

# Arts Management Newsletter

Bi-monthly Magazine for the global Perspective in Arts and Business



Dirk Heinze,  
Editor-in-Chief

## Art of Change

### INTERVIEW

with Martin Redlinger  
about Branding and  
Change Management  
at the *Konzerthaus Berlin*

· Page 2

with Julia Strycio  
about the Future of  
Music Festivals

· Page 8

### BACKGROUND

Social Innovation  
through Music Educa-  
tion, by Ulla-A. Mattl

· Page 11

## Editorial

Dear Readers,

culture means change. And every cultural organisation should have the ability to change itself for many reasons: challenges in the society, expectations by the audience or stake holders, or sometimes even dissatisfaction by staff members. We spoke with Martin Redlinger, director of marketing and sales at the *Konzerthaus Berlin*, who plays a leading role in an ongoing changing process. The interview shows, how close the relationship is between the brand and the entire strategy of an arts organisation. And how long does it takes to get results. Redlinger explains, why the *Konzerthaus* needed a new positioning in the vibrant Berlin arts market, and how the team developed a new cultural brand.

What does the future of music festivals look like? What have to be changed in a cultural format, which is probably the most flexible one? Christian Henner-Fehr spoke with Julia Strycio, who just build up a platform for junior culture managers from all of Europe, who already have first work experiences and who want to direct festivals and cultural institutions in the future.

Our correspondent Ulla-Alexandra Mattl was in Brazil and tells us about a project of social change. Social Innovation, a term that appeared in the 60s, strengthens civil society through meeting social needs through innovative ideas and strategies. The project want to establish long-term learning relationships between professional music and social educators, musicians, arts managers, researchers and social partners in Brazil and the UK.

With this 117th issue of *Arts Management Newsletter*, I have to say farewell from you as editor-in-chief. It was an inspiring time to share the latest developments in arts management among this global community, and in the same time to get to learn so many arts professionals as active readers or even authors of this network. Please stay connected with this network - our team in Weimar will care your requests and feedback at least at the same personal style. As the new cultural officer of the city of Plauen I will go into the practice again, not without be staying connected with this network, too.

As you can see: culture means change. Personal change, too.

Yours

Dirk Heinze, the leaving editor-in-chief of *Arts Management Network*

# Courageous, Approachable and Exhilarating

## *Branding and Change Management at the Konzerthaus Berlin*

An interview with Martin Redlinger, Director of Marketing and Sales

Photo: Konzerthaus Berlin, frontal ©Sonja-Gutschera, Leif-Henrik-Osthoff



**AMN:** Mr. Redlinger, you once analyzed the outside opinion of the Konzerthaus Berlin as being too distant and, as a whole, as not being sufficiently formed. What is this critical assessment based on?

**Martin Redlinger:** It is the result of a workshop that we had as a small group together with the Agency *MetaDesign*. The workshop dealt with the perceptions that our director Sebastian Nordmann, as a fresh and yet qualified outsider, brought with him when he began his tenure with us. It was particularly important for him to know how to develop the *Konzerthaus*. I`m having been active at the *Konzerthaus* since 1994 and having worked together with its former director Frank Schneider, was in turn able to offer the findings from numerous surveys we conducted with the public. We combined this with the expertise of *MetaDesign* in the development of cultural brands. It`s not only about how we communicate, but also about what we offer and how we want to be seen.

Frank Schneider, who was both an outstanding musicologist and dramaturge, had compiled his programs extremely intelligently and was widely

## Interview

### ... Interview with Martin Redlinger, Konzerthaus Berlin

popular in the press. At the same time there was a certain distance from the public, which gave rise to the impression of the house being an “ivory tower”. I believe that this location was a distanced cultural institution, although there is no scientific basis to this claim.

**AMN:** How much pressure is there to change the house? Is concert attendance falling? Are there also appeals by the sponsors to target new groups of people?

**Martin Redlinger:** The successor to Frank Schneider was carefully chosen. Sebastian Nordmann was just 40 years old and had already held a professorship in the field of music education. Berlin's mayor Klaus Wowereit said to him, "Mr Nordmann, turn the lights on in the Konzerthaus!" Although the attendance wasn't bad and could show high subscription figures, there was a risk that we would gradually fall from this level. Apart from the tourists who regularly come to us through our prominent location on Gendarmenmarkt, we couldn't get new people interested in us. One can't rely on that in the long term - we need a core audience. So the crucial question was: what kinds of offerings would attract a new audience, and how? Nordmann was ready for that and wanted to offer new formats other than the classical eight o'clock concert. The Konzerthaus should be there for everything; it shouldn't be inhibitive, it should be playing concerts all day, and it should offer surprises in its programming.

I wouldn't call this as pressure. That's too negative. We all felt that, although the Konzerthaus had a good period with its former directors, it was time for us to change. This is change management in the best sense of the word.

**AMN:** You speak about surprise as being a legitimate way of drawing attention. From the results of your workshops you also mention other attributes that may seem contradictory to each other. If, for example, you want to be engaging, it sounds like having more events. If you want to be courageous, it sounds like experimentation and risk taking. And being approachable is another category. To what extent can these different objectives and programmatic approaches be set in accord with each other?

**Martin Redlinger:** That's a complex question. First of all, you are dealing with a house that is more than just an orchestra. We already had a wide range of offerings during Frank Schneider's years, to which not only included approx. 100 orchestra concerts each year, but also nearly 200 additional programs. Marketing and program development is essential for that. Included in this extended offering are early music concerts and experimental programs as well as discussion formats, offerings by the concert management, concerts for families and children, and even films and scientific lectures. I'm only describing the 300 events that we present. Then there are another 300 events- guest performances- where we rent the house out. The variety is so

## Interview

### ... Interview with Martin Redlinger, Konzerthaus Berlin

huge that we asked ourselves back then how we could develop this diversity in a way that allows us to present ourselves as a company with a personality and a trademark. With this in mind I approach the attributes that, in all honesty, may not seem to be 100% identical but still have to be consolidated. These terms are not only conceived from the program itself but should already describe how we communicate.

One credo is the exhilarating live experience; we put that front and center. In our offerings and in its presentation we are cultivating the following belief: come to the Konzerthaus and you will experience a mix of fresh concerts as well as young, talented, and communicative musicians! And this cannot be truly experienced on a DVD or in the Digital Concert Hall -here, to set ourselves apart from the Berlin Philharmonics. Interaction is what one should experience in this exhilarating live experience. And this has to be integrated into the communication.

Courage is there in turn to ensure that we explore all of the possibilities in a modern concert program- from top to bottom and from left to right. Of course we aren't giving up our subscription concerts- to do that in light of our 12,000 subscribers would be mad. But we are creating formats such as Late Night, the Espresso Konzerts, the Beethoven-Salon or the Kiez-Konzerte ("City District Concert"), all of which go well beyond standard programming.

And approachable describes the low-threshold of offerings such as our Espresso-Konzerts, where one can experience young musicians outside of our concert halls in a short concert for just 6 Euros. The musicians moderate the concerts themselves and tell the audience what they are doing. You see how the ECHO award ceremony on television a few days ago completely changed the way our house is staged- using an open staircase and a red carpet and thereby making it yet again elitist and aloof. In this respect, we have to deliberately counterbalance that with our offerings and in the way we communicate.

**AMN:** The example of the ECHO Music Award clearly shows readers that cultural institutions aren't solely responsible for their image. However, through the way they use language to promote events, they are directly influenced in the way they are perceived from the outside. How did you come across this and how important is this factor?

**Martin Redlinger:** In marketing management one speaks of brand language. What I myself was able to learn in the rebranding of the Konzerthaus was that the creation of a profile goes far beyond the creation of a new look. Often one sees how a new manager simply changes the logo and attempts to dress the house in new clothes. Branding and the development of a brand has very little to do with this. It has a lot more to do with the abovementioned attributes like being bold, approachable, or exhilarating. Through a long process you struggle to consolidate the profiles of these different properties before translating them in all the various disciplines. And one of these

## Interview

### ... Interview with Martin Redlinger, Konzerthaus Berlin

disciplines is language. Dramaturges play an important role in this although they are rarely marketing experts. Mention the word branding to them and often you'll get a confused look in their faces that is devoid of enthusiasm. We wanted to engage our dramaturges into the process right from the start. After all, they are the ones who control our product by creating the programs. In this respect, it is therefore to talk to them about the meaning of such attributes such as boldness or approachability. We carried out a language workshop with the dramaturges, focusing on case studies. Those concerned need to be able to understand and internalize this, as well as be convinced by it rather than merely receiving tasks down the line. Suddenly the texts are being written using "we" forms, thereby becoming clearer and avoiding the reservations that a potential audience may hold.

A similar process can also be seen in the imagery. With this in mind we even let our new music director Iván Fischer, whose charisma is ideal for our house, have a say in the matter during his debut. The result was campaign of words and images using phrases like, "The hall is my instrument" or, "Softer is louder".

*Photo: Introduction Campaign for conductor Iván Fischer in Berlin (© MetaDesign)*



**AMN:** Let's stick with the imagery for a moment. You have already spoken of the countless events and formats that are going to be conveyed through the new images. Obviously, it is not just being limited to billboard advertising, but also to new media such as your website, YouTube or Facebook. Who is

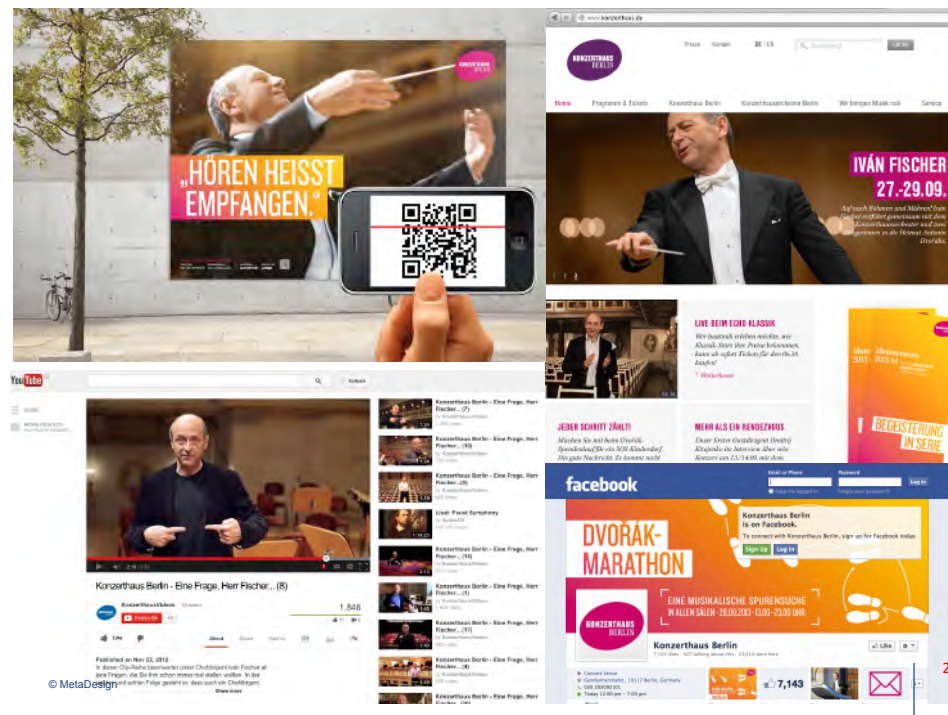
**Interview**

**... Interview with Martin Redlinger, Konzerthaus Berlin**

doing this work, how much of this is going to be done by your employees, and how much work is going to be done using outside help?

**Martin Redlinger:** We have a very small team here in the Konzerthaus and have neither a graphic nor a desktop publishing department. Although we maintain control of the concept and strategically hold it together, we out-source such tasks. By doing this, we are able to have the agency MetaDesign, who is doing this work for us, 100% on our side. The important “something” in a campaign for a festival is keeping things tightly knit. This is how we differentiate ourselves from other houses such as the Berlin Philharmonic, which does a lot of work in-house. I believe that this works well for us because it avoids the risk that the in house employees try designing things themselves and therefore risk the possibility of becoming sidetracked along the way. It means that we can just better focus ourselves on the content and the overall concept. And that, for a small team- the close interaction between the press, public relations, marketing, and the program-makers, in other words the product policy, is a great help.

*Photo: Any brand strategy should cover all media platforms including Facebook or Apps*



## Interview

### ... Interview with Martin Redlinger, Konzerthaus Berlin

**AMN:** What is the next stage of this branding process? Is the image campaign completed? When will it be evaluated?

**Martin Redlinger:** We are certainly not going to make the mistake of thinking that, after one year of implementing of our new brand strategy, we will have accomplished our goal and will be showered with compelling offers because we are seen as a courageous and exhilarating house. Of course we are pleased with the very good feedback and the numerous awards, however, we are convinced that we still have accomplished too little in regard to Berlin and the German public. Such a process takes time. Instead, we have to continue working and have two key strategies here: first of all, we want to continue to fine tune our profile through a very communicative image campaign that emphasizes both the house and the orchestra as being "surprisingly different". Second, we are continuing to develop our innovative customer outreach strategy by distilling our base of regular guests through a two-part *Concert Hall Card* that is offered to both season ticket holders and guests who visit our house at least four times each season. We will be increasing customer satisfaction through specific measures, thereby hopefully increasing the chance that our regular guests recommend us to other people. Moreover, we want to succeed in not only attracting Berliners during the next 2 to 3 years, but to also achieve a national and international presence. The first qualitative evaluation can only begin in three years from now. That, according to my experience, is the minimum amount of time necessary for a successful change management process. We have figures - a 10% increase here, a 17% increase there - but these figures reveal relatively little about quality and sustainable success. Instead, we are following the effects and the feedback of our measures very closely. In this respect we regard ourselves as a learning organization.

**AMN:** Will the success in a metropolis like Berlin, due to the increased competition in order gaining attention of the public, be later used in places with only one orchestra or one theater?

**Martin Redlinger:** Certainly. Berlin is Germany's hardest cultural battleground.

**AMN:** But to leave the capital was never an option in the change management process described here, was it?

**Martin Redlinger:** Neither for me nor for the Konzerthaus (laughs).

**AMN:** Mr. Redlinger, thank you for the enlightening conversation!

### MORE INFORMATION

[www.konzerthaus.de](http://www.konzerthaus.de)

# What does the Future of Music Festivals look like?

*An interview with Julia Strysio, Culture Manager*

An article by Christian Henner-Fehr, Vienna

What does the future of music festivals look like? Not only Maël Roth asks this question, but also a European Symposium for European Culture Managers, taking place at the *Enjoy Jazz Festival* in Heidelberg and Mannheim from 24 to 26 October. In more concrete terms, the symposium will investigate new and innovative festival forms, and how such formats could be curated. The one-day Design Thinking Workshop is particularly interesting, which will focus on this question in a very team-oriented and creative way. Julia Strysio is responsible for the programme and explains, what this workshop is about and what the aims of the symposium are.

**Culture Management Blog:** Why do we need new festival formats? Do the old ones no longer work?

**Julia Strysio:** (laughs) We would actually have to discuss this question in our Design Thinking Workshop first before thinking further.

The heart of a festival or a cultural institution is its programme. A curator, therefore, takes on a central task: He or she is the festival's "Matrix Master" and gives it its unique character through the choice of artists. In addition, he or she is decisive for the relevance of the art. I do not believe that this should be changed. I also do not think that festivals need to be "made younger" at all costs in order for them to function. I believe in art, the artists, and I believe in curators who have the ability to decide whether the music, book or film is important. So format also means quality and that should never change.

Of course, there are new forms of marketing, sponsoring and new media which should be used for festivals and by cultural institutions, and we will also speak about this in the symposium. But I believe older festival directors should stay on board. Who, for example, could better curate the London Jazz Festival than John Cummings? The symposium is not about new or old but about exchange.

Besides this, we also want nobody leaving or joining the symposium complaining about decreasing audiences. I hope that we will all enjoy working on the question of how to present culture in the future with enthusiasm and creativity, and above all to also have plenty of fun.

**Culture Management Blog:** You are addressing culture managers from the whole of Europe. Does the music industry in all European countries have



## Interview

### ... Interview with Julia Strycio

similar problems? Or are you focussing more on opportunities for exchange and learning from each other?

**Julia Strycio:** There are very many possibilities for exchange with like-minded people on an international level for students or directors of a festival / cultural institution. However, there are very few possibilities for financing exchange between junior culture managers in Europe. We aim to change this with the symposium. We would like to build a platform for junior culture managers from all of Europe, who already have first work experiences and who want to direct festivals and cultural institutions in the future.

We are, however, deliberately not giving this an age limit, because the focus is on exchange.

**Culture Management Blog:** And what can participants expect or why should junior culture managers definitely not miss the symposium? The cost is also very low at 50 Euros.

**Julia Strycio:** We are offering an interactive Design Thinking Workshop, speakers from the *European Union* and UNESCO will talk about what skills junior culture managers should bring along with them for the position, different curators will reveal how they programme their festival/ cultural institution and, of course, there will be enough time for everybody to get to know each other, go to concerts and hopefully have plenty of fun.

**Culture Management Blog:** I am especially curious about the one-day workshop in which participants will work with the Design Thinking Method. Can you tell us a little bit about how this method works and what participants can expect from that day?

**Julia Strycio:** I have attended several symposiums this year, and there was a lot of lamenting about decreasing audiences which I did not find very helpful. It is therefore our intention to offer a workshop which does not focus on showing that 50% of the visitors are over 60, but to deliver a symposium in which we can passionately and creatively think about how to design future festivals / programmes and have fun doing so.

Finding new, innovative solutions is, of course, not only interesting for culture managers but is being currently discussed in almost all fields. The question then always is: How do I get to these innovative solutions. Design Thinking describes a promising approach which, for example, is also used very intensively by SAP for developing new, innovative and especially also user-oriented solutions.

Flexible and inspiring space is a feature of Design Thinking and in consequence SAP has established such premises in Heidelberg which our symposium participants can use for the workshop. The premises are open to external users for the first time.

## Interview

### ... Interview with Julia Strycio

Design Thinking originates from the field of design and is a combination of understanding, observing, finding ideas, refining, implementing and learning. This method can help to ask questions from a different angle through which creative and innovative solutions can be found. The potential user of a solution is placed at centre of the considerations from the start.

First of all, it is based on the assumption that problems or other issues can be resolved better when people from different disciplines work together. This is why we have invited experts from the fields of economics, technology, sponsoring, visitors of the *Enjoy Jazz Festival*, labels, musicians, etc. on this day, in addition to the participants and speakers.

Our workshop is called “Redesign the Festival Experience”—whereby we will have to investigate, right at the start, which question, and with that what the problem or challenge is, we want to focus on. This depends on the individual areas we will focus on, be it marketing, sponsoring, journalism, programming or staff management. We will work in different groups with a total of eight coaches and present first “prototypes” at the end. These prototypes will not consist of PowerPoint slides, but will be tangible and testable and made of paper, glue, Lego or building bricks.

And of course, a very nice side-effect will be that all participants will get to know the speakers and each other better and can exchange thoughts, experiences and ideas on an informal level.

**Culture Management Blog:** Where can you buy tickets?

**Julia Strycio:** There are no tickets available —participants can register by completing an application form on our website (Culture Manager Symposium). We will then get in touch immediately and will also be very happy to advise on travel /accommodation arrangements.

**Culture Management Blog:** Thank you for your answers and enjoy the symposium!

### MORE INFORMATION

[www.enjoyjazz.de](http://www.enjoyjazz.de)

<http://kulturmanagement.wordpress.com>

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<http://ullamatti.blogspot.de>  
[www.castalianpool.org](http://www.castalianpool.org)

# Social Innovation through Music Education

*An international co-operation project between Brazil and the UK*

An article by Ulla-Alexandra Matti, correspondent, London

Santa Marcelina Cultura through the Guri Programme (GSM) in the São Paulo Metropolitan area, and Sage Gateshead (SG) in Gateshead, Northeast (UK) have set themselves the objectives to establish long-term learning relationships between professional music and social educators, musicians, arts managers, researchers and social partners in Brazil and the UK. Each partner organisation is to embed learning from the exchange into their own programme delivery in order to improve outcomes for all participants and they have foreseen the generation of research and other materials for wider benefit. The first year of a four year knowledge transfer programme focusing on inclusion and excellence in music education running until 2016 has been successfully completed.

Social Innovation, a term that appeared in the 60s, strengthens civil society through meeting social needs through innovative ideas and strategies. Social needs include inclusion, community development, education as well as living and working conditions. Social innovation projects through music are one of the most efficient ways to include people due to the collective spirit required and nurtured. They revitalise group dynamics, mutual respect as well as group awareness which are basic prerequisites for successful community building.



According to Mauricio Cruz, Institutional Relations Manager at Santa Marcelina Cultura, the innovative approach of the project consists in the quest for a new common ground for music learning and making, by gathering both institutions previous references and experiences in choral practices. "This musical quest has also provided institutional learning for both institutions, as we

Background

... Social Innovation through Music Education

have both identified best practices we can implement in each of our realities”, he adds. The programmes by both institutions have helped to regenerate whole areas in social-economic decay and contribute to the rescue of community values.

The *Sage Gateshead* in Northeast UK has played a crucial role in regeneration and making social inclusion concrete by reaching more than one million people in the region through its music programmes. *Santa Marcelina Cultura* oversees two major state-owned music education programmes in the São Paulo Metropolitan area, with a network of 46 music centres set up in underprivileged areas as well as one conservatory, reaching more than 15,000 students and more than a 150,000 people every year.



## The Sage Gateshead

The programmes in Brazil engage parents from the very beginning who listen to what their children are learning and performing. In Brazil this is achieved through a social educator who is the interlocutor between the family, community and public services.

The partners in Brazil and the UK have developed the four year programme together from the start when they immediately felt a synergy between their organisations' work. They discovered that they both deal with music in the same way and agreed on how music shows that there are alternatives to people's current lives. Poverty and levels of need are different in Brazil but the concept behind the work is the same. The first step of the partnership involved learning about everything the other does, exchanging best practice examples and a discussion around the entire concept which both organisations' work is based on, their role in working with music and social inclusion and their role in community regeneration. The project to date has already led to expansion and development of their scope of work and new perspectives on dealing with challenges they are facing in their daily activities.

According to Giuliana Frozoni, Head of the *Guri Programme*, who works closely with Katherine Zeserson, *The Sage Gateshead's* Director of Learning and Participation, the programme content focuses on the social pedagogic strategies and their application in different cultural contexts, vocal and choral practice including a range of pedagogic approaches and techniques, ensemble instrumental learning in folk and orchestral instruments, progression routes for students and how to embed and sustain them as well as professional deve-

## Background

### ... Social Innovation through Music Education

lopment for teachers - in particular exploring digital platforms for knowledge transfer. The main question being asked is how can music learning/making make a difference in empowering groups and individuals in order to increase social inclusion and rescue community values?

In order to achieve the set objectives a number of specific actions have been planned. They include structured professional development enabling colleagues of both organisations to benefit from each other's distinct specialist expertise through the exchange of staff and the delivery of training events, workshops, master-classes and seminars. It also includes the creation of an on-line environment to deepen and develop partnership and share knowledge, the shared investigation of specific questions of mutual concern and the joint authorships of papers and reports for wider consumption and benefit, the presentation of public seminars and publication of materials as well as creative activities and performances involving children and young people leading to large scale performances in 2015 and 2016.



Mauricio Cruz tells me that the SG and GSM have been developing the vision for a long-term exchange programme since August 2010. The objectives of the programme are set out in an International project proposal co-written by the two organisations, in October 2010. This proposal was further underpinned by a deed of cooperation signed with between the State of Sao Paulo and the British Council that same year. Following a period of delay this creative proposal was re-animated in the autumn of 2011. Four leading music educators from *The Sage Gateshead*'s team visited Sao Paulo from 22nd September to 6th October 2012 and eight members of GSM then visited Gateshead from 11- 26 May 2013.

The meetings have been transformative and inspiring beyond all expectation for all participants who reported profound personal and collective impact on the development of both practice and strategy. Both organisations led activi-

## Background

### ... Social Innovation through Music Education

ties and workshops involving young people, students, music teachers and other professionals as well as shadowing and observing their partner's colleague's work in a wide range of contexts and settings in the respective countries.

The meetings have triggered reflection upon each other's practice, the standards of management, facilities, administration and conditions for learning, the range of activities offered, the widening of target groups to all ages, the role of the music teacher to encourage students, the work with people who have learning difficulties and vocal culture heritage preservation.

As part of the next steps of the programme both organisations welcome the opportunity to include other partners in the learning exchange. The wider connections process was started in Gateshead with the involvement of *Lawnmowers Independent Theatre Company (LITC)*. Colleagues from LITC participated in training session and seminars alongside SG and GSM staff, and GSM colleagues attended LITC activities and performances. In Years two and three of the exchange, SG would propose to include LITC in visits to São Paulo as well as engagement with the Gateshead visits. LITC works with groups locally, nationally and internationally, and last year the company benefited over 10,000 people and well over 100 different organisations, so their participation in this exchange would have wide impact.

In São Paulo in October 2013, the visiting delegation will reach 11 members, as both partners are welcoming members of two partner universities that will observe the process: *University of Sunderland (UK)* and *UNESP (Brazil)*. SG and GSM are planning another 17-day exchange, with a strong focus on professional development with key themes developed in seminars, workshops, lectures and discussions for students and their family, teachers, music educators, staff and partners. Gateshead in May 2014 will be planned in detail following the outcomes of the São Paulo visit.¶

# Imprint

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