



Dirk Heinze



Dirk Schütz

Editorial

our first article today covers the arts management situation in South Korea. We were particularly interested in the question of how the cultural sector in a country that is - at least geographically - so far away differs from ours. Certainly, Korea is only an example, but a very interesting one. The country is interesting on the one hand, because it looks back on a long cultural tradition, and on the other hand because of the economic dynamics of the past few years. Consequently, the key question evolves, whether this conflicting situation - which is very familiar to ours here in Europe - creates other conditions for cultural managers, or whether they are in fact similar to ours.

The results of a survey taken among important representatives of society and cultural life in South Korea might be interesting to you, because they probably offer the right impulses (food for thought). The survey itself was implemented by an organisation that - although initiated by the government - is similar to the Arts Management Network. The Korea Arts Management Service (KAMS) has also set itself the goal of distributing information about cultural management, establishing connections between specialists and managers in cultural institutions, and fostering the dialogue with other areas of society. KAMS distributes a newsletter to that end, which informs about important developments on a quarterly basis. Thus, it is logical that we contacted this network last year, and the exchange of information and experiences is now bearing the first fruit. Last but not least, this is a chance to satisfy our demand for a dialogue across established borders.

The European Congress for the upcoming 2010 *World Culture Forum*, planned originally for February in Dresden, is now postponed to October. Hans-Joachim Frey, the former director of the *Semperoper* and initiator of the new idea platform, gave Arts Management Network as a media partner this information in a letter - unfortunately just a few days after the last newsletter distribution. He reported that although many specialists and managers from business and culture had announced their plans to participate, they were ultimately discouraged to register in the face of the current financial crisis. Thus, three weeks before the event, he and his team had no other choice but to postpone the date, in spite of the fact that none of the sponsors had cancelled their commitments. In our judgement as specialised journalists, this kind of example proves at least one thing: the necessity to carefully consider the responsibility of politics and the media in particular along with all psy-



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chological effects caused by any estimate of the situation without proven facts. In this respect, not only the organisers but also the many supporters who have been gained hope that as many participants as possible will support the idea of a *World Culture Forum* as a cultural counterpart to the annual world economic summit meetings. We believe in the success of this initiative and would like to do our part, as modest as it may be.

Finally, we'd like to inform you, that our newsletter is now published bi-monthly. It offers more chances for inside views, after-event-reports and background news. However, you can stay tuned at the latest news, upcoming events or book recommendations online at www.artsmanagement.net

It means, we tend to differ more the content between our online resource and the bi-monthly magazine. Please feel invited again to use our platform as much as the aspects are relevant for you - where ever you work, how deeply involved you are in the arts and cultural sphere.

Yours Dirk & Dirk

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Enhance Creativity

Need for Specialization and Expansion in Korean Arts Management

What are the most pending issues in the Korean arts scene for the arts management experts? Weekly@ Arts Management asked experts in the sector, including producers, administrators, policy researchers, and professors, to diagnose the current state, and to make a forecast, of the Korean arts sector. Altogether 31 experts from each field responded to the questions concerning the pending issues of the Korean arts sector, desired changes for its systems and policies, and promising areas of arts management. The following is a summary of their responses

A report by So-yeon Kim, Editor-in-chief, *Weekly@Arts Management*, Korea

Creativity, the fundamental base for art

For the first question, 'what do you think is the pending issue(s) in the Korean arts sector?', the largest number of respondents picked up (1) enhancing creativity, (2) securing stability and transparency in the public support system, and (3) guarding against commercialism and the overheated market.

Citing (1) enhancing creativity, a number of respondents mentioned both the aspect of policies, including those to build a social environment to secure artists' self-esteem and to foster talented individuals of global standards, and the aspect of artists' inner motivation and self-development. Those who picked up (2) securing stability and transparency in the public support system pointed out the radical changes in the policy and system.

The issue of (3) commercialism and the overheated market reflects concerns on the logic of capital that overwhelms creative activities in arts, as well as a diagnosis that the overheated market has negative influences on the environment for creative activities, deteriorating, for example, the diversity of contents.

For some, "developing a healthy market" itself was a pending issue, while others picked up "fostering arts management professionals" with a more complex approach to creation, systems, policies and the market. The latter called for fostering specialized arts management professionals including public officers in charge of arts administration, and preparing a system in which their expertise in arts management can be fully displayed.

The responses such as "enhancing expertise and competence of public facilities and institutions," and "audience development," too can be understood as a more concrete diagnosis of the need for arts management professionals.

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A few respondents answered "expanding arts areas" through trying out a new form of arts or innovating art itself, and including diverse areas of culture into the category of art.

Question #1 _ What do you think is the pending issue(s) in the Korean arts sector?

Enhancing creativity	10
Improving the public support system	7
Overheated market and commercialism	7
Developing a healthy market	5
Fostering arts management professionals	4
Expanding arts areas	4
Enhancing expertise and competence of public facilities and institutions	3
Audience development	2
Strengthening mutual linkages in the arts field	2
Others : Crisis of alternative spaces, small-scaleness of art organizations, lack of sustainability of arts, artistic activities excessively concentrated in Seoul, promoting education for basic fine arts, securing spaces for different genres of art, alienation of theory from practice in the field	

An efficient support system for arts, and an integrated vision in policies

For the second question, 'what change(s) do you think is most desirable for the Korean arts sector in terms of systems and policies?', most of the respondents pointed out (1) an efficient support system for arts, (2) an integrated vision in culture and arts policies and (3) a reasonable approach to the systems, and (4) strengthened expertise and independence in managing public cultural facilities.

As 'enhancing creativity' was cited most frequently as the pending issue of the Korean arts sector, the arts support system was picked up among relevant systems and policies as an area where changes are most required. With stress on the importance of art support by public funds, the respondents pointed out the necessity of support policies with long-term prospects and concentrated support for arts, as well as building a positive, new system to boost artistic accomplishment.

In terms of more concrete areas, facilities, education and local culture were mentioned most frequently. For the operation of public cultural facilities we recommended a professional management system, and other systems and policies to strengthen their competence and specialization. For education, the respondents put emphasis on the elementary and secondary arts education in the respect of breeding both producers and consumers, while for local cultures support policies, integrity, creativity, and innovativeness were emphasized.

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Question # 2: What change(s) do you think is most desirable for the Korean arts sector in terms of its systems and policies?

An efficient support system for the arts (excluding commercial sectors)	11
An integrated vision in culture and arts policies and a reasonable approach to the systems	9
Strengthened expertise and independence in managing public cultural facilities	6
Strengthened education for arts producers and consumers	4
A support system for local cultures and arts	4
Diversification of arts support policies to develop audience or prosumers	3
Promoting private donations	2
Others : Complementing the human resources support system in the sector, supporting publication of media resources, artist welfare policies, a system through which arts can be reflected in urban and regional policies	

Marketing, facility management, education, and specialization in arts management

For the third question, ‘which area(s) in arts management do you think is the most promising with highest potential to develop in the future?’, a number of respondents picked up (1) marketing as well as (2) operating and managing cultural facilities.

The marketing area is expected to grow further toward segmentation and specialization to accommodate the increasing needs for cultural marketing of corporations, marketing in the public sector and for local cultures, and international marketing.

The same goes for the area of operating and managing cultural facilities with the continuously increasing numbers of public culture and arts facilities, including local culture and arts centers, museums and art museums, which facilitate circulation of artworks as well as mediating their creation and enjoyment through, for example, education programs. The respondents also foresaw that the needs for arts educators and arts education facilitators and producers would grow with the increasing emphasis on education in institutional policy domains.

With the prospect that arts management would be more segmented and specialized, the respondents also expected the areas of arts consulting and arts administration to expand and cited R&D specialist, human resources management, promoter, presenter, property rights of artworks, and arts information management as the segmented areas.

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In the mean time, certain respondents forecasted further development in the domains to discover a new arts area(s) in accordance with the changing artistic and social contexts, as well as development of integrated and multifaceted management that crosses all the social and artistic sectors and areas.

Question # 3: Which area(s) in arts management do you think is the most promising with highest potential to develop in the future?

Marketing	9
Operating and managing cultural facilities	7
Arts educator, arts education facilitator & producer	6
New art forms such as interdisciplinary or living arts	6
Arts consulting	4
Arts administration	4
Culture planning	3
Festival planning	2
Areas engaged with one's own vision	2
Cultural industry	2
Discovering a new arts area(s) and its multi-management	2
Others : R&D specialist, human resources management, promoter, presenter, property rights of artworks, arts information management, contents expansion through basic research	

Originally published in: Weekly @ Arts Management, No. 1, Oct. 30, 2008

Founded in October, 2008, the webzine, Weekly@Arts Management(Only in Korean), is the first arts management journal in Korea. Every week, the magazine delivers valuable information and knowledge on arts management in Korean for arts organizations, institutions and professionals.

The webzine is issued by the Korea Arts Management Service (KAMS), a non-profit public foundation established in January, 2006, with aims to develop a supporting system for more efficient arts management and to provide arts organizations with multifaceted assistance in the fields of international exchange, human resources development, information support and consulting.

KAMS supports arts management and relevant systems and policies through management specialization of arts organizations, fostering of arts management professionals, researches on performing arts sectors and evaluation of governmental-subsidized performing and visual arts events.

KAMS also holds the Performing Arts Market in Seoul (PAMS) every October to promote Korean performing arts both home and abroad, as well as various associated events in collaboration with different festivals, associations, and arts markets in Asia, Europe, North America and South America.

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Developments of Regions in Latvia 2007

The annual survey of the State Regional Development Agency “Development of Regions in Latvia 2007” suggests the data and comparisons on regional development in Latvia in 2007; moreover it outlines general tendencies in demography and economical developments over the period of 2002-2007.

Culturelab Latvia, March 2009

Population keeps decreasing in the rural areas of Latvia, but the rates of decrease have become more stable. Parishes and rural counties of Latvia are small in terms of population. At the beginning of 2007 approximately 1 500 persons resided in a single rural local municipality. Rural local municipalities with up to 999 persons residing form almost one half of the total number of rural local municipalities (45%).

Disparities in the quality of life, as well as the quality and quantity of economic and social infrastructure in large cities, their vicinities and in other territories of the county considerably increase.

The provincial and medium sized towns of Latvia mainly serve as local centres of administrative and consumer services and cultural life. Small number of companies mostly oriented towards provision of a narrow range of local services determines the necessity to find additional incentives and resources for developing sustainable business activities, which would create high value added.

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Cult of the Genius

The Pan-American Copyright Convention versus the Berne Convention

The cult of the genius article relates to a pressing problem in the arts & cultural sectors - the Americans. Historically there has been a 'Berlin Wall' between the U.S. and the rest - the Pan American Copyright Convention vs. the Berne Convention. The 1995 WTO TRIPS agreement and the 2005 UNESCO Convention on Cultural Diversity arguably continues this split. While Britain with its EU connexion and Canada with its French Canadian tradition of the Civil Code have gone some distance in resolving the problem, i.e., formal recognition of moral rights even if waivable, the U.S. has not. Until it does so the tension between the U.S. and the rest on cultural matters will continue. The issue has even as wider implications for the so-called 'knowledge-based economy' of which the Arts form a critical part.

An research by Harry Hillman Chartrand, Saskatoon, Canada

Source: The Compleat Multilateral Cultural Property & Related 1874-2008 Agreements, Charters, Conventions, Covenants and Treaties, February 2009

It will surprise some that a compilation of agreements, charters, covenants, conventions and treaties documenting the multilateral cultural property rights (CPRs) regime is prefaced by a comparison with intellectual property rights (IPRs) specifically with copyright - as author's rights - but also with industrial property including patents, registered industrial designs and trademarks. i Nonetheless, IPRs and CPRs are twins birthed in the intellectual firestorm of the Republican Revolution of the 18th century.

The Unfinished Revolution

The first Republican revolution was the American of 1776. It overthrew an ancient regime of subordination by birth but nonetheless adopted many of the Common Law legal traditions and precedents of their ancient masters especially business law. Business law for one hundred years after the Statute of Monopolies of 1624 evolved through a process of Common Law courts converting customary bargains and business practices of guilds and corporations into a common law of property and liberty. However, while "the monopoly, the closed shop, and the private jurisdiction were gone ... the economics and ethics remained" (Commons 1924, 230).

Furthermore, intellectual property was exempt. Copyright remained vested by the Crown (and by Cromwell) in the Stationer's Company of London until 1710. ii Patents of invention remained subject to the Royal Prerogative until 1852. iii After 1624 (1710 and 1852 respectively for copyright and patents), Law became increasingly focused on private property. In contrast, there was an apparent lack of interest in common or public property for the last three

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hundred years of Anglosphere legal history (C. Rose 2003) with the notable exception of cultural property.

The second Republican revolution, the French of 1789, threw out not just feudal overlords but also common law and religion. They re-thought Law from a Republican, secularist perspective. Like the Americans, they made the Individual, the Natural Person, the cornerstone of the political and social order. Thus the American Declaration of Independence announces: “We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness”. The French Declaration of the Rights of Man and the Citizen of 1789 (Article 2) arguably goes further declaring: “The aim of all political association is the preservation of the natural and imprescriptible rights of man. These rights are liberty, property, security, and resistance to oppression.” [emphasis added]

The term natural indicates that Nature, not some divinity, is the scientific source of these rights in an ideological sense. The word ‘ideology’ has many meanings today (Gerring 1997) but was coined simply enough by Condillac in 1797 to mean ‘the science of ideas’ (OED, ideology, 1b). Separation of Church and State was critical to both American and French revolutionaries but the French were atheists while the Americans were theists. A secular science of ideas to counter the awe and mystery of religious and metaphysical thought and ritual was part of the French revolutionary agenda to complete the overthrow of the ancient regime.

The term imprescriptible indicates that no contract infringing such rights, even willingly signed, is enforceable by the courts, i.e., they cannot be signed away. They cannot be assigned, transferred or waived in favour of a Proprietor – Natural or Legal. And, as will be seen, the moral rights of a Creator, a Natural Person, are imprescriptible; they are ‘human rights’ in this tradition. They apply to both contemporary Creators under IPRs and past Creators under CPRs.

Cult of the Genius

The Republican ideal of the Individual was the political culmination of a process beginning with the Renaissance ‘cult of the genius’ (Woodmansee 1984; Zilsel 1918). Three generations earlier the Black Death (1347-1351) shattered the High Middle Ages dramatically shrinking the labour pool. Competition for scarce talent led to the Renaissance genius of the 15th century who, at one and the same time, was artist/architect/engineer/humanist/scientist. Unlike their predecessors they signed their work.

Genius, no matter social origin, demonstrates god-like powers of creating ex nihilo or ‘out of nothing’ (Nahm 1947). Such new knowledge changes the way people see, hear and understand the world and themselves. Fed by Christian belief in the equality of souls and theological rejection of slavery, this, along

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with the birth of incipient Capitalism, marked the first eruption of the Individual out of feudal subordination by birth. These geomancers of perspective, among other things, gave us the concept of objectivity or what Martin Heidegger (1938) called “The Age of the World Picture”. They were followed in the 16th century by Reformation prophets like Luther who asserted a direct link between the Individual and God without mediation of Church, Pope, priest or philosopher.

In the 17th century the experimental philosopher revealed God’s other book, the Book of Nature (Jacob & Jacob 1980) and joined the hall of heroes followed by the author in the 18th (Woodmansee 1984). The ever increasing flow of new knowledge initiated the “Querelle des Anciens et des Modernes”, i.e., the battle of the Ancients and the Moderns, marking the dawn of the European Enlightenment (Kristeller 1952, 19). Who are superior, the Ancients or the Moderns? The answer: the Moderns!

As we have seen, by the end of the 18th century Republican Revolutions shattered feudal subordination declaring all ‘men’ equal. In the 19th, the inventive genius of Watt was followed by Bell, Edison, Marconi, Morris and others who transformed the life ways of humanity. At the same time as the first telephone call in 1876, the troubled and tortured artist starving in his garret became the spear point of an avant garde transforming the way we see, feel and hear our inner and outer worlds (Bell 1976). In the 20th century, natural & engineering scientists donned the cape of genius as the atomic bomb and nuclear energy, followed by computers, genomics and space travel, caught the popular imagination with a fuzzy haired Einstein as its poster boy. The most recent addition to the pantheon of genius is arguably the business entrepreneur/innovator such as Bill Gates, Steve Jobs, Sam Walton, et al. Out of this traditional cult of the genius emerged a ‘legal fiction’ I call the Myth of the Creator (Chartrand Fall 2000) eloquently expressed by Zechariah Chafee: ... intellectual property is, after all, the only absolute possession in the world... The man who brings out of nothingness some child of his thought has rights therein which cannot belong to any other sort of property. (Chafee 1945).

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Strike Gold. Mining Box Office Knowledge

The 2009 Ticketing Professionals Conference

The 2009 Ticketing Professionals Conference was held from 11-13 February 2008 at the Gold Coast Arts Centre in Surfers Paradise, Queensland Australia. The theme for the conference was “Strike Gold: Mining Box Office Knowledge” and explored the data-mining and the exploitation of the informational asset in the customer and transaction data collected at the box office. The fifth annual conference and trade show was attended by over 130 ticketing professionals and was acclaimed as a valuable learning and sharing experience.

A review by Tim Roberts, Australia

The keynote was presented by Beth Aplin and titled "THE BOX OFFICE: A Mine of Knowledge", Beth dug into the adoption of computerised ticketing systems in the UK and the resulting collection of data and the prioritisation of what is 'interesting' and what is 'important' knowledge we can use to actually make decisions.

Keynote speaker Beth Aplin of *The Henderson Aplin Partnership* in Cambridge UK is an information and knowledge management specialist, having spent 18 years working with a huge range of arts organisations to help them select, implement, review, refine, and evaluate their systems and processes. She co-authored “The Thirst for Knowledge” report in 2003 funded by Arts Council England, Scottish Arts Council and Arts Council Wales, a country wide review of how arts organisations had responded to the ability to gather substantial audience data. Audience Data UK (ADUK) was established as a direct result of the report's recommendations. Beth regularly speaks at conferences and seminars, delivers national training tours, is vice-chair of the Arts Marketing Association, and chairs AMA conference.

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Conference: www.ticketingprofessionals.com.au

Keynote: www.artsmanagement.net/downloads/beth-aplin.pdf

Thirst for Knowledge Report:
www.aduk.org/article.php?article=thirst-for-knowledge

Audience Data UK: www.aduk.org

Arts Marketing Association UK: www.a-m-a.org.uk



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