Elbe Cultural Landscape. The non-respect for the obligations under the World Heritage Convention is undermining Germany's reputation in the World as a trustworthy treaty partner. This counts for me more than a possible decrease in the number of tourists.

UNESCO World Heritage Centre: <http://whc.unesco.org>

2. News: Ayutthaya might be removed from Unesco's World Heritage list

Source: National Multimedia, Thailand

Culture Minister Khunying Khaisri Sriaroon said Wednesday it would be "unfortunate and embarrassing" if Unesco removes the Historic City of Ayutthaya and Associated Historic Towns from the World Heritage list after the site was under threat of land encroachments from rapid development. Khaisri had received an initial report from the Fine Arts Department claiming the site, inscribed on Unesco's World Heritage List in December 1991, had problems with city planning that might lead to the site being removed from the list, the minister said. Ayutthaya was also deemed a world heritage with the most problems with land encroachments, which was now beyond Fine Arts Department officials' control, Khaisri said.

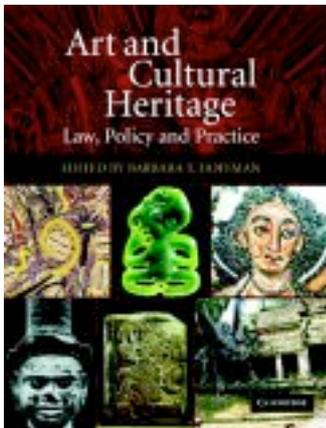
Details: http://www.nationmultimedia.com/2007/10/17/pda/national_30052819.html

3. Book: Art and Cultural Heritage. Law, Policy and Practice

Author: Barbara T. Hoffman (Editor)

Hardcover: 600 pages

Publisher: Cambridge University Press (December 5, 2005)



Art and Cultural Heritage is appropriately, not solely, about the law-national and international-respecting cultural heritage. It is a bubbling cauldron of law mixed with ethics, philosophy, politics and working principles about how cultural heritage law, policy and practice should be sculpted from the past as the present becomes the future. The authors explore these demanding concerns, untangle basic values, and look critically at the conflicts and contradictions in existing art and cultural heritage law and policy in its diverse sectors. The rich and provocative contributions collectively provide a reasoned discussion of the issues from a multiplicity of views to permit the reader to understand the theoretical and philosophical underpinnings of the cultural heritage debate.

Barbara Hoffman counsels and litigates in the area of art, publishing, entertainment and intellectual property law, representing visual artists, art collectors, museums, directors, writers, film producers, and new media companies. She has acted as legal adviser to various non-profit institutions in the art world, has taught courses on art and law and intellectual property law, and has published extensively in the field. Ms. Hoffman is recent past chair of the Association of the Bar of the City of New York's Committee on Art Law and current member of the Volunteer Lawyer for the Arts. She participated in CONFU as original chair of the visual image committee and is a co-chair

of the International Bar Association's Art, Culture and Intellectual Property Law Committee.

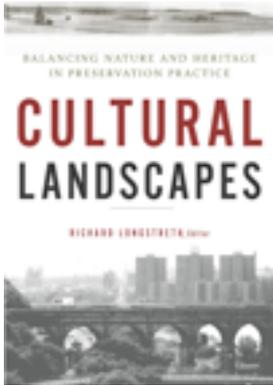
Details and Ordering: <http://www.artsmanagement.net/Books-id-641.html>

4. Cultural Landscapes. Balancing Nature and Heritage in Preservation Practice

Editor: Richard Longstreth

Hardcover: 256 pages

Publisher: Univ Of Minnesota Press (April 22, 2008)



Preservation has traditionally focused on saving prominent buildings of historical or architectural significance. Preserving cultural landscapes—the combined fabric of the natural and man-made environments—is a relatively new and often misunderstood idea among preservationists, but it is of increasing importance. The essays collected in this volume—case studies that include the Little Tokyo neighborhood in Los Angeles, the Cross Bronx Expressway, and a rural island in Puget Sound—underscore how this approach can be fruitfully applied. Together, they make clear that a cultural landscape perspective can be an essential underpinning for all historic preservation projects.

Contributors: Susan Calafate Boyle, National Park Service; Susan Buggy, U of Montreal; Michael Caratzas, Landmarks Preservation Commission (NYC); Courtney P. Fint, West Virginia Historic Preservation Office; Heidi Hohmann, Iowa State University; Hillary Jenks, USC; Randall Mason, U Penn; Robert Z. Melnick, U of Oregon; Nora Mitchell, National Park Service; Julie Riesenweber, University of Kentucky; Nancy Rottle, University of Washington; Bonnie Stepenoff, Southeast Missouri State University

Richard Longstreth is professor of American civilization and director of the graduate program in historic preservation at George Washington University.

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5. Education: World Heritage Training in Asia

From across five provinces in Lao PDR (Vientiane, Luang Prabang, Houa Phan, Xieng Khoang, and Champasak) heritage and tourism specialists took part in a training-of-trainers workshop that was held at the Vat Phou World Heritage site from 1 to 7 October 2007. The workshop focused on enhancing skills in guiding and visitor management, using both Champasak town and Vat Phou as case studies.

Site managers and guides were asked to cooperate to develop a plan for visitor management and site interpretation for each case study. They were assessed on their knowledge and enhanced skills through practical assignments and a written exam. Many groups displayed a range of strengths in presenting interpretive talks and well-defined visitor management plans. The workshop ended with the development of action plans at the provincial level.

This workshop is one of a series of national workshops organized through the joint collaboration of UNESCAP, UNESCO and national tourism organizations throughout the Greater Mekong Sub-region (GMS) within the framework of the GMS Tourism Strategy. It was launched collaboratively by UNESCAP and UNESCO in order to ensure the sustainable management of cultural heritage sites in the region, which have become major tourism destinations. The inaugural workshop was held from 23 to 28 July 2007 in Hoi An Ancient Town World Heritage site. The second workshop was held in Bangkok and the Historic City of Ayutthaya World Heritage site, Thailand from 31 July to 3 August 2007. Three more workshops are planned to take place at the Angkor World Heritage site, Cambodia; Lijiang World Heritage Site, Yunnan province, China; and Bagan (Tentative List site), Myanmar from the beginning of 2008.

Details: <http://www.unescobkk.org/index.php?id=836>

6. Education: World Heritage Studies, Brandenburg Technical University

On November 16, 1972, the General Conference of UNESCO passed the "Convention for the Protection of the Cultural and Natural Heritage of the World." With this convention, UNESCO sought to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. Today, the so-called "World Heritage List" contains more than 780 entries from all over the globe.

BTU's World Heritage Studies in Cottbus, Germany, is a unique and innovative program that combines scientific, technical, socio-economic, cultural, ecological and political objectives in order to help protect and conserve the heritage of mankind and thus to serve the goals of the UNESCO convention.

The course of studies integrates lectures and seminars from disciplines such as construction engineering, construction techniques, preservation of monuments and landscapes, management, or cultural studies, for students already holding a Bachelor of Arts and having practical experiences in the respective fields. The program has initially been financed by the German Academic Exchange Service (DAAD) and is now being supported by the UNESCO / UNITWIN. The World Heritage Studies program meets the future-oriented, broad range of skills required by executives with its interdisciplinary and modular approach to the programme. Students will be qualified for a wide choice of professions, but can specialize in different areas of the program. The seminars and projects will broaden their ability of structured and complex thinking, communicating, and developing creative solutions. Graduates will be commissioned by international organizations, national authorities and private institutions to develop concepts and strategies for conservation and rehabilitation of heritage sites.

As **managers** they will be able to design strategies for an active participation of the local and regional population in the planning and implementation process. Graduates will be qualified to develop and implement concepts for sustainable and ecologically friendly tourism. Skills in fundraising and marketing are essential for this area of work. As **consultants** they will work in national and international educational institutions, especially in adult education. They will develop didactic concepts for various target groups who share interests in new approaches to the diversity of cultural and

natural heritage. At the same time they are disseminators for a new understanding of World Heritage. They facilitate access to World Heritage for parts of the population who do not participate in and identify themselves with the traditional cultural sector. As **didactic consultants** they will work for heritage sites and museums. They will work on new concepts of presentation which go beyond the traditional features of exhibitions and which will emphasize a future perspective. It is their responsibility to develop appropriate forms of mediation for new interpretations of World Heritage.

The program World Heritage Studies integrates the educational content of the different BTU faculties into a single Master course. To learn more about the participating chairs, please see our list of partners. The program is enriched by a number of specialists from fields such as management, tourism, cultural studies, history, or administration, who are invited to Cottbus as visiting professors. The course is directed and coordinated by the Chair of Intercultural Studies in cooperation with the Faculty for Architecture, Construction Engineering and Urban Planning.

More information: <http://www.tu-cottbus.de/whs/>

7. Education: European Urban Conservation, University of Dundee, Scotland

The Department is part of the Faculty of Arts and Social Sciences at the University of Dundee, and the programme leads to a degree from the University. The conservation of our urban heritage is crucial for our cultural wellbeing and for our expanding tourism industry which now has a very substantial turnover and constitutes one of Britain's fastest growing industries. It has been demonstrated that historic buildings and townscapes are major attractors of foreign tourists, and the expanding UK tourist industry creates a large number of new jobs each year. It is not only famous medieval towns such as York and Chester which are committed to urban conservation. Thus, for instance, Halifax, Bradford and Dundee are actively marketing their nineteenth century heritage.

Nationally, however, there is a shortage of suitably trained conservation officers especially with an understanding of conservation's relationship with urban tourism. Central agencies have recently noticed that there is a disturbing lack of awareness amongst those in planning authorities who administer the procedures and the law related to listed buildings and conservation areas.

Finally, the European Community is committed to increased finance being directed towards Europe's finest townscapes. There is much to be learned from a study of how the various member states organise and implement policies related to urban conservation and tourism.

Details: <http://www.trp.dundee.ac.uk/msc/mscleaf.html>

8. Education: Historic Preservation, University of Pennsylvania

Historic preservation addresses change responsive to the historic environment. At a time when society increasingly realizes the historical and cultural value of that inherited environment and what has been lost through the destruction of buildings, landscapes, and communities, the field of historic preservation has become central to the design, adaptive use, planning, and management of buildings, cities, and regions. By understanding the time dimension in human culture, it identifies history as an integrated component of the continuous change responsible for the material, psychological, and symbolic qualities of our environment. The Graduate Program in Historic Preservation provides an integrated approach for architects, landscape architects, planners,

historians, archaeologists, conservators, managers, and other professionals to understand, sustain, and transform the existing environment.

The identification and analysis of cultural places and their historic fabric, the determination of significance and value, and the design of appropriate conservation and management measures require special preparation in history, theory, documentation, technology, and planning. These subjects form the core of the program, which students build upon to define an area of emphasis including building conservation, site management, landscape preservation, preservation planning, and preservation design for those with a previous design degree.

Through coursework and dedicated studios and laboratories at the School of Design as well as through partnerships with other national and international institutions and agencies, students have unparalleled opportunities for study, internships, and sponsored research. Graduates can look toward careers focused on the design and preservation of the world's cultural heritage including buildings, engineering works, cultural landscapes, archaeological sites, and historic towns and cities.

More information: <http://www.design.upenn.edu/new/hist>

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. International Expert meeting on World Heritage and buffer zones **Davos (Switzerland), March 11-14, 2008**

A buffer zone serves to provide an additional layer of protection to a World Heritage property. The concept of a buffer zone was first included in the Operational Guidelines for the implementation of the World Heritage Convention in 1977. In the most current version of the Operational Guidelines of 2005 the inclusion of a buffer zone into a nomination of a site to the World Heritage List is strongly recommended but not mandatory.

Many World Heritage properties face problems that directly or indirectly derive from the situation of their buffer zone. New constructions within a buffer zone may have an impact on the World Heritage property and could threaten its Outstanding Universal

Value; a different legal status of a buffer zone could also impact the conservation, the protection or management plan of a site.

This expert meeting will implement Decision 30 COM 9 by the 30th session of the World Heritage Committee. The discussion will focus on problems and best practices concerning buffer zones and issues related to the integrity of properties inscribed on the World Heritage List.

The outcome of the meeting, including proposals of modifications to the Operational Guidelines of the World Heritage Convention (Version 2005) regarding definition and management of buffer zones, as well as conditions of integrity, will be presented to the 32nd session of the Committee (Québec, July 2008). The discussion will be based on case studies (of natural sites, cultural sites, mixed sites, and cultural landscapes) as well as on the results of studies undertaken in the framework of the Retrospective Inventory, Periodic Reporting and State of conservation processes.

More information: <http://whc.unesco.org/en/events/473>

10. Link Collection (Choice)

Alliance of National Heritage Areas, USA: <http://www.nationalheritageareas.com>

Archaeological Sites Working Group (International): <http://cidoc.natmus.dk>

Asian Academy for Heritage Management: <http://www.unescobkk.org>

Canadian Association for Conservation of Cultural Property: <http://www.cac-accr.ca>

Canadian Heritage: <http://www.chin.gc.ca>

Centre of Cultural Heritage (Cyprus): <http://www.heritage.org.cy>

Conservation Center for Art and Historic Artifacts, USA: <http://www.ccaha.org>

Europa Nostra: <http://www.europanostra.org>

European Cultural Heritage Network: <http://www.echn.net>

European Heritage Network: <http://www.european-heritage.net>

European Network of National Heritage Organisation: <http://www.ennho.org>

Heritage Canada Foundation: <http://www.heritagecanada.org>

International Council on Monuments and Sites (ICOMOS): <http://www.icomos.org>

Preservation and Restoration of Cultural Property (ICCROM): <http://www.iccrom.org>

Preservation Directory: <http://www.preservationdirectory.com>

Preservation Technology and Training (NCPTT), USA: <http://www.ncptt.nps.gov>

Networked Cultural Heritage, USA: <http://www.ninch.org>

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

Northeast Document Conservation Center (NEDCC), USA: <http://www.nedcc.org>

Organization of World Heritage Cities (OWHC): <http://www.ovpm.org>

World Heritage Forum, Bamberg, Germany: <http://worldheritage-forum.net>

World Heritage Information Network (WHIN): <http://www.unesco.org/whc/whin>

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

NEWS & BACKGROUND

11. News: Arts complex for Ontario?

Plans announced for \$18m construction project

Source: *GIG magazine*

The Canadian federal government is set to invest in the construction of a CA\$18m (€12.2m) performing arts complex in Cambridge, Ontario, as part of its \$33bn Building Canada initiative. In partnership with Drayton Entertainment, one of the country's most successful theatre companies, the grant will provide up to \$6m towards the project.

The development comprises three key components; namely the creation of a 'state-of-the-art, year-round performing arts complex'; the consolidation of DE's production and administration facilities and technical upgrades of several of the company's existing six Ontario venues.

Once completed, the 600-seat facility will also be used by DE as its regional headquarters. It will house the group's scenery workshops, props, audio and costume departments. The building will also comprise a call centre, rehearsal space, and housing for artistic personnel.

'The Government of Canada is investing in cultural infrastructure projects that develop and promote Canada's rich multicultural heritage,' said Gary Goodyear, an MP speaking on behalf of Lawrence Cannon, minister of transport, infrastructure and communities. 'Cultural infrastructure, such as this new performing arts complex in Cambridge, provides venues for citizen engagement and participation in key artistic and cultural activities.'

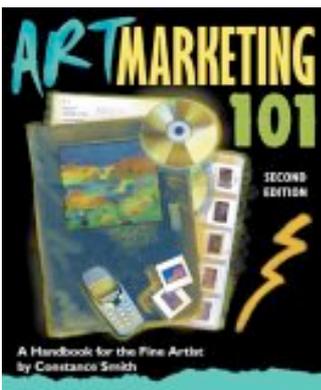
Details: http://www.gigmag.co.uk/news_feature.php?id=925

BOOKS & RESOURCES

12. Book: Art Marketing 101

Paperback: 279 pages

Publisher: ArtNetwork Press; 3rd edition (March 2007)



This user-friendly and up-to-date handbook takes new and professional artists through the basics of creating a successful business. Artists will learn how to couple their creativity with clever business sense to establish a lucrative art career. An at-a-glance layout makes information easily accessible and encourages artists to make notes, fill in the blanks, and use checklists, featuring: New to this edition: Internet marketing advice; Innovative marketing ideas for the new millennium; A resource section in the back of the book; In addition to these effective offerings: Alternative avenues for selling art; Tricks to succeeding without a rep; How to build positive name recognition through marketing and publicity tactics; Sound advice on legal issues, such as licensing, copyrights and contracts; Guidelines for preparing a marketing and business plan;

What's more, readers will find dozens of helpful tips, contact information, forms and research data to help them further their careers.

1. The Psychology of Success
2. Business Basics
3. Number Crunching

4. Legal Protection
5. Pricing
6. Shipping and Displaying
7. Planning an Exhibition
8. Creating an Image
9. Resumés
10. Photographing Artwork
11. Presentation Finesse
12. Navigating the Art Market
13. Promo Pieces
14. Sales Techniques
15. Advertising
16. Pitching the Press
17. Reps and Galleries
18. Shows and Fairs
19. Locating New Markets
20. Alternatives to Sales
21. Marketing Plans

Details and Purchasing: <http://www.artsmanagement.net/Books-id-603.html>

EDUCATION AND CAREER

13. Course: New Bachelor program for arts managers in Hungary

The region's first management focused Arts Management degree began in September, 2007. The course is a response to the lack of the transparent management skills required to grow a dynamic arts market and is taught entirely in English. The focus of the programme is threefold – Events Management, Gallery/Museum Management and Film/Digital Arts Management. The course is a balance of practical and theoretical approaches to the field giving students hands on experience with creating galleries, hosting events and managing film companies.

The first cohort is 50% Hungarian, 50% International – with students from Singapore, China, Sweden, Germany, Kyrgyzstan, Russia, and the USA. Each student cohort is limited to 24 students giving personal and cohesive experience in the classroom.

The International Business School is well connected in the market and is in partnership with many museums, auction houses, concert managers and congress developers. Students regularly meet with these professionals to get an inside view on the field which is invaluable to their careers.

The program is a co-operation between the International Business School Budapest and the Oxford Brookes University. Course director is Dr. Philip Lewis.

Details: <http://www.ibs-b.hu/portal/page/portal/IBSHome/Programmes/BAAM>

CALENDAR

14. Preview: Small Museum Association Conference 2008 **Ocean City, MD (USA), February 24-26, 2008**

In 2008, the annual Small Museum Association conference seeks to recognize the wild frontier that small museums explore with the theme: Circling the Wagons. This Old West topic addresses the need for museums to seek out unusual partnerships in this diverse world, while developing long range plans, creating unique educational oppor-

tunities and seeking out new partnerships in unusual places. Information and ideas will be disseminated through workshops, poster sessions, panel discussions, speakers and services.

More than 200 museum professionals attend, representing a wide variety of small museums. We offer a balance of beginner's and advanced sessions in an informal and friendly ambiance.

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

15. Preview: Cultural Observatories, Cultural Information and Knowledge Split (Croatia), March 12-14, 2008

The European Network of Cultural Administration Training Centers, ENCATC has the pleasure to invite you to participate in and actively contribute to the following events organized in Split, Croatia:

1. Round table on "Relationship between training programs, cultural observatories and research on cultural policy and management", 12/03/2008

2. ENCATC working meeting, 13/03/2008

These events are the first activities organized in the framework of the ENCATC working group on "Cultural Observatories and Cultural Information and Knowledge?" set up in 2007 with the aim of:

- providing useful information to organisms in charge of the observation of cultural phenomena:
- clarifying the role and nature of cultural observatories
- innovating on cultural information systems
- strengthening the collaboration between cultural observatories in terms of exchange of information and knowledge
- supplying cultural managers useful information
- recognising what kind of skills and knowledge (methodologies, information systems, etc.) are needed for cultural managers acting for gathering and interpreting cultural data.
- introducing didactic options in the teaching and learning of methodologies for gathering data about cultural supply and demand.
- improving the links / connections between the researchers, academic sector and professionals.

The participants of the ENCATC working meeting will actively contribute to the agenda of the seminar that will be organised in July in Bilbao by your colleague Cristina Ortega from the University of Deusto. Moreover, the participants will have the opportunity to attend the International Conference on "Cultural Policy and decentralisation in Croatia", organized the 14 March by the University of Economics in Split and to know more about the project aimed to build the first Cultural Observatory in Split. Please note that the language of the working meeting will be English. The travel and accommodation costs will not be reimbursed.

If you are interested in joining this event in Split, please send an e-mail to Tara Schneider Appriou (activities@encatc.org), before the 03 March 2008.

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

16. Call for Paper: Arts, Culture and Public Sphere **Venice (Italy), November 4-8, 2008**

The FDA – Faculty of Design and Arts, together with DADI - Department of Arts and Industrial Design of the University IUAV in Venice, in cooperation with the Research Network for the Sociology of Culture and the Research Network for the Sociology of the Arts of the ESA - European Sociological Association are organizing the conference Arts, Culture and Public Sphere. Expressive and Instrumental Values in Economic and Sociological Perspectives.

The conference also represents the 5th ESA Sociology of the Arts Research Network mid-term conference and the 2nd ESA Sociology of Culture Research Network mid-term conference, and it will be the first opportunity to have three European networks – the two Research Networks of the European Sociological Association, 'Sociology of Arts' and 'Sociology of Culture', and the network 'Economics and Planning of Arts and Culture' – meeting around a common theme in Venice from 4 to 8 November 2008.

Conference Research Framework

Arts and culture can no longer be considered uncritically as vehicles merely related to a 'civilizing mission' or to 'economic development'. In the beginning, Social Sciences and Economic Studies identified the social context of the realms of art and culture, measured their impact and evaluated their management. Later, processes of expanding democratization exposed these realms to the criticism of the public sphere. Consequently, arts and culture became fields of social and economic contestation. Beneath the increasing examination of these realms rests the growing international and trans-national circulation of people, capital, and culture – different forces that have inspired individuals and groups to challenge well-established authorities, mentalities and semantic codes and socio-economic development models. These processes turned the artistic and cultural fields in a lively crossroads for transdisciplinary research, spanning areas of inquiry once viewed as unrelated. Following the main theme of the conference, we will investigate how arts and culture became contested grounds involving multiple social and economic dimensions of contemporary societies.

Theoretical Background

In studying social action, the distinction between instrumental and expressive values is an analytic one. The two sets of values are related, but distinct. The relation of instrumental to expressive values marks both the juncture and disjuncture of economics and sociology. Both disciplines study values of both types, but conceived according to different postulates about phenomenological reality: economists from the perspective of methodological individualism, sociologists from that of methodological holism.

Economists tend to consider expressive values as individual "preferences", which pursue through the operation of a bracketed utilitarian calculus; sociologists tend to conceive those values as embodiments of collective meaning-making that the very terms of such a calculus. Economists expand the reach of their discipline by exploring how expressive values themselves serve larger instrumental purposes, such as the role cultural and artistic activities play in improving the level of social and human capital, as well as general well being. Meanwhile, sociologists expand the reach of theirs by exploring the variation and interdependence of instrumental and expressive values.

In the terms of the communitarian organizational sociologist Philip Selznick, economists tend to study the efficiency of organizations, formal systems employing instrumental rationality in pursuit of delimited goals; sociologists tend to study institutions, which are "infused with value beyond the technical requirements of the task at hand."

Institutions – and individuals – are valued according to their positions in the larger community.

Arts and culture are forms of economic activity, whose instrumental values can be measured in relation to the productive and local development processes. Hence, economists investigate not only the impact that cultural activities have intrinsically as productive sectors themselves, but also how they contribute to economic growth and urban development by feeding into innovative and productive processes.

Arts and culture are also autonomous forms of action, whose aesthetic values can be judged by the expressivity and human-centeredness of their symbolic forms. Ultimately, judgments about how fully persons, institutions, or communities are realizing their identities is an aesthetic one – as are judgments about the health of the public sphere. Given the previous premises, we therefore encourage strongly interdisciplinary . To build a special platform for interdisciplinary exchange and debate, in particular between economic and sociological perspectives, we propose a focus on expressive and instrumental values. The conference will be aimed at cross-fertilizing research using mixed research fields in all the areas.

Details: <http://www.artculturevenice2008.org>

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