

ARTS MANAGEMENT NEWSLETTER

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EDITORIAL

Dear reader,

to make our monthly magazine more attractive for you, we decided to adopt the idea of special topics from our German newsletter edition. With this newsletter issue, we will begin to focus on one specific management subject, cultural area, or region. The aim is to provide different perspectives and an international view on that topic. Today we'd like to introduce the exciting field of the Creative Industries, which was of course already in the headlines of dozens of discussions so far, but mostly in a national correlation. As an international information network, we have the claim to bring a global perspective, as you will see it in articles from America, Asia, Australia, and Europe. An extended book list and a link collection should help you to continue acquiring knowledge and ideas from recognized experts and resources.

We're succeeded to win the author of „The Rise of the Creative Class“, Richard Florida, for an interview about the tendencies in the Creative Sector. No surprise, that he also promoted his new book, to be released in 2007. Though we choose a special topic, a lot of other general news will be ever find in our magazine. We hope, that you will enjoy this stuff. Don't hesitate to give your feedback or own news contribution.

Best regards from Weimar, Germany

Yours Dirk Heinze & Dirk Schutz

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SPECIAL TOPIC: CREATIVE INDUSTRIES

1. Interview with Richard Florida



In July, Richard Florida gave an interview to Arts Management Network, reflecting on the tendencies in the global creative sector.

AMN: What are the important changes since the first print run of your book? Did you notice a further rise of the creative class?

RF: I think the most significant changes since the release of *The Rise of the Creative Class* in 2002 is the ever expanding embrace for the creative economy ideas laid out there and the ongoing confirmation of many of those concepts by independent analysis. This group of occupations continues to expand in all economies for which we have data from around the world.

AMN: What is your opinion on a possible stagnation of the rise? Can you see a change of this creative class? What are your latest results on this research?

RF: I don't foresee a stagnation in this sector for years, if not decades, to come...we are at the very beginning of this global economic transition and if past transitions are an indicator, say the transition from an agrarian to an industrial society, then there will be continued robust growth in this sector for years to come.

I hope that the creative class "grows up" and becomes less self centered by enacting changes that will lead to a "creative society," a society that harnesses the greatest creative input and output from the greatest number of it's citizens. The place that does that, an in many ways England has begun this transition, will have tremendous economic advantages in the future.

My latest research has to do with "quality of place" issues and will be discussed in detail in my new book, *Who's Your City-Why the Place You Choose to Live is the Most Important Decision You'll Ever Make* due out in March 2007.

AMN: In which countries or regions (worldwide) can you see an expanding potential for the development of the creative class and why?

RF: I see a number of countries and regions moving forward in this regard now, although I am less and less inclined to look at countries and instead look more and more at "megalopolises" which I discuss in the new book. There are about 10 megalopolises in the US and another 10 around the world that are serious players in the creative economy and you'll have to read the book to find out what and where they are.

Details about Richard Florida: <http://www.creativeclass.org>

Related Books: http://www.artsmanagement.net/Books-view_subcat-48.html

2. Economic Contributions of Singapore's Creative Industries

When people mention about the term "Cultural Industries", they always put their eyes on the achievement of UK, USA, Australia and New Zealand. In Asia, there have some other potential sectors. For example, video game industries in Japan, Korea, China and Taiwan. And here is the other case, which presents the cultural industries of Singapore.

In this report presents four parts, includes the creative cluster of scope and economic impact, the cultural economic contributions of Singapore and policy implications.

Download: <http://portal.unesco.org>

3. The Emerging Creative Industries in Southeastern Europe

This E-Publication was the achievement of the course on "Redefining Cultural Identities", which was organized by the Institute for International Relations from Zagreb and the Inter-University Centre in Dubrovnik. Readers can have an overview on the creative industries sectors in Southeastern Europe:

- * Creative Industries in Southeastern Europe
- * Cultural Exchange and Cooperation in Southeastern Europe
- * Cultural Cooperation Contexts

PDF-Download: <http://www.culturelink.org>

4. Digitalisation, Copyright, and the Music Industries

In June 2004, a young man, whose computer had 6,000 Music MP3 files, agreed to pay International Federation of Phonographic Industries 8,000 Euro. "The music business is the first major sector of culture production to confront the challenges and opportunities offered by the Internet." said the Author, David Hesmondhalgh. As he outlines, "the issue of copyright is central to developments in the music industries and in the cultural industries."

In this paper, readers will not only have an imagination of the challenges in digital distribution but also of the implication of digitalization for music production, distribution and consumption.

PDF-Download: <http://www.open.ac.uk/socialsciences/>

5. The 2005 Creative Industries Reports in USA

The 2005 Creative Industries report, which is released by American for the Arts, includes comparative data for the States, Congressional Districts, Counties and Cities in USA. According to this research, it presents that during 2005, there are 9 million people working for 548,000 arts-centric businesses in USA, and it indeed is a growing sector of a nation's economy.

PDF Download States: <http://www.artsusa.org>

PDF Download Congressional Districts: <http://www.artsusa.org>

PDF Download Counties: <http://www.artsusa.org>

PDF Download Cities: <http://www.artsusa.org>

6. Play it Right - Asian Creative Industries in London

"Cultural diversity is at the heart of creativity and innovation." As this report, produced by GLA (Greater London Authority) Economics highlighted the potential and influence of Asian by several cases, "Asians are making a significant and growing contribution to the creative industries in London." Although the report is released in 2003, the stable growth and development is continued.

Download: http://www.london.gov.uk/mayor/economic_unit/docs/asian-creative-ind-rep03v2.pdf

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7. Creative Policies in Barcelona

By Ferran Mascarell, former Town Councillor-Chair of the Culture, Education and Social Welfare Commission, Barcelona City Council, now Minister of Culture in Catalonia

Creative policies are those that favour the creative industries and competitive edge of cities. Creative people and their activities are key to the cultural stability and enrichment of a country... and of a city.

Development today is increasingly linked to the ability to create and spread products, to the research of and experimentation with new languages, and to the spirit of innovation. Creativity means finding new languages, new ideas and new values. Creativity is essential for the cultural industry, for companies, for education, for community development, for cities and for countries.

In Barcelona creative industries have been one of the city's key features, with a long history of innovation and creativity. It is safe to say that today Barcelona is culturally strong and dense, thanks largely to the fact that it has placed culture at the centre of urban development through cultural policies that are committed to values, innovation, creativity and co-existence.

A creative policy is one that fosters a context of freedom (which generates opportunity), that generates density (increasing the density of cultural capital is the best way to guarantee the success of public policies, which basic aim is to offer more opportunities for everyone), and that develops sense (values), in other words, culture's ability to foster community development and social cohesion: cultural diversity, involvement and the construction of identity.

In Barcelona we have worked to bring together these three elements in order to build the city's cultural policy.

PDF: <http://www.kulturmanagement.net/downloads/barcelona-mascarell.pdf>

8. Books about Creative and Cultural Industries

- 1) The Flight of the Creative Class, by Richard Florida (April 2005)
<http://www.artsmanagement.net/Books-id-632.html>
- 2) Creative Industries, by John Hartley (January 2005)
<http://www.artsmanagement.net/Books-id-627.html>
- 3) Cities and the Creative Class, by Richard Florida (November 2004)
<http://www.artsmanagement.net/Books-id-575.html>
- 4) Culture Work. Understanding the Cultural Industries, by Andrew Beck (Dec 2002)
<http://www.artsmanagement.net/Books-id-497.html>
- 5) The Creative Economy, by John Hawkins (June 2002)
<http://www.artsmanagement.net/Books-id-389.html>
- 6) The Cultural Industries, by David Hesmondhalgh (May 2002)
<http://www.artsmanagement.net/Books-id-387.html>
- 7) The Rise of the Creative Class, by Richard Florida (April 2002)
<http://www.artsmanagement.net/Books-id-456.html>
- 8) The Cultural Creatives, by Paul H. Ray and Sherry R. Anderson (October 2001)
<http://www.artsmanagement.net/Books-id-90.html>
- 9) The Cultural Economy of Cities, by Allen Scott (November 2000)
<http://www.artsmanagement.net/Books-id-521.html>
- 10) Creative Industries, by Richard Caves (June 2000)
<http://www.artsmanagement.net/Books-id-98.html>
- 11) The Creative City, by Charles Landry (June 2000)
<http://www.artsmanagement.net/Books-id-523.html>

9. Education: Creative Industries Faculty in Brisbane (Australia)



Queensland University of Technology
Brisbane Australia

The creative industries foster individual creativity, skill and talent and offer diverse and rewarding career opportunities.

This philosophy is upheld by the newest faculty at Queensland University of Technology (QUT) in Brisbane, the Creative Industries Faculty.

Working closely with partners from government and industry, the faculty has positioned itself as a leader in the development of creative industries in Queensland and nationally and aims to become an internationally-networked hub of creative enterprise.

Details: <http://www.creativeindustries.qut.edu.au>

10. Preview: A Critique of Creative Industries Helsinki , 31 August – 2 September

In the framework of a series entitled European Cultural Policies 2015 initiated by the European Institute for Progressive Cultural Policies (eipcp), this workshop aims to assemble different national and urban case studies, put up a general critique of creative industries and theorize from different angles of Europe how the paradigm of creativity contributes to constituting cognitive capitalism.

Details: <http://eipcp.net/projects/ecp2015ff/2006>

11. Preview: Creative Industries in focus at German's Music Fair POPKOMM Berlin, September 20-22

Popkomm is one of the world's leading business platforms and will be taking place for the 18th time from 20 to 22 September, bringing together musicians, bands and publishing companies, labels, producers, export agencies and leading decision-makers in the music industry. Last year's Popkomm attracted 796 exhibitors and an attendance of 15,108, making it one of the largest specialist events for the music sector anywhere in the world.

Together with the keynote speakers the 150 international speakers will be analysing the situation in the industry as well as discussing commercial opportunities and current trends of particular interest to the music sector today.

The programme of the Popkomm Conference is devoted to five main themes: a Pop & Politics Dialogue, Digital Marketing, Live Perspectives, Mobile Forum and the Artists' Angle, with Creative Industries the common denominator linking all these themes. "The discussion about Creative Industries is one of the most important topics of this year's conference programme and has a particular relevance for the future", according to Constanze Althoff, who is responsible for organising the Popkomm Conference. "In many countries the subject of Creative Industries has been a feature of cultural and economic policy for many years. We believe that one of the main objectives of Popkomm is to include this subject on the agenda in this country too", adds Katja Bittner, the Director of Popkomm.

The term Creative Industries is setting an example for many European countries. The inherent economic potential of such creative sectors as architecture, film and design, as well as fashion and music, has been recognized for a long time in the UK, France and Scandinavia in particular. Creative Industries is regarded as a key concept for industrialised nations which are keen to develop new business areas against the background of an increasing globalised world economy.

Two panels dealing with the subject of Creative Industries will be taking place on the first day of the conference, and contributors will include Feargal Sharkey. In the United Kingdom he is recognized as one of the most active supporters of the music industry. In his keynote address on the second day of the conference Sharkey will elaborate on the relevance of a proactive Creative Industries policy and the opportunities that this presents for the music industry, especially for the live entertainment sector.

Details: <http://www.popkomm.de>

Arts Management Bookstore

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

12. Web Guide for Creative Industries

Germany

<http://www.zkm.de>

Arts and Media Technology Center in Karlsruhe

<http://www.kulturwirtschaft.de>

Arts and Cultural Industries in Germany

<http://www.akademie-solitude.de>

Project Art, Science and Business

Austria

<http://www.departure.at>

Creative Industries Promotion Program for Vienna

<http://www.aec.at>

Center and Festival for Media Arts in Linz

Europe (General)

<http://www.creative.leontief.net>

Creative Cities Cooperation

United Kingdom

<http://www.creativeclusters.com>

International Conferences and Network for Creative Economy

<http://www.sciencecityyork.org.uk>

Science City York

<http://www.creativefutures.cadise.ac.uk>

Information Platform for Students and Alumni of Performing Arts, Design and Communication

<http://www.ideasfactory.com>

Career Service for Music, New Media, Arts and Design, Writing, Film and TV

<http://www.cida.org>

Career Service from London

<http://www.foci.org.uk>

Discussion Forum with latest trends

<http://www.innovatecentre.co.uk>

University of Plymouth Website

The Netherlands

<http://blog.kennisland.nl/knowledgeland>

Knowledge Weblog about Creativity, Economy and Urban Development

Scandinavia

<http://www.jenka.org>

Network for Creative Industries in Denmark, Sweden, Norway, Finland and Iceland

Australia

<http://www.createaust.com.au>

Information for Arts & Training and Vocational Educators

New Zealand

<http://www.creativenz.govt.nz>

Creative NZ is this country's leading arts development organisation.

USA

<http://www.creativeclass.org>

The Official Blog of the Richard Florida Creativity Group

<http://www.creativedir.com>

Creative Directory Services

<http://www.core77.com>

International Portal for Industry Design

<http://www.artsusa.org>

International to Creative Industries for Arts

Canada

<http://www.creativecity.ca>

Creative City Network of Canada

NEWS AND BACKGROUND

13. Statistics Canada's 2004 Performing Arts Survey

Source: SoundBytes Magazine, Orchestras Canada (<http://www.oc.ca>), August 4th

Statistics Canada has released the results of its 2004 survey of 1500 for-profit and not-for-profit performing arts companies in Canada, and here's a quick précis of the findings:

- Nearly 14.2 million spectators attended live performances in Canada in 2004;
- The performing arts industries reported before-tax profit of \$49.2 million for the year, almost double the income reported three years earlier in 2001. Revenue in the sector hit \$1.2 billion, up 4.2 per cent from the previous year. Theatre accounted for 28 per cent of revenue in the sector and musical performances, including everything from orchestras to rock groups, made up another 27 per cent;
- On average, about 49 per cent of revenue for performing arts groups came from the box office and 27 per cent from grants and subsidies from governments and the private sector;
- Provincial funding was highest in Quebec, where 26 per cent of operating revenue came from provincial government sources. That figure was twice the national average of 13 per cent. In the same year, British Columbia performing arts groups received only seven per cent of their operating revenue from provincial sources;
- Ontario had the most performances – almost 13,400 – and the largest audience share, about 36 per cent of the total across Canada. However, Ontario performing arts groups lost the most money, with an operating deficit estimated at \$6.9 million.

Details: <http://www.statcan.ca/Daily/English/060725/d060725a.htm>

BOOKS

14. Cultural Management and the Question of Values in a Shifting Landscape

The European Network of Cultural Administration Training Centres (ENCATC) has recently launched a book entitled *What makes sense? Cultural Management and the Question of Values in a Shifting Landscape*. The publication, edited by Hermann Voegen, collects over 20 texts gathered at recent ENCATC conferences, and aims to provide professionals and students of cultural management with current reflections on changing values and their impact on cultural work.

Download: <http://www.encatc.org/downloads/BOOK.pdf>

MAGAZINE DIGEST

15. International Arts Manager (IAM) Magazine **September 2006 issue**

Our September supplement will focus on the arts in Saxony, covering such topics as funding and initiatives to attract younger audiences. In the main magazine, we will be previewing the new Scandinavian season and profiling Rosa Culell, the director of the Gràn Teatre del Liceu in Barcelona. Other features include an interview with Georges-François Hirsch, director of the

Orchestre de Paris as it finally returns to its spiritual and corporeal home at the newly-renovated Salle Pleyel and we ask top managers what their greatest career achievement has been to date.

Details: <http://www.api.co.uk/iاملatest.htm>

16. International Journal of Cultural Policy **Volume 12 No 2, July 2006**

Special Issue: Intellectuals and Cultural Policy (Part 1)

Content Overview:

- Intellectuals, Romantics and Cultural Policy, by Oliver Bennett
- Jane Addams, pragmatism and cultural policy, by Chris Bilton
- A Pragmatic Intellectual: Dutch Fabians, Boekman and cultural policy in the Netherlands, 1890–1940, by Harro Maas
- Harold Innis, Cultural Policy, and Residual Media, by Charles R. Acland
- Fernand Dumont and the Vicissitudes of Cultural Policy in Québec, by William J. Buxton
- Richard Hoggart: Public Intellectual, by Jim McGuigan
- Notes From the Number One Country: Herbert Schiller on culture, commerce and American power, by Graham Murdock
- The Unacknowledged Legacy: Plato, the Republic and cultural policy, by Eleonora Belfiore

Details: <http://journalsonline.tandf.co.uk>

CONFERENCES

17. Review: IAAM 81st Annual Conference & Trade Show

The International Association of Assembly Managers completed a successful meeting at the Henry B. Gonzalez Convention Center in San Antonio, TX, August, 4-8, 2006. Larry B. Perkins, CFE, CPP, CMP, Assistant General Manager, RBC Center/Carolina Hurricanes, Raleigh, North Carolina, was inaugurated as the president of the association during the conference. "I am honored to serve as the president of this prestigious association," said Perkins, a 30-year industry veteran whose career started in 1976 as the assistant manager for Pinkerton's Sports Division at the Meadowlands Sports Complex, East Rutherford, New Jersey.

Perkins selected "Innovations Driving the Future" as his theme. "Today, as in the past, and certainly in the future, we must address our ever-changing world, he said. "As our society and the world change, so must IAAM for the betterment of our communities, owners, clients, staff and our financial viability." He noted Innovations that will conti-

nue to propel IAAM forward, paving the way for professional and personal growth, expanding IAAM's role in the world as the acknowledged leader and to continuing our humanitarian efforts. His vision will also focus on increasing membership; build stronger communities, diversity in the workplace and fundraising.

Installation of other officers for the upcoming year also occurred in San Antonio. Steve Peters, CFE, president of Compass Facility Management moved to first vice president of the association, and Robyn Williams, CFE, Executive Director of the Portland Center for the Performing Arts was voted in by the membership as second vice president.

A sold out trade show featured the second combined trade show with the National Association of Concessionaires, with a total of 334 exhibiting companies. The 82nd IAAM Annual Conference & Trade Show is set to take place July 20-24, 2007 in Salt Lake City, UT.

The International Association of Assembly Managers is the world's largest professional association dedicated to issues relevant to the management of public assembly facilities. Members of the association manage public assembly facilities such as amphitheatres, arenas, auditoriums, convention centers/exhibit halls, performing arts venues, stadiums and university complexes; or provide products, services or attractions to support the industry. IAAM has more than 3,200 members worldwide.

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

18. Preview: 9th meeting of ORACLE Network of European Cultural Managers Oracle Seminar 07-09 September 2006, Skopje/Macedonia

Organized by ORACLE and NGO Kontrapunkt

The Seminar programme aims to deepen the knowledge and improve the management skills of professionals who are developing cultural projects at regional and European levels. The Seminar provides room for exchange of ideas and experiences and gives the participants the expertise needed for a mobile and creative cultural workforce in Europe.

The participants of the Seminar are working on co-operative and innovative projects in the cultural and artistic fields. Oracle-Seminar comprises working sessions, workshops, case studies and cultural visits allowing the participants to analyze and understand the cultural policies of the hosting regions and countries.

The evolution of Europe - with the opening of the European Union -, and the necessity to develop fruitful cultural co-operation, between regions of Europe, especially in the frame of East-West relationship implies the development of strong cultural identities ready to share, to exchange and the necessity to take into account new intercultural skills.

PROGRAM OVERVIEW:

a. Seminar Focus

- Sustainable development
- New Challenges for Diversity: Integrating South East Europe
- New EU Programme on Culture 2007-2013

c. Seminar Fair

(10-15 minutes presentations of member's projects and organizations followed by bilateral or multilateral cooperation meetings of the members)

d. Training sessions

(Some new models, aspects, issues for members, as well as, basic or advanced training sessions for the host country cultural managers)

e. Innovative intercultural practices

(More elaborate case studies followed with discussions)

For more information please contact:

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and Julia Tauber (julia@juliatauber.com)

19. Preview: Audiences Europe Network Annual Conference

October 4-6, 2006, The Hague, The Netherlands

The Arts Marketing Association (AMA) has announced the Audiences Europe Network (AEN) annual conference - taking place at The Hague, on the 4 – 6 October. „All Together Now“ will explore social networks and community partnerships.

Audiences Europe Network, which is the only pan-European network for arts marketing and audience development, has planned two days of presentations and discussions at the Koninklijke Schouwburg (Royal National Theatre) to investigate the growth of social networks and communities, effective ways to build connections with them and what this means when communicating with audiences.

AEN co-ordinator Jonathan Goodacre said: „The themes we will be discussing are very timely due to European migration patterns and the rise of globalization. In environments which are in a state of flux it has become increasingly difficult to make connections with communities. This matters to those working in the arts and cultural sector because if we don't know our audiences we can't talk to or communicate with them in a meaningful way – and this has serious long-term implications for the sector“

On the 4th October there will be a workshop on strategic marketing planning. Based on his popular book, Thinking BIG! workshop leader Stephen Cashman augments this practical day with new case studies from the Netherlands and Belgium. Planned social and cultural events form an integral part of the conference and are designed to help delegates network and discover more about the Netherlands' capital city.

„All Together Now“ welcomes both members and non members to attend.

Details: <http://www.a-m-a.co.uk/aen.asp>

CALENDAR

A complete overview to all upcoming conferences you find here:

<http://www.artsmanagement.net/Calendar-month.html>

IMPRINT

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