

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

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Editorial

Dear Readers,

After its successful start in 2010, 40 young cultural managers from eight countries met together this year in **Epidavros**, Greece, for the *2nd Kufstein Summer Academy*. Characterized by engaging discussions about the ties between creativity, economy and sustainability, the academy sought out new ways to encourage people in a globalized world to participate more strongly in culture and discourses about identity. We offer you an exclusive summary paper of this event. From Greece to Estonia: This year, **Tallinn** became one of Europe's two cultural capitals, reason enough for us to hold our 2011 networking event in Estonia's capital. From the 16th until the 19th of June we are meeting together with cultural managers from the region to discuss the themes of creative industries and entrepreneurship. While in Tallinn we will be visiting the *Telliskivi District*, one of the largest creative quarters in Eastern Europe. A round table discussion with students and lecturers from the *Estonian Academy of Music and Theatre* will answer questions about how strongly such creative quarters promote the development of new businesses and projects. Please feel invited to join us on Friday 4 p.m. for the Round Table at Telliskivi District or the Open Dinner for Cultural Professionals 2 hours later.

This newsletter issue includes a report about the new ways **churches** are being used culturally. We believe that in numerous regions, where churches are being forced to close their doors due to shrinking congregations, smart and careful concepts are needed to transform them. The article by the Kansas-based writer Wayne Hilburn offers several solutions. You will also be able to read an interview with Ancuta Vamesco, a project manager from **Romania**. It is interesting to see how cultural projects in her country are not only being supported by government funding, and how therefore the proposals are no longer dependent on the language of bureaucracy. Still, innovative projects often end up empty handed, meaning that in the future public donors will need to change the way they think. Cultural managers in Romania will also need to have the right promotional tools to be able to undertake innovative and risky projects. Finally, we review a new and important **book** that probably shouldn't be missing from the bookshelf of any arts manager. As always, we hope that you enjoy the articles.

Dirk Heinze

Translation: Erik Dorset (www.artofrhetoric.net)



WAYNE HILBURN

is a retired Art Director and Graphic Designer. He worked for 4 decades in the design and advertising field, the last 30 years in Washington, D.C.

Upon retirement, he and his wife, Patricia, moved to a small village in the plains of mid-west America.

In retirement he volunteers as an arts consultant with involvement in local community arts and theatre. He has lectured, exhibited, and taught design. He has won awards in the graphic design field for photography, creative art, writing, and packaging, as well as graphic arts.

A new use for old and abandoned Churches

Presenting a business model for preserving old and abandoned churches, which are still architecturally sound and delightful, and converting them into arts and entertainment centers.

An article by Wayne M. Hilburn, Wichita KS, USA



Immanuel Baptist Church

Many city churches have grown old, their congregations moved to the suburbs, their neighborhoods changed in ethnic, family age and land value. Many couples move from the inner city to be in areas with better housing, newer schools or closer to work.

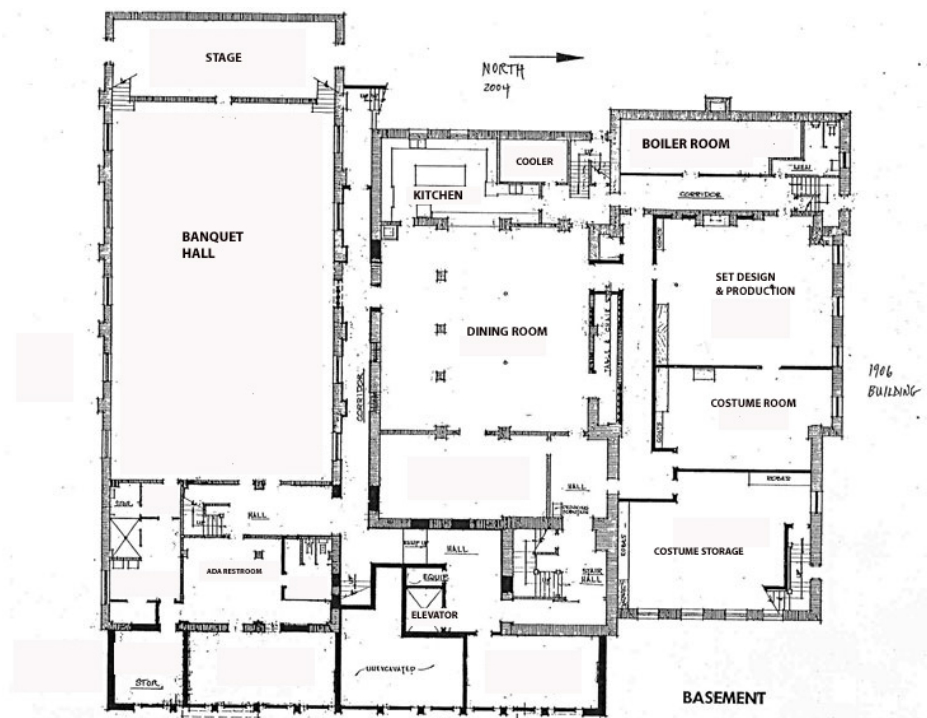
However, these structures do provide the essence for arts and entertainment venues for the city. Changing the concept and attitude from charity, religious, non-profit organization to for-profit cultural organization, requires a change in thinking about arts organizations. It is possible to modify arts activities into profitable business organizations that pay city and state taxes, artists salaries and do not depend on donations, grants and volunteer artists as management.

Developments

... A new use for old and abandoned Churches

First, convert the Sunday school classrooms into rented art studios and small business offices with rental or per project office services offered. Many churches have a fellowship hall that can be used for music and small venue events, with a food preparation area that can become a restaurant or catering service. The sanctuary can be converted into a stage theatre, and for other performing arts events. The nursery should be kept and run to provide opportunities for couples with children to have an entertaining evening out together.

One such example here in Wichita, Kansas, USA, is a large church built in 1930 with a church school added in 1950. The wood paneling, and fixture craftsmanship is outstanding and artistically designed in the Art Deco style. The school has adornments and details typical of the new modern style inspired by the jet plane age. The congregation was able to fund a brand new, larger church in another part of the city. The older church was abandoned and put up for sale.



Basement Plan

The sanctuary is grand, seating 550 people in comfortable, movie-style seats. The acoustics are outstanding; some sound equipment is installed for the far reaches of the balcony. Used as a stage theatre, plays can be presented in the range of USD 25-45 per person. A full house could provide USD 13,750 to USD 24,750 gross revenue per show (USD 41,750 to USD 74,250 per weekend). Many local theatres use the “black-box” staging and do not need a curtain. Scene changes are done in a blackout.

Developments

... A new use for old and abandoned Churches

Over 20 classrooms are available to be leased as art studios or small executive suites. Some rooms will be kept to provide costume and prop storage for the theatre. The two pastoral rooms behind the pulpit “stage” can be used for actor’s dressing rooms and stage entrances/exits.

The nursery was left intact with toys, cribs, etc. and can be leased to a professional child day care and nursery company with the proviso that they have staff available evenings for the arts and music events for a modest fee. This helps young couples with small children participate in evening arts and entertainment ventures, a patronage group that has not been able to avail themselves of arts activities previously. Theatre students can provide fun activities for older children.

The dining area is also the Fellowship Hall with a commercial size kitchen off to one side, feeding up to 100 patrons. This can be leased as a restaurant venture providing tapas, drinks and canapés for the Theatre and Music Hall patrons. This area can be used for many venues such as Blues bands on Monday, Classical music on Tuesday, Jazz groups on Wednesday, Comedy skits and improv groups on Thursday. Friday, Saturday, and Sunday matinee is kept for live theatre shows in the 550-seat sanctuary. On Sunday evenings, local church choirs and musical club groups to raise funds for their respective churches and groups can use the sanctuary stage.

Other options are Saturday morning children’s movies, such as old cowboy serial mysteries, early kids shows, all for granddad and grandson or father and son events. Mornings, afternoons and mid-day weekends are still available for weddings, receptions, business meetings and other local events with catering offered for a one-time fee. Local theatre groups can operate these venues and the music events can be operated by the local music societies such as the Jazz, Guitar, University, Gospel and Comedy Clubs. The main stage can be used occasionally for larger musical events with nationally known performers.

With this many options, local arts groups can rely on the church as a home base and gain revenue with small lease charges. With ten events in a typical week, the single event charge can be as little as USD 100. This would bring in USD 1,000 a week (USD 52,000 annual if 100% rented) on arts and entertainment events alone. With 20 classrooms rented on a monthly basis at USD 450, the income could come to USD 108,000 per year. The utilities will have to be included because there is no way to separate the heating and lighting costs into individual units.

The costs are important to consider also.

Monthly lease or loan payment could exceed USD 1,500. Utilities can be divided and charged to the leased offices. A professional soundboard and flexible stage lighting would be required, but first look for used equipment. It is possible to rent this equipment on a monthly basis, too.

Developments

... A new use for old and abandoned Churches

Insurance costs have to be considered for the building as well as liability insurance for the public arts activities and nursery. Fire, water and wind damage coverage is necessary in Kansas. Maintenance costs might require a full time janitor and helper. Janitorial services to office renters can be contracted separately, and help pay for the full time staff cleaning person.

Telephone and answering phone service is important to get reservations, although there are good computer answering message programs to consider, you would then have to have a 24-hour operating computer. Online programs can handle credit card purchases, also. Volunteers can be used to usher and take tickets at the music and theatre events with the offer of show seats to all that volunteer.

Contracting with a good bookkeeping service will keep you out of trouble with local, state and federal tax requirements. At the beginning try a volunteer with management and business experience as the overall manager. Use local semi-professional or University professors for arts administrators and creative directors. Eventually you will find out how much you can afford for a full time director. First, find able bodies for a well-balanced Board of Directors to guide the company. A local real estate company can handle the office leasing for a percentage of the rental price.

Maintenance costs associated with older buildings are higher than with new buildings. New handicapped access requirements might affect older buildings with the cost of upgrading restrooms, automatic opening doors, an elevator, and providing handicap parking spaces.

The secret to making an arts and entertainment venture profitable and self-sustaining, is to find as many revenue streams as possible, and offer something every day or evening. Too many arts groups offer a limited venue, often on one or two evenings and nothing in between. Even the drinks and finger-food at intermissions are a source of income and make the arts events friendlier to patrons. The offer of low-cost baby-sitting for their children while couples enjoy music, theatre and dining, is the secret our churches have known about for a long time!

There will be struggles, especially with Government bureaucracies, zoning rules, parking in residential areas, obscure regulations and rules with the health department, real estate attorneys, developers who covet your property for new office development, so on and so forth. Once the program gets going and proves itself, consideration should be given to hiring a full time arts administrator. But if you persevere and create interest among as many local arts groups as possible, you can prove that the arts are not just for the generosity of large donors in our community.

The first stage play in this renovated church in Wichita is projected to open in September of this year.¶



Ancuta Vamesu

From Average to Creativity

Cultural Project Management in Romania

An interview with Ancuta Vameso, Romania

Andreea GRECU: What happens in Romania when you work as a project management consultant?

Ancuta VAMEȘU: I think that you will get as many answers as there are management consultants in our country. I principally deal with two sequences of the program or project management cycle: project preparation or programming, designing of a project on the “sketching board” on one hand and evaluation on the other. In some cases I am involved also in the implementation but then I focus on the technical aspects in the fields that I am good at: nongovernmental sector and local development. I am working with the same four or five organisations for a long period of time, for some of them I was there from the beginning as a founding member. I stood initially by these organisations, since they have started to run projects and witness their visioning. This allowed me to better understand why they appeared, their “raison d’être”, which are their members aspirations and even to contribute to shaping in time their vision and mission together with their team. I don’t have a lot of confidence in the consultants coming in one day in an organisation and believe that they will be able to understand it overnight and plan, mostly on their own, without including the team in the solutions’ creative process.

The majority of the project management consultants in today’s Romania are doing two main activities: they draft financial applications and assist their beneficiary in implementing projects mainly in the beneficiary’s relation with the funding bodies, management authorities of the programs being supported with European funds. Their speciality: dealing with these bureaucracies, handling almost perfectly their rules and guidelines.

Andreea GRECU: Is there a growing competition in this field of expertise?

Ancuta VAMEȘU: I believe it is - there are more and more companies, which is a good thing as their services help any applicant to have access to European programs. But there is also a phenomenon which was explained to me when I was very young by an American consultant while referring to the American companies who won always the contracts granted by the US government: he said about them that they were blocking “the Washington belt”. A similar process is happening also in Romania - public resources are being captured by those who speak the administration’s bureaucratic language, who tell the administration exactly what it needs to hear, meaning they write those projects which will be surely funded - average projects who are liked by the “ave-

Interview

... Interview with Ancuta VAMEȘU, Romania

rage evaluator". Less innovative or creativity projects are encouraged – there are few consultants who use their financial and time resources in order to assume risks and propose original projects. And this phenomenon is due to the fact that in most cases the consultants are being paid after the project is being funded in one way or another. The projects will be as good as the degree of risk-taken with innovative but necessary projects by the management authorities who are devising the financial conditions, the evaluators who are assessing the projects and the consultants who are writing them. Slowly, the consultants become part of the official system of allocating resources and turn into the system's "gate keepers / decision makers" from their initial position of outside competitors on a ground whose rules are set by others. They find themselves in the camp of those who are formally making decisions: as they are shaping the ideas and needs of the grants' beneficiaries. In this important process these ideas are being interpreted, transposed and also standardised.

Andreea GRECU: What are the reactions you met while you are working with various organisations: NGOs, municipalities, public institutions, other local and central authorities? Is your job perceived as interesting, trust worthy?

Ancuta VAMEȘU: Big scale experienced NGOs mostly elaborate their projects without resorting / involving to external consultants - although the launching of very specialized procedures, with complicated languages and guidelines concerning issues such as eligible activities and costs such as POSDRU programs (Operational Programs for the Human Resources Development) determined even the project management-experimented organisations to trust their ideas to the professionals of the respective funding program. Small scale organisations neither have access to these programs nor the possibility of becoming interesting for the consultants: those ones know already that their chances are slim in a competition where the organisational capacity and the experience bring points in the evaluation process.

The public administration works to a great extent with external consultants, mainly those local public authorities who lack the required experience or their own well-trained teams. Of course, in this case there is also a greater specialisation - infrastructure projects, environment protection demanding a particular expertise; meanwhile a lot of project management consultants are prepared for a general- approach of a large range of activities. Other public institutions (hospitals, universities) discovered the appetite for programs with European funding and either at their own initiative or the consultants' one they started to initiate such projects. Then a rumour begun: only a consultant "knows the ways" to access specific funding programs, therefore there is no point in trying to access one on your own, "you have no chance". I am not sure to which extent such practices exist, but I can't exclude them totally as there is folklore about it.

Interview

... Interview with Ancuta VAMEȘU, Romania

The relationship consultant -client is sometimes difficult: the customers' personnel are sometimes preoccupied with the high fees paid to the consultants without understanding that these amounts compensate the insecurity of the job; the responsibilities and tasks division are sometimes unclear, which could generate frustrations and misunderstandings on both sides.

Andreea GRECU: What do we have to earn while working with the professionals? It might be redundant, but amateurship doesn't intervene only at the artistic level while dealing with amateurs companies, but also while talking about administrating basic project activities.

Ancuta VAMEȘU: I encourage all grant applicants to write their own projects or to get more and more involved in their elaboration – this is the only way in which they will have a guarantee that a specific project matches their needs and their vision and is not more or less the inspired fantasy of a consultant. Managing an organisation can hardly be imagined today without working on a project basis. That is why the project management is more and more necessary for all types of organisation – I don't think that this approach is an amateur one; on the contrary I believe that project-based activities are part of the fundamental processes in an organisation. But in order to implement this essential idea it is necessary to change our vision about management in general and to deeper include our projects in the life of our organisations. This is the only way in which our projects will generate sustainable results – otherwise, they will only represent artificial transplants whose results will disappear immediately after the funding resources are gone.

Andreea GRECU: Thank you for your interesting insight. ¶

ABOUT THE AUTHORS

Andreea GRECU

Andreea Grecu is a cultural manager, based in Bucharest (b. 1974). She graduated in 1993 the International Economics Relations Faculty, in Bucharest, with a degree in European Integration and a second specialization in 2010: Modern Languages (English French) at the University of Bucharest. She holds a PhD in Economics (2004).

She has worked as a project coordinator and executive director with independent associations dealing with theater, contemporary dance, cultural policies and advocacy. In 2005 Grecu co-organised the first meeting in Romania of the international production network Theorem.

She is currently a lecturer at the Faculty of History – University of Bucharest, teaching Cultural Project Management and Cultural Policies. Also she was between September 2005 and July 2009 the first manager of the National Cul-

Interview

... Interview with Ancuta VAMEȘU, Romania

tural Fund (www.afcn.ro), a public funding body for cultural projects and cultural publications & books.

Ancuta VAMEȘU

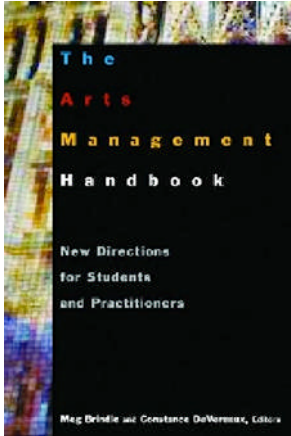
Trainer and consultant for donors, local governments and NGOs in Romania and SouthEast Europe. She is one of the founding members of the Foundation for the Development of Civil Society (www.fdsc.ro).

Mrs. Vameșu has more than 15 years senior-level experience in program strategic planning, development and implementation of innovative reform projects, management of EU funded programmes and projects. She has more than ten years senior-level experience in managing non-profit organizations and civil society development programs.

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The Arts Management Handbook

New Directions for Students and Practitioners

Whether the art form is theater, dance, music, festival, or the visual arts and galleries, the arts manager is the liaison between the artists and their audience. Bringing together the insights of educators and practitioners, this groundbreaker links the fields of management and organizational management with the ongoing evolution in arts management education. It especially focuses on the new directions in arts management as education and practice merge. It uses cases studies as both a pedagogical tool and an integrating device. Separate sections cover Performing and Visual Arts Management, Arts Management Education and Careers, and Arts Management: Government, Nonprofits, and Evaluation. The book also includes a chapter on grants and raising money in the arts.

Selected Contents

1. Introduction: The Field of Arts Management-Challenges and New Directions, Meg Brindle and Constance DeVereaux

Part I. Performing and Visual Arts Management

2. Facilities Management: Arts Facilities-Schedules, Agreements, and Ownership, Patrick Donnelly

3. Theater Production Management Guidebook, Kevin Murray

4. "Doing It All": The New Arts Manager's Guide to Presenting Performances in a Public Venue, Kira Hoffmann

5. An Introduction to Festival Management: Old Ways, New Directions, Juha Iso-Aho

6. Gallery Management, Trudi Van Dyke

Part II. Arts Management: Education and Careers

7. Through, With, and In: The Arts and Education, James E. Modrick

8. Careers and Internships in Arts Management, Meg Brindle

Part III. Arts Management: Government, Nonprofits, and Evaluation

9. Arts and Cultural Policy: What Governments Do (and Don't Do) to Make Arts Happen, Constance DeVereaux

10. Starting a Nonprofit Organization: The Business Side, Kathryn Calafato

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11. Fund-Raising and Grant-Writing Basics for Arts Managers, Constance DeVereaux

12. Evaluation in the Arts, David B. Pankratz

About the Editors and Contributors

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Comment(s): " *The Arts Management Handbook is a valuable new source for students seeking to broaden and deepen their understanding of arts management and leadership. Engaging case scenarios offer students and instructors a path to start their journey through topics that cover everything from managing arts facilities and galleries to fund-raising and grappling with impact of public policy. Each contributor offers a unique perspective on an arts management topic, resulting in a realistic overview of the challenges and opportunities facing future arts leaders.*" -- William J. Byrnes, Southern Utah University

" *The Arts Management Handbook is a breath of fresh air, providing a new and user-friendly way of considering contemporary issues in arts management. Each chapter is grounded in a case study, which offers the opportunity to look at multiple issues surrounding the central focus of the chapter. Practical information is presented in a solidly researched but accessible manner. A welcome addition to the field!*" -- Ellen Rosewall, University of Wisconsin-Green Bay

"*Sensitively exploring both the theoretical and applied elements of arts management, Brindle and DeVereaux have produced an extremely welcome addition to the field. Through introductory case examples, a direct writing style, and a focus on the 'nuts and bolts' of each topic, this book superbly addresses the many challenges facing today's arts managers.*" -- Richard Maloney, Boston University

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Creating Cultural Leadership

Summary Paper of the 2nd Kufstein Summer School

From May 1st to 7th, in the Greek city of Epidavros 40 young professionals from 8 countries came together to learn new strategies for cultural projects in global cities and regions. Arts Management Network presents exclusively the summary paper.



Prof. Dr. Oliver Scheytt, Pius Knüsel, Prof. (FH) Dr. Robert Kaspar, Hilary Carty, Prof. (FH) Dr. Sebastian Kaiser, Prof. Dr. John Beech, Prof. (FH) Dr. Gernot Wolfram (from left to right)

Scientific Approaches

Cultural Leadership refers to a variety of skills and competences to understand leadership in the field of culture as process of enabling people with diverse cultural backgrounds to express their ideas, aesthetical preferences and economic demands within different fields of their own and of foreign societies. Knowledge in this process is seen as knowledge which has to be reflected by partners and which is involved in the strategies of institutions in the public and in the private sector. Cultural Leadership needs therefore methods which prove the sustainability of this approach and overcome the long lasting discussion between empirical versus anecdotal evidence.

... Creating Cultural Leadership

It is an important task for Cultural Leadership to find a balanced connection between political, artistic and economic measures to ensure the best usage of public spaces for culture. Public Spaces within cities and regions should be used not only as places for cultural events to stimulate the participation of new audiences, but also for an improved awareness for local identities. Especially for international events it can be helpful to create new “democratic spaces” within cities and regions. Very often it is criticised that Public Cultural Events are “for free” and always need huge financial support with public money. But on the other hand Public Events gain new awareness for the work of artists and for cultural institutions like theatres and museums and due to these Public Cultural Events they create further flows of money to the participating institutions.

“Hidden Places” should be identified – Places which offer forgotten or disappeared aspects of history, social life and cultural remembrance. An example is the concept of the “Voids” by Daniel Libeskind’s Jewish Museum in Berlin. The main question here could be: Which “Voids” are identifiable within Public Spaces in Cities and Regions and how can they be used as places for cultural performances? How can Public Cultural Events overcome the so-called “Club Effect” according to Pierre Bourdieu which let only exclusive groups of people participate in certain kinds of cultural representations e.g. operas, museums, exhibitions etc.? (Wolfram)

Local Identities are represented in different cultural expressions – for example the presence of flags, anthems, team symbols, songs and fan hymns within sports, and, most often, the lack of these symbols, whether national or regional, within other fields of culture. Main Question: Why do the representations of identities change so massively within the different fields of events? (Beech/Kaspar)

In this context it is necessary to discuss the Impact of Cultural Events. To prove the benefits of investments within the field of cultural events scientific methods are needed which can effectively measure the short-term and long-term impact and sustainability of Cultural Leadership. Since major cultural events can mostly only be realized with substantial public support and subsidies, cultural managers should have the competence to scientifically assess the various impacts associated throughout each stage of the event life-cycle. As the particular methods conducted as well as the predictions that are made determine the outcome(s) a discussion of the approaches for evaluating the impacts of cultural events is needed. In order to appropriately communicate with the various stakeholders cultural managers need strong arguments derived from empirical evidence more than anecdotal evidence.

Cost-benefit analysis (CBA) provides better arguments than impact studies as it focuses also on less tangible socio-cultural impacts. However to conduct, interpret and critically reflect on the results of CBA an understanding of basic economic concepts, for example consumer surplus, opportunity costs and

... Creating Cultural Leadership

externalities, are of major importance. Not least peculiarities of cultural events and event-efficiency have to be taken into consideration.



Inspiring Academy Venue - Hotel Aristotelis in Epidavros

Practical Approaches

In the field of Cultural Leadership it is necessary to differentiate between the work of cultural institutions like the *Goethe-Institut*, the *Pro Helvetia* Foundation, the *British Council*, American Corners etc. which receive their money from the state, and the work of the private sector.

Institutions like the *Goethe-Institut* and the *Pro Helvetia* Foundation create Cultural Leadership according to certain strategic aims, which are also very differently formulated. Especially the *Goethe-Institut* invests in local offices and tries to create for local people “meeting points”, which were for example important during the revolution in Egypt, where young people could gather within the facilities of the *Goethe-Institut* at Tahrir-Square/Cairo.

On the other hand, *Pro Helvetia* does not focus on investing in offices but rather on international networking to strengthen the local partners and to avoid cultural dominance of the western institution and its money. Regarding conflicts in China as the arrest of the artist Ai Weiwei after the exhibition “The Art of Enlightenment” (Keller/Knüsel) it becomes obvious that cultural support may need to be strongly adjusted to the local participants of current critical discourses. (Knüsel)

... Creating Cultural Leadership

Creating Cultural Leadership means to combine many different skills which enable handling tools (e.g. tackling money, more work based and peer learning opportunities, etc.) to enhance diversity within the fields of Cultural Events. In this context it is also very important to be open-minded when it comes to learn from other fields, e.g. Philosophy, Ethics, Sports Management, Business, Social Working or Politics. (Carty)

A good example for successful implementation of these assumptions is the project *European Capital of Culture RUHR.2010*. One of the main aspects mentioned was to reach all social shifts by “Story Telling”. This means to create narratives about the complexity of a huge variety of different cultural events within the public spaces and cultural institutions of the region “Ruhrgebiet” in Germany with the aim to find a new emotional and intellectual approach to the term “Regional Identity”. The “Story Telling” reaches new audiences as well as political decision makers and was therefore a good example for sustainable Cultural Leadership. (Scheytt)

Competences for Arts Managers within the current labour market:

- Gaining current knowledge about the development of the “Creative Industries” (with a critical reflection of the term “Industries”)
- Using platforms like www.Artsmanagement.net for developing a new quality of exchange within the international labour market for Arts Managers
- Implementing learning processes about alternative methods of financing cultural projects (comp. www.kickstarter.com)
- Using currently available studies from the field of Impact Researches to prove the evidence of cultural projects (Heinze)
- Developing Core Competencies for Arts Managers like: Specialising in aesthetical knowledge, financial support (e.g. EU Funds), Risk Management, Change Management
- To identify job opportunities in synergetical fields like architecture, project management, tourism, sports and city development
- Learning the “language of different sectors” within the field of culture – for example use different institutions (*Goethe-Institut, British Council, Pro Helvetia, American Corners, Instituto Cervantes*) and different terms to describe aims and strategies
- Orientation on artistic quality – especially in the “art of organisation”. Reflecting ethical aspects belongs to the core competencies of Arts Managers (Participants of the Summer School/Students Corner)

... Creating Cultural Leadership



Learning from the Past - Old Map of Mycenae, Greece

Recommended Literature

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