

Arts Management Newsletter

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



Dirk Heinze,
Editor-in-Chief

Positive Impulses

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Editorial

Dear Readers,

all the world's a – crises? The real estate bubble, government depts, economic weakness and/or bank runs ... Many people are cheesed of those bad news. Is the art sector the last paradise? Yes and no. Yes, because the arts and creative sector is a value on its own, and a driving force for the growth of regions and countries. No, because many cultural institutions come under economic pressure so far.

In this scenario, isn't it time to give impulses for the future? We will do so with our special „Positive Impulses“ this month. Even from Greece, where last month at the 3rd *Kufstein Summer School* young professionals worked on innovation strategies in the arts. The aim was to reflect about the role of arts management within an economic crisis like now in, but not limited to Greece. We publish the summary paper exclusively in this newsletter issue.

We like to give solutions like new technologies which engaging new audiences and revolutionizing the mechanics of fundraising. Those solutions came, for example, from the *Resource Alliance*, the global network for fundraising, based in London, UK. For the latest developments in German fundraising experiences, our correspondent Zenaida des Aubris reports from the 19. Annual Fundraising Congress in Berlin.

In Bergen, Norway, there has been celebrated the 60th anniversary of the *European Festivals Association*. EFA connects over 100 festivals of all kinds across 42 countries extending far beyond the borders of Europe. We publish an exclusive report, written by Kerstin Schilling and Kathrin Deventer.

Germany is currently experiencing a lively debate about the future of funding for the arts. The reason for this was the book „Der Kulturinfarkt“. An inside view on the discussions we provide in this issue, too.

A special thanks to all contributors! Enjoy reading!

Yours

Dirk Heinze, editor-in-chief, *Arts Management Network*

Innovating Culture

Approaches towards a New Arts Management

This is the Summary Paper of the 3rd Kufstein Summer School, which has been held between April 30th and May 5th, 2012 in Epidavros/Greece.



Prof. Dr. Gernot Wolfram, Prof. Dr. Birgit Mandel, Prof. (FH) Dr. Robert Kaspar

Scientific Approaches

Arts Management refers to a variety of different approaches and is as comprehensive as the subjects and disciplines dealing with. Arts management traditionally has to cover the fields of leadership, financing and planning as well as the organization, distribution and marketing of cultural services and goods (comp. European Sociological Association, 2009). In times of crisis impacting all Europe, arts and culture are equally confronted as challenged with a multiplicity of problems and difficulties. Innovative approaches may be an opportunity to find a way out of the crisis and open possibilities towards a new arts management. Therefore one of the main issues of this year`s *Kufstein Summer School* was to reflect about the role of Arts Management within an economic crisis like now in, but not limited to Greece.

Talking about a new arts management in Europe first leads to the question about the subject dealt with. Enrooted in Mycenaean Greece, continued by Roman and Byzantine Empires, European Culture has been an ever-changing and evolving phenomenon. Considering the stabilisation by Christianity, the constant regeneration and modernisation by multiple cultural movements

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(such as Enlightenment, Romanticism, Expressionism), globalised by successive European empires between the sixteenth and twentieth centuries, European culture is today a patchwork of multiple national cultures, languages, traditions and artistic approaches. One key element of the European tradition of Enlightenment is the term “dialectic approach to culture”. To avoid colonial associations by using the term “European Culture” it is helpful to focus on this philosophical tradition which sees different ‘truths’ and perspectives on culture as a basis for a democratic and human approach towards culture. (Wolfram)

Cultural Managers, additionally with the task of engagement in arts and culture, are confronted in their everyday working life with the question of how to work effectively and efficiently. Therefore, the aim of any cultural manager is to do the right things and do the things right. In order to reach these goals, knowledge, experience and judgment build the necessary know how for professionalism. They are a mandatory qualification in setting up and implementing the areas of controlling, which are the programme, marketing & communication and administration in a cultural institution or project.

But excellence may not always be the only factor to successfully manage art and culture. For many years Public Funding has been the most important source for cultural institutions to survive. Cultural Governance becomes the key perspective for a sustainable Cultural Event Management. Decentralization, a growing participation and non-hierarchical structures are the main characteristics of this new scientific approach. Cooperations and networks represent new political strategies to regulate interdependencies between different actors within the public and the private sector. (Kaiser/Scheytt)

When it comes to cultural events and festivals Kaspar/Kaiser define twelve steps in order to fulfill the criteria of sustainability: Beginning with the event idea, continuing with feasibility study, bidding campaign, make-up of organizing committee, a venue master plan & post-management plan idea, infrastructural development, event planning, event destination and branding strategy, event hosting, long-term destination positioning the process of cultural event management leads to post-event management and should result in the development of new measures like using cultural tourism to connect the event with new interventions. Besides the criteria of sustainability cultural events have to be rooted in the local cultural institutions, need to be internationally designed and have to bring benefit to the residents as well as to integrate all stakeholders. (Kaspar)

While high public subsidies and a notion of the arts as „high culture“, which have to be free from any “disturbing” political, social or economical influences (e.g. compare Bourdieu), have so far prevented an audience-orientation of German cultural institutions, nowadays, this is due to change. The demographic change, an increasing number of alternative leisure opportunities and an altering pattern of consumption through the prevalence of the Inter-

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net lead to an overall decline of visitors. These developments demand an arts management approach, which increasingly puts the audience in the centre of arts managerial attention. In this context, intercultural audience development, defined as “the strategic combination of arts marketing, arts PR, arts education and audience research“ (Mandel 2012) which focuses on untapped audiences from different social backgrounds, will be the most important future concept. (Mandel)

Speaking about the possibilities and opportunities to find a way out of the crisis, Anna-Maija Mertens, Head of the Finnish Institute in Berlin, emphasises cultural cooperation as a key element towards a new arts management in Europe. According to Mertens cultural cooperation between different institutions, artists, arts managers and subcultural scenes is the basis for a sustainable political integration, is of particular significance for regional development and opens the chance for actors and representatives to set new values and visions to the political agenda (Mertens 2012).

A new approach towards arts management is proposed by Manolis Manousakis. In his paper about producing cross-art projects he introduces collective cross-art could also be an answer to the current economic crisis and an answer to institutionalized art. An artistic collective is a group of artists, who work together on a common art project, sharing ownership, risk, benefits, and status of the final production outcome. In a collective group, personal aesthetics have to be eliminated for the sake of a group aesthetic decision. Manolis Manousakis argues that in times of crisis a vision is necessary for the art community and collective art can play a vital role in unifying the art scene as well as set an example of human behavior within a social structure (Manousakis 2012).

Innovative/Practical Approaches

Considering the cultural diversity in Europe International Arts Management should focus on new cooperation and financial assistance approaches, and diverse sources of funding –achievement of artistic and cultural projects not only through public funding or sponsorships, but also through a concept of self sustainability; using concepts of exchanging ideas and concrete services between artists and also arts managers to avoid dominant economic influences and fluctuations within creative processes.

In an ever-changing world where not only conceptual and artistic boundaries but also geographical borders are crossed and dissolved, intercultural dialogue, where culture is regarded as means to a social discourse, rather than entertainment, is of crucial importance. And, nevertheless, considering a more practical approach to arts management, intercultural dialogue is also the key factor that will enable European Culture to further adapt and ultimately evolve and create new artistic trends and movements, as the “economic success of culture is also connected with its discursive power”. The

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new cultural program of the EU “Culture 2014 – 2020” shows her a tendency to be focused very strongly on the economic efficiency of culture instead of its discursive potentials. (Wolfram).

Regarding the concept of excellence in arts management intelligent involvement of the human resources is essential as the employees are the most important aspect of a cultural organisation. With the help of sharing experiences by networking and consultancy, enlarging knowledge through investing in the human resources and therefore supporting the ability to judge things in the right way it becomes possible to form an inventive approach cultural management needs in time of crisis. A mixture of creating and buying excellence provides an ideal precondition for the successful management and realisation of a cultural project. To find here the right people for the right projects needs a sustainable personnel management within the field of culture – with a clear focus on the sensitiveness of these areas. (Scheytt)

Networking in terms of finding long-term cooperations with other organizations and institutions may also be the keyword to success for initiatives, such as the European Artists Association. Karola Teschler, the founder of the EAA, points out the importance of the collaboration between artists and arts managers from different countries. Teschler presented her own private initiative: comp. www.europeanartists-ev.de/ (Teschler)

Furthermore, when it comes to funding, it has to be taken into account that the impact of these alliances cannot solely be measured in economic terms as “outcome”. A more complex analysis is necessary to gain a rather complete image about the impacts an innovative cultural event might have on a city, region or country. This includes the social, political, cultural as well as the economic dimension a decision about a cultural event might have – not only on a micro- but also on a meso- and a macro-level. Cultural managers are advised to undertake a more detailed cost-benefit-analysis (CBA) that does not only focus on economic short-term impacts but also includes long-term effects that can even have a non-economic but equally important meaning. (Kaiser)

There are various specific actions that can be taken by an institution to develop audiences. Relevant strategies include:

- Clear positioning of cultural institutions and commitment to an intercultural alignment, e.g. formulation of a respective vision/mission and employment of staff with a migrant background
- Engagement of arts ambassadors, who have access to the respective target group
- Offering an excellent service, contributing to the perception of the visit as a positive experience and increasing the chance that visitors spread the word about the institution

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- The organisation of special events, satisfying the customers' needs for socializing, experiencing something extraordinary in a casual environment and reducing possible barriers towards arts participation
- Relevant programming (based on a thorough audience research), e.g. the inclusion of migrant themes/performances into the repertoire
- Arts educational initiatives conducted by the cultural institutions themselves and possibly involving cooperation with other public institutions, e.g. schools. Best practice is "Rhythmn Is It" of Sir Simon Rattle and the Berlin Philharmonics
- Outreach work with targeted community groups by addressing them in their habitual environment, e.g. in community centers. (Mandel, Scheytt, Kaspar)

In his approach on the collective cross-art Manousakis introduces the term 'Temporary Symbiotic Collective Art Process' (Manousakis 2012). The term is referring to the 'Koumaria residency' where artists from all over the world cohabit in the residence in order to work on a common project, which culminate in a collective presentation in Athens at the end of the residency. Manousakis asserts the importance of this symbiosis, which supports the relationships and the dynamics created within this multicultural group influencing, in this fashion, the art process as well as the final outcome.

In addition, Manousakis points out the advantages that could arise from the effective collaboration between popular and independent arts. He believes that both independent and popular scenes could exchange knowledge in order to create sustainable art. (Manousakis)

"Use your body, follow your senses, entrust foreign movements and touches, blast boundaries by witnessing and investigating foreign bodies, develop the opportunity of freedom of research, choice and evolution of the singularity and feel the richness of inspiration." Considering this motto Litsa Kiouisi created unique experiences by overcoming boundaries and expressing the new points of view.

Translated into the field of culture management, it could be exactly what it needs for innovative approaches towards new arts management: people who dare the impossible, overcome boundaries, think laterally and find options to bring their visions in a complete different way into reality. (Litsa Kiouisi)

Competences for Arts Managers within the current labour market

- A turn to "symbiotic collective art processes" as an answer to the institutionalized traditional approaches towards art management
- To reflect approaches of personnel management within the field of Arts Management to gather the right people for the right projects

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- To extend the concept of Audience Development to an Intercultural Audience Development which is more focused on migration discourses and impacts on audiences through the globalization
- Staying updated through education and circling information through networks like in Europe the EUNIC
- To reflect the historical associations and connotations of culture in different countries and situations, like now in Greece, Spain or Portugal where the organization of cultural projects has completely different tasks and contexts as in Germany, France or the UK
- To use the methods of cost-benefit-analysis to strengthen the awareness of intangible effects of culture
- To support private initiatives from artists and connect them with art institutions like it is happening at the moment with some subcultural projects in Greece

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Note: Next years *Kufstein Summer School* will focus on questions about International Cultural Policies. For more information, send an email to: angela.scalet@fh-kufstein.ac.at

SIDE STEPS

www.fh-kufstein.ac.at/eng/

<https://www.facebook.com/groups/130500166975678/?ref=ts>

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- Community based arts are a vital tool for building strong and vibrant communities
- Inspiring Vision and Practice: CultureWork, a leading voice for arts and cultural management praxis
- The Arts, New Growth Theory, and Economic Development Symposium
- Report: Audience-building and the future 'Creative Europe' Programme
- Philadelphia Cultural Management Initiative (PCMI)
- European Festivals Association (EFA) sets the Bergen Agenda
- Policy Handbook by the EU Commission for strategic Funding
- Cultural Entrepreneurship in Siberia, Russia
- Winners of the European Museum of the Year Awards 2012

More at: www.artsmanagement.net

KERRY MC CALL

is a lecturer in arts and cultural management at the Institute of Art, Design and Technology, Dun Laoghaire, Co. Dublin, Ireland. She specializes in teaching cultural management at undergraduate and postgraduate level. For a number of years, she has also facilitated Continuing Professional Practice workshops for artists with Visual Artists Ireland. Actively engaged in research, writing and conference paper delivery, Kerry's particular area of interest centres on the varied issues surrounding cultural value. She is currently Co-Editor for the (forthcoming) Irish Journal for Arts and Cultural Management and has recently joined the Research Committee for the National Campaign for the Arts, Ireland.

Cultural Value

Towards a new Language

An article by Kerry McCall, Lecturer, Dun Laoghaire Institute of Art Design and Technology (IADT), Ireland

In times of falling funds and greater competition for audiences, cultural producers are increasingly pressurized by funder's requirement for accountability and evaluative quantitative mechanisms such as ticket sales, 'bums on seats', and the need for return on investment (RoI) from sponsors, stakeholders and public funders. This however has little to do with an individual's intentional motivation or received experience of the cultural 'product'. The received and internalised, individual subjective experience of culture co-exists within the generalized, mass measurable effect of the econometrics of culture and yet they are also diametrically opposed from each other in a potentially fraught and antagonistic relationship. This lop sided perspective has polarised cultural producers leaving many feeling that to access funds they need to tick 'community or participative arts' in order to justify a requirement for public funding on application forms. Conversely, public funders and civic boosters strategize for a form of culture that leverages the benefits to 'people' and 'place'. Therefore, as instrumentality increases, we are potentially losing sight of a true evaluation and value of culture and its fundamental meaning to individuals.

DATA

Recent policy debates about the arts have been hampered by limitations in available data and the absence of rigorous and independent research on the arts (McCarthy, Ondaatje, Zakaras and Brooks, 2004). Where once the 'arts for arts sake' argument was a sufficient justification for cultural production and experience. In times of falling funds and greater competition for audiences, cultural producers are increasingly pressurized by funder's requirement for accountability and to profile the benefits of the cultural experience they are offering. This has led to the value of the arts being considered in the separable perspectives of instrumental and intrinsic value with emphasis increasingly placed on culture as a tool to correct social ills, place profile and/or platform political ideologies (Landry 2006). Increasingly, with the main focus on the instrumentalized benefits of the arts, this has led to the intrinsic values of the art experience as being considered as a subset of benefits that are difficult to measure due to a lack of agreed methodologies and the subjective nature of the experience itself. As such, they are increasingly viewed as diametrically opposed to the more easily measured instrumental benefits and engaged in a fraught and antagonistic relationship, with each value speaking their own language. Therefore, the individual impact of culture not only co--exists with the mass-measurable effect of creative culture

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but has also been increasingly marginalised in the language of policy makers due to the lack of analysis in this area.

Research is starting to reflect an increasing need to establish more meaningful connections in this dichotomous relationship (Knell and Taylor, 2011). Although difficulties abound in this relationship. To prove 'causation' between arts participation/impact and in particular, effects, is the main difficulty between an individual's disposition 'before' an encounter with an arts intervention and 'after'. Belfiore (2006) acknowledging the problem of the 'causal link' states that a false and sterile dichotomy has resulted between the instrumental and intrinsic impact of the arts. Belfiore claims that it is more a lack of language and of arguments which satisfactorily address the totality of the arts experience (2004). 'Arts for art's sake' she claims is a myth and juxtaposed with the 'essential ammunition of performance measurement', intrinsic impacts do not appear concrete or measurable (Belfiore 2004).

TRIANGLE

The challenge is to bring the instrumentalized experiences together with the intrinsic in order to surface a value of the creative cultural experience which is a more total and holistic one. John Holden's Cultural Value Triangle proposes a real opportunity in this regard (Holden 2004, 2006, Hewison and Holden 2011). Founded on the fundamental premise that the creative cultural experience offers a range of impacts, benefits and experiences for all stakeholders, Holden proposes a three way lens through which to capture, and consider these impacts (diagram below). This triangle is a visualisation of a tripartite consideration of value which facilitates an opportunity to capture a broader and more accurate value of culture. This three way lens is comprised of three components --- Intrinsic, Instrumental and Institutional.

Intrinsic value is a way to value the effect that subjective cultural engagement has on each of us. It is an intellectual and emotional experience that is personal and as such, difficult to assess. Because of this difficulty, there has yet to be a recognized tool which can be used as a benchmark of this experience across cultures and across artforms. It is worth noting that McCarthy et al (2004) suggest that all benefits from the arts are founded in the intrinsic impact of the experience and that instrumental benefits only result from this experience and being extrinsic in nature. In contrast to the dearth of information on Intrinsic Impacts, Instrumental value is readily measured, can be counted and the results surfaced possessed an agreed language of objectivity. Instrumental value therefore, is more commonly understood in terms of the mass and is considered an objective measurement, often reducing down to the econometrics of culture - how many jobs culture has created, better statistics on crime prevention or prisoner well being, a higher position in Quality of Life in Cities indices (for example, Monocle.com). Institutional value can be considered in terms of the legitimised value people collectively place on

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culture (Hewison and Holden 2011). This value has been given much consideration in the discipline of cultural economics and can also be compared with the Public Value propounded by the BBC or The DeVos Institute at the Kennedy Centre, Los Angeles, USA. Holden's proposition is that each of these 3 values of culture can be viewed through separate perspectival lens, with their own self referential tools for measurement but that each possess equal validity and when drawn together, offer a more accurate reading on contemporaneous creative culture.

TOWARDS A NEW LANGUAGE

As a concept, cultural value has moved historically from being an individual, spiritually edifying and aesthetic experience to one that variously realises economic, social, political and tourism agendas (Carey 2005, Landry 2006, Belfiore and Bennett 2007, 2008). As such, determining cultural value is a complex and layered research proposition. Not only because varying definitions of culture abound (Kant 1790, Arnold 1869, Williams 1958, Geertz 1973, Bodley 1994, UNESCO 2010) but also because 'value' is a multi--- perspectival concept. The meaning of value is often expressed through scientific and quantitative methods, but determining a value for culture based solely on this approach, ignores the significance of the intrinsic and personal impact of the engagement with culture. Prior to the rise of neo--liberal values where societies function as economies maximizing the input/output of raw materials, the requirement for cultural professionals to develop substantive evidence to justify their work was minimal (Carey 2005). Cultural value was viewed in the aesthetic and edifying terms of spiritual enrichment and flowering of the human spirit (Carey 2005, Edinburgh International Festival 2010). Not as an instrument with which to realize educational, social, economic, community and general municipal gain (Matarasso 1996, 1997, Reeves 2002, Landry 2006, Holden 2004, 2006). This is the practical circumstance and 'crisis of legitimacy' which cultural professionals now find themselves in (Holden 2006). According to the National Economic Forum, 'What gets counted, counts,' and practices of measurement and valuation mechanisms are all too often narrowly focussed (New Economics, 2010). Thus, unless policy makers use a different language they will not fundamentally attain a true reading and accurate value of culture. Therefore, it is time to develop a new language. One that is created by both policy makers and cultural creators alike.

"The arts stand naked and without defence in a world where what cannot be measured is not valued; where what cannot be predicted will not be risked; ... where whatever cannot deliver a forecast outcome is not undertaken." (Tusa 2005)

If alternative, concurrent and complementary values and languages of culture are not surfaced, the extant cultural values will be rendered speechless within the context and discourses of current society. And policy makers and

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cultural producers and creators will continue in a polarised relationship. There has been, and continues to be, a lack of robust data, as well as a blurring and confusion over definitions surrounding 'arts', 'impact', 'culture' and 'evaluation' (Belfiore 2002, Reeves 2002). Cultural policy makers, producers, managers and creators need to agree methodological approaches, definitions and terms with which to evaluate not only instrumental impacts but also, institutional AND intrinsic impacts; and for these impacts and experiences to be 'known'. Holden's Cultural Value Triangle makes one of the first significant and solid contributions to a potential approach to research in this area. But cultural managers and producers need to engage actively in this evaluative paradigm before terms and definitions are imposed on them. Societies need for evidence, justification and accountability is not going away and cultural producers and creators need armed to enter the discourse and cultural war in terms that all have agreed, signed up to, understands and are prepared to engage with.

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ZENAIDA DES
AUBBRIS

is Consultant for International Cultural Events, living in Berlin. Born in Argentina, she has over 25 years experience in management and production of classical music in the United States, Europe and Asia. After her Masters in Sociology, she joined the San Francisco Opera in 1977. Then she went on to become the personal manager of Jean-Pierre Ponnelle (1980-1988) and Lorin Maazel (1993-1997). In 1997/98 Zenaida des Aubris was General Project Manager of Puccini's "Turandot in the Forbidden City", Beijing, China. 2002-2004 she was general and artistic director of the new Hangzhou Grand Theater in China, as well as being involved in the inauguration of the new Palau de les Arts in Valencia, Spain during 2005-2006.

An Abundance of Recipes for the Fundraising Pie

19. Annual German Fundraising Congress in Berlin

The answer to the hypothetical question "Is there one recipe for successful fundraising" is a practical answer: no, there are dozens of recipes. All, however, have one common denominator: the inter-personal factor, especially important in today's highly technological world.

by Zenaida des Aubris, correspondent, Berlin

The 19. annual German Fundraising Congress (DFRV) took place in Berlin from April 28 to 20. With about 750 participants representing a broad spectrum of interests – from small-town institutions to large international non-profits, it is the largest event in the German speaking countries. The DFRV represents the interests of fundraisers in the political field and in the public arena, encourages the development of high professional standards as well as the implementation of ethical principles across the board.

A rich offering of almost 90 workshops, seminars, table sessions and keynotes proved somewhat frustrating to the individual participant, resulting in inevitable time conflicts. Topics ranged from professional fundraising for local non-profits to what a facebook-fan costs (at least € .60), to why should you especially talk about your failures and how to manage a shitstorm.

Reinhold Messner, the famous Austrian mountaineer and often referred to as "the greatest climber in history", spoke impressively about his privately funded projects and casually mentioned his life philosophy: "I have never worked a day in my life. All that I have done, I did out of passion".

Sascha Lobo, one of the most popular bloggers in Germany, spoke wittily about the online-confrontation of like-buttons and donation pledges and underscored the importance of simple calls to action – one click and a donation is made or one click and the potential donor is gone forever. Cultivating networks – online and offline – is an essential aspect for fundraising. And this is where facebook cannot be overseen – over 24,000,000 Germans (more than 30% of the population) are more or less active on this portal.

Craig Wortman, professor at the University of Chicago/Booth School of Business spoke about the power of the story – how every fundraiser has to involve his potential donor on the emotional level first, most easily done by telling him a good story. The "once upon a time" formula is as successful as ever, as long as it is theme-relevant, not boring and with a clear call to action.

Conferences

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Eveline Herfkens, ex-minister for Development Cooperation in the Netherlands and founder of the *UN-Millennium Goals campaign* (www.endpoverty2015.org), gave a keynote assessing that the 8 Millennium Development Goals, which 189 member nations pledged to reach by the target date of 2015, will most likely fall short, even though substantial progress has been made on many fronts.

Eva Aldrich, co-publisher of the classic “Achieving Excellence in Fundraising” and a lecturer at the *Center on Philanthropy at Indiana University* (www.philanthropy.iupui.edu), told her listeners about the many commonalities in international fundraising. There are many more things that we have in common cross-culturally, than which divide us. Therefore, it is not surprising that an extensive international study finished in 2009 postulated that the most important factors for successful fundraising are networking, transparency and safeguarding of donations. Ms. Aldrich also underlined the importance of emotional ties, of the good story. After all, it is not difficult to make instant donations for projects located in opposing corners of the earth thanks to *PayPal* and credit cards, not to mention *Kickstarter* and similar platforms.

Elefunds, a young startup based in Berlin (www.elefunds.de), is proud to be Europe’s first online-donation platform. Based on the principle of a “virtual spare-change jar”, *Elefunds* allows customers to simply donate or round-up their purchase and donate to a charity without having to register separately. Shop-spend-share – every penny counts, creating a win-win situation for the retailer, consumer and non-profit.

Can a shitstorm be treated like a tempest in a tea-cup?

Paul Hannemann and Jörg Eisfeld-Reschke (www.ikosom.de), think yes, as long as there is immediate damage control. Doing the right thing in the net means not being stiff and stand-offish but factual and transparent, open for calm dialogue. Allow criticism, even admit that something went wrong, but also, that lessons have been learned. Three steps are important:

1. recognize the crisis early (this can be a matter of hours, possibly use Google-Alert Keywords to keep on top of developments);
2. Assess the scope of the crisis – this means also being reachable and responsive after official business hours (after all the busiest time for social online communication is between 6 p.m. and midnight). React in a calm, matter of fact way;
3. documentation and wrap-up – what has the organisation learned from the incident, future strategies for damage-control, how can the incident be turned around for the benefit of the organisation. Two German-speaking examples were used, one involving allegations against *World Wildlife Fund* (WWF) and panda-bears and an aggressive commercial

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... German Fundraising Congress

launched by Greenpeace against Nestlé's use of palm oils harvested in Indonesia and destroying natural habitat space for rare animal species.

Legacy giving has long been a taboo – topic in Germany. Other than the occasional dog or cat inheriting millions, this had not been fund-raising territory. Now it is coming into its own. But what is allowed by law, what are the consequences? After all, inheritance consultancy by fundraisers is illegal in Germany. So what is the work-around?

Jan Bittler and Ilona Martini, both lawyers specializing in German inheritance law and fundraising gave valuable advice. Suffice it to say that the script for their presentation was a densely packed 16 page long document. The conclusion that can be safely drawn from this seminar was: get yourself a good lawyer!

If fundraising in Germany has reached the same level as its American role model, as contended by Matthias Buntrock, chairman of the *German Fundraising Association*, remains to be seen. What is certain is that the demands made on professional fundraisers are ever increasing: not only to understand the impact of demographic processes and cultural differences but also how characteristics of working, consuming and communication of today's young generation keep changing. Fundraisers must adapt their approaches accordingly. After all, a successful fundraiser must be fluent in the current vernacular, without offending a more conservative generation. Goodbye to the simple, all-in-one flyer with a one-size-fits-all formula. Hello mailing and personal letter and individual follow-up and testament and *Facebook* and *Twitter* and *YouTube* and *Crowdfunding* and *Microfunding* and *Kickstarter* and and and....

SIDE STEPS

www.fundraisingverband.de

www.fundraising-kongress.de

Seize the Day

New technologies are engaging new audiences and revolutionising the mechanics of fundraising

Can art and culture convince young professional elites to stay, to return, or to resettle in medium sized cities with a population ranging from 20,000 to 99,000 inhabitants? Which definition of art and culture has to be applied to develop an adequate cultural policy?

Ten years ago many fundraisers had yet to be convinced about the potential of online as a fundraising tool. But that changed on Boxing Day 2004. The Indian Ocean earthquake and resulting tsunami led the news agenda. Dramatic video footage – shot on consumer digital video cameras by holidaymakers – was on our televisions and on the internet just hours after the waves struck.

The scale of the disaster prompted an immediate response. Hundreds of thousands of people across the world made their first online donations to emergency and relief charities. It was a mass engagement and from that time, donors and charities have never looked back.

Mike Colling, owner of UK media agency MC&C and speaker at this year's *International Fundraising Congress*, has seen online become more important to charities, but as an adjunct to traditional direct marketing channels:

“Our clients are seeing both fixed and mobile internet bring significant volumes of very profitable new donors, but often not in the way one would obviously expect. Whilst it is true that some donors can be recruited solely using digital channels, the majority of donor journeys still start with an offline message being seen, and then continue online.

“Nowhere is this more clearly seen than in direct response television (DRTV). Especially for larger organisations, DRTV is often the largest single source of new regular donors. Over the last 5 years we have seen responses from DRTV ads switch from phone call to a mix of web and mobile (SMS) response. For most of our clients phone responses now represent less than 50% of the total campaign response.”

Mike believes that the online response elements have effectively increased the donor pool. As well as an increase in total response, which makes DRTV more cost effective than 5 years ago, web and SMS response comes from ‘non traditional’ TV channels and times of day, allowing organisations to increase the volume of donors recruited. These responders tend to be younger, more affluent, and with a better lifetime value, giving significantly higher 5 year value than phone response donors.

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So online can provide highly effective new channels, not necessarily for reach but for response, adding significant value and volume very cost effectively.

Other channels are finding online to be an effective additional mechanic. David Cravinho from UNICEF has been testing both iPads and iPhones with an agency for Face to face (F2F) fundraising in Seattle. The initial focus is on productivity rates, data validation, fulfilment rates and processing speed but UNICEF is also planning to test other aspects such as the use of video in the next few months.

The test was positive but didn't give very significant data as it was the first time UNICEF had tried F2F there so there was no paper-based benchmark to measure results against. However the 'failure rate' from people who fill in the form but whose payments can't be processed was about half of that experienced by the agency's other clients using paper forms.

UNICEF is about to go live with an iPad test in New Zealand using an in-house team, running a split test with existing street and door to door teams, so there will be more historic data to compare results against.

David has organised an informal working group meeting on a regular basis with 5 other International NGOs to share learnings on this topic as most of the main players in F2F are testing using tablets or hope to do so soon. He will also be speaking at this year's International Fundraising Congress on how NGOs are starting to use tablets and smartphones to engage with and recruit new donors in creative and exciting ways.

He says: "My own gut feeling on this are that although the success of F2F will continue to rely on the communications skills of talented and committed fundraisers, mobile technology will give them more tools to get the message across to donors in a way that is relevant to their day-to-day lives. The technology will also enable NGOs to process these donations more efficiently and facilitate more immediate communications with F2F donors which, in turn, should improve retention."

So it seems that online is succeeding as a 'mechanic' to speed donations and reach audiences (new and existing) effectively, but can online work in its own right as a recruitment medium?

Most people currently see the internet as a 'provider of information'. They will go online with a specific goal in mind – to shop, to find information, to manage their finances. The speed at which the information they require can be found is mirrored in the speed at which they search for it.

Few people go online with the specific intention of finding a charity to donate to and active and focused searching behaviour means that online ads have to be particularly well targeted – or creatively 'disruptive' – if they are to attract attention.

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But the rise of social networking sites like *MySpace*, *Facebook* and *Google+* has meant that people are now using the web for entertainment, seeing what their friends are doing. They are in a receptive frame of mind, so are more likely to look at an ad, particularly if it is relevant to them. And of course social networking sites are ideal for getting supporters to get their friends to support too.

The *Soi Dog Foundation* have recruited hundreds of monthly givers from Facebook ads targeted at people interested in animals and the organisation's own 'fans'. Sponsorship asks are attached to photos of dogs SDF has rescued and these are regularly updated.

It's important that in the social arena a charity should 'play by the rules'. *Soi Dog Foundation* comes across as not so much an organisation, but more like a group of people who are helping save the lives of stray dogs in Thailand. Feedback is plentiful and often and conversations between the charity and its supporters are encouraged.

The charity has stepped back and let its most enthusiastic advocates play a big part in getting its message across, to the point of building country specific websites which are now recruiting donors internationally.

The *Soi Dog Foundation* is a small charity but it is leading the way in showing how the internet can be used to recruit – not through banner ads, but in a place where it can easily find people who are likely to support the cause, and tell their friends about it too.

Online is beginning to earn its place in the donor journey, delivering feedback to existing supporters and persuading them to give again. Email bulletins can incorporate links to videos showing that a supporter has helped achieve, or to pages that can fully dramatise a fundraising proposition.

Many charities are seeing an increase in the number of supporters who are responding online to a mailshot appeals with a URL on the donation form. And emailed appeals are set to make an increasingly important contribution to campaign income.

Cancer Research UK has used the flexibility of online to create an earmarked proposition called 'My Projects'. Supporters can choose a particular cancer type or research project for their donation to fund.

As so many people are touched by cancer, this way of offering increased personal relevancy and tangibility to a donation is highly effective, but it would have been too complex to deliver using traditional channels.

In many cases, charities and non profits like *Kiva*, which offers donors the chance to lend money to small businesses and start ups in developing countries, and *Avaaz*, the campaigning community which has recently gone

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global with its 'people powered politics' are now leading the way in utilizing online strategies to achieve their aims.

The non-profit community and the internet are the perfect bedfellows in that sharing knowledge is fundamental to both. This October sees the 32nd *International Fundraising Congress* being held in the Netherlands, where charities and non-profits from all over the world will be sharing their online experiences, successes (and failures). It is an ideal opportunity for organisations which want to make the most of what the internet can offer to gain insights into how it can bring in new supporters and keep them engaged in dynamic, motivating and cost effective ways.

The IFC attracts around 1,000 participants from over 60 countries, and is renowned for its outstanding learning and networking opportunities.

Once again, we will be giving you access to the best thinking in fundraising from around the world from expert speakers like Mike Colling and David Cravinho, to help you develop the skills you need to excel in your fundraising career, whether you are a current or a future fundraising leader.

Trying to predict what will be happening in the online fundraising world even a year from now is next to impossible. Witness the rapid adoption of smartphones and now tablet devices. Will internet TV bring new fundraising opportunities? The hardware and software is constantly changing, but as ever it's how people use it that brings the big changes.

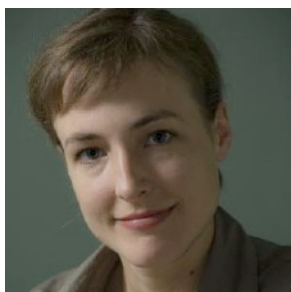
SIDE STEPS

www.resource-alliance.org

www.internationalfundraisingcongress.com



Kerstin Schilling, cultural manager, former Head of Marketing at Berliner Festspiele



Kathrin Deventer, Secretary General, European Festival Association

May Sunshine, Fjords, and Jubilees

The European Festival Association's Assembly in Bergen

An article by Kathrin Deventer (Brussels) and Kerstin Schilling (Berlin)

Visitors to Bergen are won over instantly by the Norwegian city's large and natural fjord harbour and Bryggen, its old harbour front area. Travel guides recommend weatherproof clothes regardless of the season, since up to 250 days of rain per year qualify Bergen as Europe's 'Rainiest Capital'.

All the more unusual then, to arrive in May well prepared and to experience four days full of sunshine and temperatures of 25 degrees. Suspicion nearly arises – did the *Bergen International Festival* or even the *European Festivals Association* (EFA) have something to do with it? In addition to visitors from all corners of the globe, the annual conference was attended by the Norwegian royal couple. They received a celebratory welcome with Stefan Herheim's 'Xerxes', performed by the *Komische Oper Berlin*. 180 international festival managers alighted the Fløyen Hill to collectively send yellow balloons into the summer sky, along with it the signal that special events were occurring in the city.

It was a double jubilee: the Festival in Bergen celebrated its 60th birthday along with the *European Festivals Association* that looked back on its own history summarised by its motto '60 Years On: Festivals and the World'.

In 1952, 15 (music) festivals across 6 countries established one of Europe's oldest cultural networks with the aim to develop artistic exchange in what was then a newly formed Europe. 60 years later, EFA connects over 100 festivals of all kinds across 42 countries extending far beyond the borders of Europe. Festivals and organisations from other continents, such as *FestArab Network*, *African Festival Association 'AFRIFESTNET'* and the *Association of Asian Performing Arts Festivals (AAPAF)* expand and enrich the context of EFA's work. The presence of three sister networks in Bergen alone confirms the wish for a continued and close collaboration with EFA and its members.

Today, the *European Festivals Association* sees itself as an ambassador for professional networking which formulates the demands of festivals especially in regards to EU policies and requirements, thus transporting local and national interests to Brussels. Equally, festivals' strong potential for European integration should continuously be made use of.

"It remains important to us that Doris Pack, Chairwoman of the Culture Committee in the *European Parliament*, Herman van Rompuy, President of the *European Council*, José Manuel Barosso, President of the *European Commission*, and Androulla Vassiliou, EU Commissioner for Culture, acknowledge in several

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different gestures, the importance of festivals. EU politicians are in agreement: Festivals play an important role in the European integration process and must therefore not only be supported at EU levels, but also in member states, especially in times when the means for Art and Culture are continuously endangered," explained Kathrin Deventer, General Secretary of EFA. "Their statements are included in the first EFA film entitled 'EFA 60 Years On'."



The diverse range of EFA's members further reflects the international cultural industry. It reaches from the larger more traditional festivals (like *Edinburgh International Festival*, *BBC Proms* or *Festival Aix-en-Provence*) to the smaller and younger festivals, which in some cases span entire regions (like *CULTURES-CAPES* in Switzerland or *Tbilisi International Festival of Theatre*).

With such an array of festivals, one begs the question if a three-day conference is enough to address all the different interests. In fact, political, local circumstances, state demands and preconditions for artistic work vary in each country. Nevertheless, many common themes – discussed from diverse perspectives – emerged, enriching the debate of the so-called '**Bergen Agenda**': a goal-oriented programme for the upcoming years.

Europe's situation in the crises is affecting all players. In such times, how can the necessary money be generated, what does the global financial crisis mean for festivals, for their audiences, and their programmes? "Festivals mean business, festivals have meaning for businesses," according to the titles of two panels. Are EU applications helpful or merely a lot of work that usually leads to rejection? Representatives of the EU, as *European Commission* Director General, Jan Truszczyński, and the MEP and Chairwoman of the

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Committee on Culture, Doris Pack, discussed on site, and promised to simplify the process and increase the use of funds. A new programme under the working title "**Europe for Festivals – Festivals for Europe**", initiated by EFA, is to remedy the situation and pay tribute to a greater number of festivals.

Another topic was innovation and participation. Is today's generation of festival directors not too old for the young audience and should they not strengthen festivals in order to provide a platform for younger artists? "Open the box of the creative process and let people look into it," these are the demands for transparency, more participation and interaction with the audience, which has long ceased to hold an exclusively consumer focus. This aspect was underlined by Michael Haefliger, Director of the *Lucerne Festival*, in his opening speech, reflecting one of the guiding ideas of the Bergen Agenda: "Time and room must be given to the creative process and experimentation so that festivals in the future can innovatively break with tradition."



"For all those who wish to carry on working on your laptops, not to worry, we won't disturb you with this discussion," joked Darko Brlek, President of EFA, with the participants. In fact, all throughout the room, people were simultaneously emailing, chatting and tweeting about the conference. No wonder then, that the excessive development of digital media is felt across all festivals. Is it purely a marketing tool or is social media being used for artistic programming? Can one succeed in achieving stronger audience participation through social media, and what do these developments mean for the reception of the arts and audience behaviour? EFA takes up some of these questions in their own blog (www.festivalbytes.eu).

Participation, innovation, financing in times of crisis and digitisation – these themes preoccupy the entire cultural sector. Through their concentration and intensity festivals receive much attention, and thus allow to put even higher focus on these issues. How will the next generation deal with these developments?

In this light, it is especially promising that the participants of the 6 year running *Atelier for Young Festival Managers* are becoming active and contribute to EFA's development as the new generation of 'festival makers'. However there are only "60 years of EFA and ten minutes of airtime for the offspring," suggested Anna Lewanowicz, Director of the *Krakow Theatrical Reminiscences*. The present Atelier alumni were quick to formulate their experiences, expectations and visions. Bernard Faivre d'Arcier, one of the most experienced festi-

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val directors and also taking part in the Ateliers, was also present. Time and again, he was being confronted by young festival leaders who wanted to advance with their good ideas, but who feared their creative energy would be drained in processes and applications. The inter-generational dialogue is sure to be a significant topic in the coming years of the *European Festivals Association*.

The conference ended with a boat trip through the fjords, another great opportunity for relaxed networking, initiating some co-productions and exchanging experiences. After three intensive days, participants left Bergen with many new impulses, ideas and contacts, not to mention an unexpected Norwegian suntan. ☺

SIDE STEPS

www.efa-aeef.eu/efa60

www.facebook.com/EuropeanFestivalsAssociation

Cultural Heart Attacks in Germany

From all too much and everywhere the same thing in the arts?

Germany is currently experiencing a lively debate about the future of funding for the arts. The reason for this was the book „Der Kulturinfarkt“ (The Cultural Heart Attack), written by four authors and released back in March 2012. The book’s deliberately belligerent style (“Much too much of everything and everywhere the same thing”), together with a shortened preliminary report in the renowned news magazine *Der Spiegel*, ensured that the practice of state funding for the arts was an issue that was not only brought to the public’s attention but was also widely discussed in Germany.

A report by Dirk Heinze (Translation: Erik Dorset, www.artofrhetoric.net)



The authors: *Armin Klein, Stephan Opitz, Dieter Haselbach and Pius Knüsel*

Representatives of the cultural associations reacted particularly strongly, sometimes going so far as to personally attack the authors. Critics of this book regarded the proposed idea of what might happen when half of Germany’s currently existing cultural institutions were to close as a demand. Apparently a major taboo in Germany’s cultural policy has been broken. In an interview with Kulturmanagement Network, the four authors speak of “the poor level of training of those who claim to be interested in cultural policy and yet are unable to talk about it.” Instead, the four authors have been

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widely criticized as “fanatical Jacobins,” “cultural functionaries,” “false patriots,” or “living in clover”.

However, the authors are not unknown, nor are they outsiders. They are themselves representatives of the cultural sector: Armin Klein is a professor for cultural management, Dieter Haselbach is a cultural advisor, Pius Knüsel was until recently the director of the Swiss cultural foundation Pro Helvetia, and Stephan Opitz is responsible for the cultural policy of one of Germany’s federal states. In other words, these men know what they are writing about. The four authors primarily criticize the extreme relationship both cultural institutions and artists have towards the state, seen through the dependency on government funding for museums and theatres. In doing this, the authors claim, one gradually distances oneself from the market (or in other words, the public) by supporting lobbies and institutions rather than art itself. Through all of these developments, the number of cultural events has increased drastically while the number of visitors has stagnated.

The foreign observer would probably look upon this debate with astonishment. The wealth of Germany’s cultural landscape is usually seen as impressive. Nowhere else in the world are there so many theaters as here in Germany. The number of museums has tripled over the past thirty years. Almost every city has a prestigious building, be it concert house, a theater, a museum, or an arts center, built deliberately to make the location competitive. However, the negative side of this development is the fact that the cost of building and maintaining such edifices is often completely out of proportion.

Talks about funding cuts for the arts in Germany- especially in communities experiencing economic hardship- have been going on for years and in many locations it is difficult enough to maintain a basic social infrastructure. And, because culture is still very much voluntary in Germany- even when each town and community engages itself for it- cuts in this area are extremely unpopular. Threats of theaters closing, such as in Eisenach (birthplace of Bach and where Luther was located) only result in protests.

Through their demands, the authors are also hoping for more integration with the international cultural markets. This is especially the case for the film industry, as well as for the music, arts, and gaming industries, where hardly any impulse comes from Germany. The government discovered these creative markets as important branches of the economy years ago, however, for these branches to create projects and obtain engagements, they rely heavily on state funding. Hardly has any important film been made without massive government support.

And there is yet another problem that the four cultural experts speak about. While all branches of society are adapting to changes made necessary through digitalization, demographic movement, migration, globalization and the

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Euro financial crisis, culture is supposed to stay as it is. On the contrary—there are telltale signs of saturation as well as estrangement from a large segment of society while the infrastructure of culture continues to expand. This in turn has made the theme of conveying culture to parts of society that are normally little involved with culture all the more important in politics and agencies. Whether it succeeds has yet to be seen, because regardless of how good the promotional work is, the offerings need to be attractive too.

In the abovementioned interview with *Kulturmanagement Network*, the authors speak of ways how sustainable structures might be developed. For example, because there are an equal number of public and private music schools in the country, communities could make a public announcement to outsource music lessons. Those whose make the best offer at a fair price would receive a premium. Above all, such offerings have to succeed in finally being made available to educationally disadvantaged segments of society



On the other hand, there were already such attempts being made by states and communities with theaters shortly after the German reunification, which leveraged their financial engagement according to quality. It was foreseen that theaters would be unable to maintain a high number of visitors while the population was decreasing. Even the renowned theater director Heiner Müller noted that it made better sense to support the best theaters and bus people in from the provinces for performances. Instead, practically every major and provincial theater is now complaining about a limited yearly budget. Above all, one sees the negative effect of tariff increases in such situations. If unions

demand a pay raise of 6% over the next two years, then costs will rise by a six to seven digit order of magnitude. Cultural policy regularly demands that large institutions should serve as beacons. The authors counter in their interview: “If all were beacons, then no-one would be able to see anymore. When everything is lit, then it is dark for all.” This, in the true sense of the word, is “enlightening”.

What is encouraging about this otherwise painful debate for the cultural industry is the fact that the debate itself is going to first need some time. Two weeks after an initial all-out rejection of *Kulturinfarkt* a more constructive tone is starting to emerge. Still, there is a wide majority of people in the cul-

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tural sector who reject the thesis of these authors. They regard the decommissioning of culture in rural regions to be just as dangerous as the commercialization of culture in the cities, basing their argument on the claim that culture 'belongs' to a nation like Germany. Culture may not be merely regarded as a product that needs to be made marketable, explains Monika Grütters, the director of the German parliament's Committee on Culture, for example. However, to regard this book as a weapon or as a threat to Germany's cultural landscape was just as belligerent as the approach of the four authors. Most people are already openly and honestly discussing about the goals cultural support in the future. The term 'market' is also no longer seen as evil, but instead as unavoidable for the concept of supply and demand to work. Without an art market, artists like Rembrandt wouldn't have been able to survive, succinctly explained the Cologne Cultural Editor Wolfgang Hippe recently. He added the following thought: "That a market... would fundamentally hinder quality is a rather dumb but well-maintained attitude." Instead, he correctly sees cultural policy as an obligation for all of society, not just for supporters of large institutions or of outdated structures. There is, at any rate, hope for change. A revolution is not imminent. And, in light of the many positive stories that are being written in Germany about culture, it wouldn't be required. ¶

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ARTS MANAGEMENT NETWORK

c/o KM Kulturmanagement Network GmbH

PF 1198 · D-99409 Weimar

Amalienstr. 15 · D-99423 Weimar

Phone +49 (0) 3643.494.869

Fax +49 (0) 3643.801.765

office@artsmanagement.net

www.artsmanagement.net

Skype: kulturmanagement

Twitter: www.twitter.com/amnweimar

Facebook: <https://www.facebook.com/ArtsManagement.Network>

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