

Workshop Outline – Workstream Arts Management

Workshop 1 - CSU Framing the Future Thursday Sept 4th

14:00-15:40: Intro/Discussion of presenters and abstracts

15:40-16:10: Break and Tour - It is likely the tour might cut into the first session depending on the length of discussion

16:10-16:50: Presentation: Leaders (presenters) of each group will present the important points raised by their groups.

16:50-17:20: Group Discussion: The whole group will have a final discussion

17:20-17:50: Wrap up and begin workshop 2 abstract presentation (5 mins each presenter)

Workshop 2 & 3 – Leipzig University “On the lack of field specific methods and theory in arts management” Friday Sept 5th

14:00-14:20: Intro and small groups: Coming up with 1-2 important questions about issues or problems in arts management and research questions for the field.

14:20-15:40: Putting up the questions. Participants will then split into groups according to which they'd like to discuss based out of personal interest.

15:40-16:10: Break / Georgina will be doing a 15 min (or more if time allows) presentation for the attendees

16:10-16:50: Remainder of workshop 2 discussion / presentation of working results by groups

17:00-18:45 Workshop 3 will offer room for discussions about different (cultural) contexts of arts management in different societies to work on a sustainable network between our working groups to intensify co-operation. This time will also serve as a social time for people to begin freeform discussion about the field, the upcoming conference in Prague, and any other additional discussion attendees would like to embark on and continue in Workshop 3.

Workshop 1 Framing the Future

Anyone involved in the field of arts/cultural management whether as practitioner, educator, researcher, or student is well aware that research in this area has barely scratched the surface of available topics. We are also challenged by disputes about what we need to know in this field, how it should be studied, the relationship between research and practice and research and pedagogy. How will the future of arts management be framed? Can we anticipate the future needs of the field unless we have a handle on the past and the present? What is the role of arts management research in answering these and other significant questions about the development of the field?

The aim of this workshop is to initiate meaningful discussions among those interested in arts management research. Whether your focus is in doing arts management research, publishing your results, benefiting from research in arts management practice, or teaching, we invite you to take part in our workshop. What will result from our focused discussions? Collaboration? Research ideas? Exchanging information about research opportunities? Laying plans for a future conference or symposium? Take part in the process along with other arts management research colleagues and help us forge ideas for the future.

Presentations:

Perspectives and Reflections on the State of the Field

(Alan Salzenstein)

Theatre Lobbies and the Day After – Socially Oriented Study of Theatre as Everyday Practice

(Goran Tomka, Ivana Andelkovic)

A Theatre Festival as Laboratory of Culture and People. Integrated Solution of Creativity, Training and Experience

(Valerio Zanardi)

Workshop 2

“On the lack of field specific methods and theory in arts management”

Arts management as academic discipline, but also as practical activity, still lacks field specific methods and theory. Today economic methods and theories are often applied in a rather uncritical way. This has vast impact on the production of art. The affirmative application of economic principles like simple cost-benefit-analysis promote the commodification of the cultural field while ignoring the peculiarities of the arts. Aesthetic aspects or the social significance of the arts are too often ignored here.

In our opinion this is due to a certain aversion against aesthetics and normative aspects of cultural artefacts and cultural production. We therefore call for a reconceptualization of the relation between the arts and management.

We invite academics from different disciplines interested in an inter- and transdisciplinary dialogue to participate in our workstream on The Future Perspectives of Arts Management. We are planning to have panels and/or workshops that investigate the future of arts managements as an academic discipline and ask especially how arts management could establish mechanisms of critical self-reflection under conditions that are dominated by semantics of “cultural industry”, “spectacle” and “efficiency”.

workshop groups:

On the role perception of the arts manager: the challenge of attracting audiences

(Andreas Heinen, Ursula Weisenfeld, Sieglinde Lang)

The arts manager is faced with the challenge of how to implement classical management theory on the artistic field without invading the specific values of the arts. The ongoing professionalization of the cultural sphere intensifies this conflict and calls for a re-evaluation of the self-image of the arts manager and his fields of action. The growing importance of attracting ever growing audiences for artistic productions is at the center of this conflict.

The workshop will strive to elaborate the role-perception of the arts manager, his responsibilities and the methods he applies especially when it comes to attracting new audiences.

On an interdependent research program for arts management: disentangling the connection of culture and economy

(Alan Salzenstein)

The workshop strives to emancipate arts management from thought patterns crudely derived from the economic sciences. It will be discussed how arts management could be established as an autonomous discipline with an independent research program within the field of cultural science. This new conception of arts management should provide a reflexive critical moment on existing practices of arts management and the present conditions of artistic production.

On re-conceptualizing cultural management with regard to eventification

(Laura Verdi, Nina Zahner)

Present societies are diagnosed to transform into experience-driven societies („Erlebnisgesellschaft“) where consumers seek immediate satisfaction. Culture here is first and foremost entertainment, expected to have an event character. The workshop questions this development by discussing if it is legitimate that everything in the field of culture is to be understood as an event? Which role must arts management play in order to focus on different values of culture? The aim of the workshop is to discuss the eventization of culture and to design a concept for an arts management that withstands the idea of culture as an event.

Workshop 3 “Transatlantic Dialogue: differences & similarities of arts management in different contexts”

It can be stated that arts management in different social contexts appears in various forms. These differences and similarities of arts management can be discussed from a transnational perspective to provide a number of starting points for a common, future co-operation. Workshop 3 will offer room for discussions about different (cultural) contexts of arts management in different societies to work on a sustainable network between our working groups to intensify co-operation. Furthermore Workshop 3 will culminate in concrete suggestions from the group about the conference in Prague.