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Arts Management Newsletter

Quarterly Magazine for the global Perspective in Arts and Business



Kristin Oswald, editor

International Training Opportunities in Arts Management

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Editorial

Dear reader,

The "significance of an international learning experience," as Johannes Ebert, Secretary-General of the Goethe-Institute, calls it, is a big issue in the landscape of education and training. Through the Internet, new ways of learning with multifaceted exchanges about a topic can be developed that extend beyond financial, temporal or local possibilities. The Goethe Institute's MOOC "Managing the Arts", whose jury Ebert sat on, shows with its thousands of participants the potential this will open up for cultural managers - and how challenging it is to set up and implement further cultural training programs in all parts of the world.

An increasing number of regional organizations are taking on this important task and are developing specialized training opportunities and, albeit less frequently, study programs. We would like to present several of them in this newsletter. To offer you suggestions and support for individual projects, we let organizers and participants have their say. At the heart of the matter is the question of how one conceives and implements programs that are based on a broad theoretical expertise in cultural management, and expanding this expertise by international aspects while at the same time adapting it to local circumstances in a sustainable manner.

As a task, arts management is as old as cultural events and institutions themselves while as a academic discipline, however, it is still relatively young. In both its theoretical as well as practical scopes, arts management is constantly dependent on social and political realities and has a broad interdisciplinary theoretical foundation that is dependent on the approach to the subject (be it artistic, economic or educational) or the arts sector. In addition, the offerings by universities and the fields of activities are very different, depending on the countries and their particular structure, funding and organization of the cultural landscape.

This adaptability and plurality of approaches is important when one considers the increasing differentiation of tasks for and within the arts. Nevertheless, today's cultural management is often still based on its academic origins in the Western world. A look at the course overview on our website shows that, of the countries where there are cultural management courses, more than half are located in Europe or America.

Even here, it is difficult to always keep the programs so up to date that they can keep pace with the societal developments. Moreover, in those parts of the world with different political and economic circumstances, the role of arts and culture is often difficult. Their management needs both theoretical knowledge that fits the situation as well as practical skills that are tailored to their arts and society. This makes it often difficult to adapt cultural infrastructures flexibly to a given context all throughout the world.

Editorial

An example of this was shown in the contribution by the Goethe Institute regarding their cultural management workshops in Egypt and North Africa, which appeared in our Arts Management Newsletter about Arts and Culture in the Near East. Additionally, conferences about internationalization, new teaching methods or subjects in cultural management show that even large organizations have a hard time defining the subject precisely, taking up new challenges and further developing their services. A stronger international exchange could help to evaluate and improve teaching, practice and the relevance and applicability of international curricula.

The examples in this newsletter show that initiatives by regional institutions come very close to the new demands on education - free of financial, temporal and location constraints, dialogical and thinking outside of the box - and are implementing classical theories to exceptional circumstances. In September they will be complemented by a contribution on our website about the conceptual design of Tandems cultural manager exchanges between Central and Eastern Europe, Turkey and the Arabian Countries.

We are looking forward to hearing about your experiences and suggestions for the further development of arts management as a subject, as well as information about study and training opportunities. Let us continue the dialog about the development of this discipline!

Sincerely yours,

Dirk Schütz (CEO), Kristin Oswald (editor) and the entire team of Arts Management Network



BELISA RODRIGUES

South African-born, she holds a BA of Fine Arts, a Post Graduate Diploma in Management, and a MBA from the Graduate School of Business at the University of Cape Town. Currently she is Business Development Manager of the African Arts Institute. She has previously been General Manager of the Arterial Network - a continent-wide advocacy body of artists, cultural activists and others working in the cultural sector in Africa. She is well versed in corporate governance affairs, finance, is also the elected Treasurer on the Board of the Music in Africa Foundation - a pan-African music information portal.

The African Arts Institute's Cultural Leadership Programme

By Belisa Rodrigues, Business Development Manager, African Arts Institute

> *„[The African Arts Institute's] Cultural Leadership course marks for me a movement from an engagement in cultural issues primarily through the nexus of universities, primary and secondary educational institutions and NGOs, to an engagement with people working in the cultural sector who come from a wider variety of positions and institutions [in Africa].“*
>
> *South African Cultural Leader.*

About the African Arts Institute

The African Arts Institute (AFAI) is a South African NGO based in Cape Town. Its overall objective is to promote participatory democracy, respect for fundamental human rights and freedoms and equitable social and human development in African countries by affirming the cultural dimension of development.

AFAI was established in 2009, initially to provide administrative and secretariat services to Arterial Network - a pan-African membership-based civil society advocacy network that seeks to develop the arts in their own right and also advocate for human rights and development on the continent. Over the years the network has grown its membership in 40 African countries under the leadership of Executive Director of AFAI who also served as the founding Secretary General of Arterial Network. After 5 years of incubation, Arterial Network and AFAI are now separate legal entities with their own respective governance structures, staff and programmes.

AFAI now seeks to be a leading research and training organisation operating in, and giving content to the culture and development paradigm in Africa. AFAI's vision is for a vibrant, dynamic and sustainable African creative sector that contributes to human rights and democracy on the continent, and that projects African aesthetics, values and intellectual content globally.

With Africa's global creative industry goods exports sitting at less than 1% in 2008 according to the United Nations Conference in Trade and Development (UNCTAD) Creative Economy Report, there is a range of developmental challenges as well as growth opportunities within the sector on the continent. It is surmised that much of the creative and cultural goods are produced within the informal economy that is not measurable. Furthermore there exists only limited support capacity along the entire value chain including that of cultural management. More than this, AFAI's view is that in order to capture the

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entire value of the so-called 'Creative and Cultural Industries', one needs to recognise the **three important dimensions** of this sector to Africa's development:

1) Art for arts sake, human development, societal reflection and catharsis

2) Art for social development, social impact and social justice issues

3) Art for economic development, entrepreneurship and commercial profiteering

The African Arts Institute recognises the role of arts and culture in contributing economically to society and also affirms and argues for the social and personal as well as cultural development dimensions of the sector. Currently, the United Nations Development Programme's 2015 Millenium Development Goals are being debated and reviewed for the next 15 years under the Sustainable Development Agenda, and cultural organisations all over the world are advocating for culture to be the centre of developmental initiatives.

Despite the continent's impressively fast-growing economies, 50% of Africans still live on US$2 per day or less and inequality has deepened in most countries. Poverty, lack of access to basic services including education, governance, and human rights violations marring the continent, means that artists and other cultural workers become vulnerable groups operating often in dangerous conditions that are less than suitable or even sustainable.

> *"The local economic and political context can very much limit the possibilities to build [cultural management] experiences and improve oneself – such as wars, conflicts, and economic crisis..." - Côte d'Ivoire Cultural Leader*

> *"The Mo Ibrahim Index on African Governance and the Democracy Index both emphasise that most Africans [...] are denied freedom of association, of creative expression, of thought and the fundamental right articulated in Article 27 of the Universal Declaration of Human Rights that "everyone shall have the right freely to participate in the cultural life of the community and to enjoy the arts..." - AFAI Executive Director, Mike van Graan*

Understanding this milieu, and working within the arts and culture sector in particular, AFAI has set out **six key priority areas** in which it works to achieve its vision:

1. *Cultural Governance and Leadership*: Improving governance within Africa's creative sector, which includes developing the leadership of civil society organisations (NGOs, networks, etc) and government agencies active in the sector as well as building and helping to coordinate continental networks.

2. *Building regional markets*: Implementing UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions by building South African markets for African artists and their creative goods and services (films, literature, music, festivals, design, theatre, dance, craft, etc).

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The Learn Africa Love Africa monthly events series showcases African creative goods and services to a South African audience.

3. Research and theory development: Research, Information gathering and distribution and development of cultural policies and theory, particularly that which is rooted in culture and development.

4. Human rights and democracy: Promoting democracy, freedom of expression and human rights through the arts through public art initiatives, blogs, articles and talks on relevant subjects and making the arts accessible to marginalised communities.

5. Empowering artists: Working against xenophobia and helping to integrate artists from the African diaspora living in South Africa into the country's cultural mainstream.

6. Nurturing sustainable networks: Catalysing regional, continental and global networks of artists, cultural activists, creative enterprises to advance the interests of the sector within a development paradigm.

African Cultural Leadership Programme (ACLP)

Under its Priority area "Cultural Governance and Leadership", AFAI together with its North African partner, Racines, recently had the privilege of presenting the results of its EU-supported African Cultural Leadership programme at the 9th Annual Conference of the Association of Cultural Management from 15th-17th January 2015 at Heilbronn University, Germany.

Originally a three year programme, the ACLP has now been extended into 2015 and lays the basis for five regional training hubs for Cultural Leadership, Train-the-Trainer and Entrepreneurship courses including a professional placement programme. These hubs have been established by AFAI in Southern Africa, and by the project partners Racines in Morocco, serving North Africa; Groupe 30 Afrique in Senegal, serving West Africa; Doual'art in Cameroon, serving Central Africa and The GoDown Arts Centre in Kenya, serving East Africa. Other important partners include Arterial Network, Goethe Institut and National Lotteries Distribution Trust Fund of South Africa.

The programme's ultimate goal is to advance the cultural dimension of development and cultural diversity in Africa through improved cultural governance. The Institute proposes to capacitate skilled leadership effectively to formulate and implement policies and strategies, and effectively to manage civil society organisations and public institutions.

Using local trainers and experts, as well as locally produced toolkits (available on our website) drawing from African case studies, the courses enable practitioners to look within and share experience drawn largely from an African-based and African-led experience.

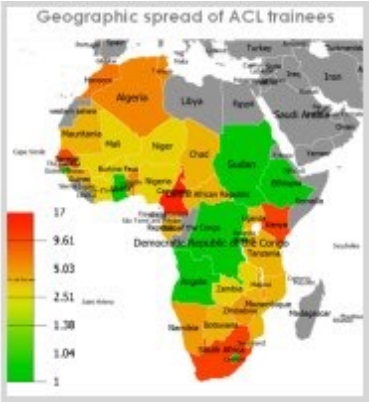
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Arterial Network and Goethe Institut are strategic partners in the programme committed to building on these initiatives. Activities are already being replicated through the network thus allowing the programme to become scalable.

Programme results

178 artists, educators and activists drawn predominately from Arterial Network membership as well as government arts and culture officials from over 40 African countries have already been trained in Entrepreneurship, Train-the-trainer and Cultural Leadership and Governance topics.



This summary infographic further illustrates the group demographics. It describes the geographic spread of trainees with the red denoting highest concentration of trainees (>10 pax), and green donating lower concentration of trainees (<3). Whilst the grey countries have no trainees covered due to various reasons (lack of applications, poor networks, civil war, visa restrictions etc). The gender ratio thus far achieved is 60% male to a 40% female participation rate.

2015 course

The ACLP has fulfilled a critical need in the creative sector, with the latest Cultural Entrepreneurship course for Anglophone Africa attracting over 130 applications from cultural managers, directors/ceos and independent artists from 24 African countries. Already 22 participants ranging from Eritrea to Zambia will immerse themselves in a transformative learning environment, exchanging regional experiences including alternative business models and forging new inter-continental collaborations.

It is now up to these young cultural leaders who have the requisite leadership qualities, policy knowledge, skills and new networks to push forward the African creative sector, come up with inspiring social innovations and become local change makers in their society.

ACLP Impact Stories

• KENYA: New programme inspired by ACLP 2015

ACLP alumni from Kenya, and acting chairperson of Arterial Network Kenya at the time, Christine Gitau, initiated the African Women in Cultural Leadership project (AWCL), aimed at developing leadership skills amongst wo-

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men working in the arts and culture sector. The programme will be supervised by Arterial Network Kenya, and after trial programmes in Kenya is expected to roll out in other countries.

Further Links:

- Article by Goethe Institute about AWCLP
- Arterial Network local and continental partnership with AWCL

• ZIMBABWE: Replicable training model 2014

Due to an overwhelming need from Zimbabwean cultural practitioners for the African Cultural Leadership Programme, AFAI conducted a special training just for Zimbabwean artists and government officials in Norton, Zimbabwe. AFAI was supported by the Culture Fund of Zimbabwe Trust to replicate the training for 14 local Zimbabwean locals at the famous local musician, Oliver Mtukudsi's cultural centre honoring the memory of his son called *Pakare Paye Arts & Sam Mtukudzi Conference Centre.*

• NIGERIA: Testimonial of impact by Ayodele Ganiu 2013/14

"As a graduate of the Train-the-Trainer Programme, I have utilized the knowledge to develop 2 successful projects. In 2013, under Intro Afrika which I co-founded, I built managerial capacity of over 40 craft producers operating in Osun and Ekiti States to reach their target market of expatriates in Lagos resulting in combined revenues of over N10m (US$55,000).

When I became the National Coordinator of CORA/Arterial Network Nigeria in 2014, I designed the chapter's training project and mobilized resources including collaborations with the British Council, Goethe Institute and French Institute to organize project management and fundraising workshops in Lagos and Federal Capital Territory Abuja resulting in the empowerment of 54 creative enterprises. Feedbacks from participants indicate a remarkable achievement.

The project which attracted commendation from Arterial Network continental secretariat was selected as an exemplary capacity building model for other chapters at the 2014 General Council Meeting in Rabat Morocco"

• UGANDA: Testimonial of impact by Faisel Kiwewa 2013/14

"My request to attend the cultural leaders management training, I was seeking for personal empowerment with ideas, skills and methodology to be able to teach others. The training enabled me with this knowledge. I was able to finalise the training curriculum for creative entrepreneurship and adopted it throughout 2013 and 2014. I trained more than 180 creative entrepreneurs

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in Uganda through Bayimba Academy and other 40 creative entrepreneurs in Tanzania through partnership exchange with the British Council in Arusha and Dar es Salaam together with Nafasi Art space.

This kind of taking across a locally tailored training programme for the Ugandan market to Tanzania was one of the most significant impact of my learning."

• CHAD: Testimonial of impact by Eloi Miandadji

Translated from the French: " Compared to other training, the African Cultural Leadership Programme develops a pan-African vision of the practice of culture. It lifts the tendency to standardize the cultural development issues in Africa. Depending on the context of each African country , the program allows one to use the lessons of neighbouring countries to capitalise on ones own experiences and enable synergies to establish strong institutions."

• UNESCO African Technical Cultural Policy Experts Pool Extended

Six of the thirty UNESCO Technical Experts on the 2005 Convention are African, two of which are ACLP trainers/facilitators (Mike van Graan - South Africa; Avril Joffee - South Africa). In 2015, through the ACLP, this list has now been expanded to include another 6 African experts - two of who are ACLP alumni/trainers (Luc Mayitoukou - Congo Brazzavile -born and based in Senegal and Ayeta Wangusa - Ugandan-born and based in Tanzania).

Nurturing Education Networks

Lastly, the Institute continues to play a facilitative role when it comes to catalysing and nurturing networks. Based on the experience of the *African Cultural Leadership Programme*, most trainees cited a lack of post-school qualifications for cultural managers, as well as many other context-specific issues, in building cultural management capacity in African countries.



"Apart from the training provided by civil society (NGOs) , no training opportunity for cultural managers is available in my country." - cultural manager from Algeria

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> "The thing with Botswana is that of self-hate. Those in power never believe that there is anyone locally capable of coordinating major projects. They always outsource. And my criticism is always that in the outsourcing they never encourage under-studying or skills transfer. We are a country that does not believe in citizen empowerment. This cuts across all sectors and it is something that will persist for a very long time". - Botswanean Cultural Leader

Europe - Africa Arts Education

AFAI is currently working with the *European League of Institute of the Arts* (ELIA) to catalyse a similar *African Network of Arts Education Institutions* that will connect arts educators and leaders on the continent to enhance the arts education and cultural management sector. The launch of this *African Network of Arts Education Institutions* will take place prior to the ELIA leadership symposium themed "*Dominance.Diversity.Disruption*" which will be held in Cape Town from 1-4 December 2015.

Finally, AFAI wishes to extend an invitation to all international partners who are interested in getting involved in education for sustainable development in Africa especially as it relates to the cultural dimension of development. ¶

For more information visit www.afai.org.za **or email** belisa@afai.org.za

Further information on the African Creative Economy in Context can be found in this infographic: https://infogr.am/the_african_creative_economy-_in_context



TAREMEREDZWA TAKUDZWA CHIREWA

is a Fine Art Graduate and currently the Director of the Goethe-Zentrum Harare/ Zimbabwe German Society. She is passionate about arts and culture and the development of Zimbabwe's cultural sector.

Follow her on Twitter @artteeks

Sowing the Future of Arts Management in Zimbabwe

By Taremeredzwa Takudzwa Chirewa and Rumbi Katedza

Generally arts management as a teaching subject has not been effectively explored in the Zimbabwean context because it is a relatively new area. Training programmes and opportunities are mushrooming around the African continent in various forms, but as an educational discipline, there is still a great deal of work to be done in arts management training initiatives to better compliment creative industries across Africa.

The cultural sector in Zimbabwe

Zimbabwean arts practitioners largely operate as sole proprietors, in companies, non-governmental organisations (NGOs), associations, or in government departments that manage institutions such as national galleries, museums and monuments. While Zimbabwean stone sculpture, visual arts and crafts have enjoyed a great deal of visibility and success on the international market, other genres are still to make their mark outside of the country. The competitiveness and growth of Zimbabwe's creative industries has been affected by poor arts education, limited funding and a lack of markets, however, if properly developed, the sector has the potential to be a huge contributor to the GDP of the nation.

The majority of arts practitioners operate in small economic formations of 2-10 persons. These groups are mostly unregistered. From a legal standpoint these formations are informal with the artists being self-employed. This category comprises over 90% of musical bands, recording studios, arts and craft artisans, filmmakers, theatre groups, dance ensembles, writers and designers among others.

According to a baseline survey conducted by Zimbabwe National Statistics Agency (ZimStat) on behalf of the Culture Fund of Zimbabwe Trust in 2012, 78% of respondents interviewed earned more than 50% of their livelihoods from employment in various culture sector activities. The baseline survey noted that artists' main needs included funding and marketing. This gap needs to be filled through training and skills development.

The need of the sector for an adequate training programme

In 2008 the Goethe-Institut in cooperation with InWEnt invited a number of African arts and culture organisations to participate in a continental advan-



RUMBI KATEDZA

is a prominent Zimbabwean Filmmaker, Writer and Consultant, who loves to travel and document social interest stories. She is passionate about the development of Zimbabwe's cultural industries.

Follow her on Twitter @RumbiKatedza and Vimeo https://vimeo.com/maijaifilms

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ced training programme "Cultural Management in Africa". The programme sought to capacitate these organisations with knowledge and skills in management, marketing and economics in the arts. Zimbabwean filmmaker Rumbi Katedza was a participant and subsequently sought to replicate the training programme in Zimbabwe.

While it was apparent that there were a number of short training initiatives that largely empowered artists with entrepreneurial skills, and a handful of courses offered in tertiary institutions, there wasn't a stand-alone programme in Zimbabwe that focused on arts and culture management. Katedza strongly believed that stronger, professional managers were needed to create viable Zimbabwean arts brands, and that improved management meant that artists could go about the business of creating exciting and innovative new products.

The establishment of an arts management training programme will empower artists to become effective cultural entrepreneurs. It will also nurture a new generation of arts managers who will be able to work with artists to build their brands and professionalise their work. This is a key ingredient to increased productivity and sustained growth in the country's creative industries.



The team currently working on the pilot for Arts Management: (from left) Rumbi Katedza, Roberta Wagner, Taremeredzwa T. Chirewa, Linda Gabriel, and In Abscentia Florence Majachani & Rudo J. Nyangulu Mungofa.

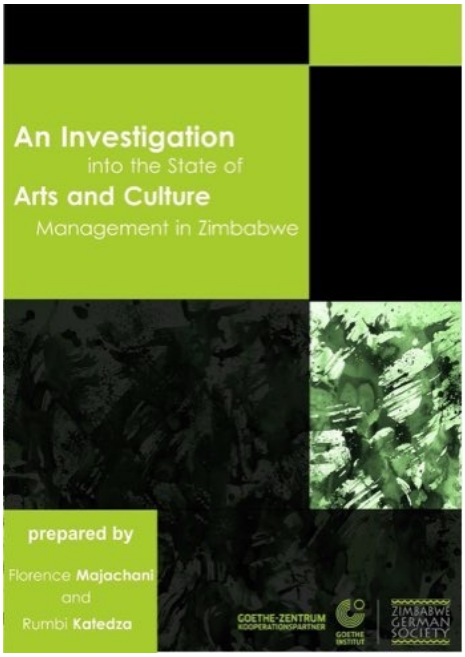
Research study as basis for the programme creation

In 2013, Katedza partnered with the Goethe-Zentrum Harare/Zimbabwe German Society (ZGS), an associate partner of the Goethe-Institut, and prominent researcher Florence Majachani, to conduct a comprehensive study of arts and culture management training in Zimbabwe. The research establis-

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hed, amongst other things, that most of the practicing managers from the sector have only been trained informally, through workshops running for a few days or on the job. Arts management courses in tertiary institutions are not fully-fledged degree programmes but courses undertaken towards the attainment of degrees in fields such as theatre, film or heritage studies. Clearly there is a gap when it comes to advanced arts management training.



cover of the baseline study that will soon be published

Most of the participants in the research project had an abridged understanding of the role of an arts manager, confining it to operational responsibilities such as marketing while leaving out advocacy and policy issues. Without understanding or knowledge of policies that affect them, arts practitioners can neither benefit from them, nor can they effectively give input or advocate for improved government policies that directly affect their livelihoods.

This research study is the first step in the establishment of an arts management programme that addresses the needs of the Zimbabwean arts and culture sector. The programme, which is currently in development, will have a strong practical component. Mentorship will also be an integral element, with seasoned arts practitioners contributing to knowledge and skills development. Over the course of a year, participants will converge every two months for theory modules, which they will be expected to apply to their work and regularly make presentations on how the learning is being translated into practical enterprise. The programme includes modules developed from existing internationally recognised arts management programmes. Global perspectives on arts management will provide the foundations for the programme, while toolkits will be developed to incorporate resource mobilisation, legal and policy issues that are relevant to Zimbabwean artists.

Stakeholders in the arts, such as funding organisations, cultural organisations, government, educators and artists are regularly being invited to give input at different stages in the development of the curriculum and final programme to ensure that it truly meets the needs of Zimbabwean arts and culture practitioners.

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As a cultural institution, ZGS's key interest within arts management is the enhancement of knowledge and understanding of the discipline. Over the years, ZGS has supported numerous cultural events and has had various interactions with artists from different artistic genres. This continued investment in the Zimbabwean cultural sector has forged the institution's mission to fully equip managers within the sector with the tools they need in their work through training and mentorship programmes.

The last decade has seen increased growth in the sector, so it only makes sense that the input of those interested in management should be holistic and professional. Managers should be in a position to turn the sector around and understand how the arts work on a local level, regionally and internationally, in order to be sustainable. Thus the idea for ZGS to work with Ms Katedza and Mrs Majachani on the baseline study to understand and identify the sector in its informal and formal educational approach made sense. ZGS is committed to further this partnership in the form of an Arts Management Training and Mentorship programme that can be offered on a continued basis thereafter. It is an ongoing process of planting, nurturing and sowing the future of arts management in Zimbabwe and the region at large. ¶



LAURA BROWER HAGOOD

advocates for financial sustainability, programmatic innovation, and stakeholder engagement in the nonprofit sector in the U.S. and Europe. She is director of philanthropy at Cultural Vistas. Prior to the Robert Bosch Fellowship, she served as director of corporate, foundation, and association giving at the National Building Museum. Her experience includes fundraising at FINCA International and Cultural Tourism DC; public relations and audience development at the Historical Society of Washington, DC; Biltmore Estate and Gardens; and Borders Books and Music. She holds a dual masters from American University in arts management and art history.

Bosch Foundation offers arts managers international exchange

American experiences in a German Arts Institution

In 2013 the Robert Bosch Foundation announced that it would consider American cultural managers for the first time in its 2014-2015 Fellowship program, providing these professionals with an opportunity to experience a German arts institution from the inside. Laura Hagood, who has a background in fundraising, communication, and audience development in the arts, received the fellowship. For AMN she reports about this chance to collect international know-how, learn how the cultural sector operates in a different political and economic environment, and to reflect on her daily work in the U.S.

By Laura B. Hagood

Each year for the last 30, the Stuttgart-based Robert Bosch Foundation has brought 15-20 young to mid-career Americans to Germany to learn the language, explore the culture, and work in their respective fields for seven months to a year. In the past, Robert Bosch Fellows have mostly been drawn from fields like public policy, foreign affairs, journalism, and law. But, in fall 2014, just as I reached 40, the program's upper age limit, the Bosch Foundation formally invited applications from the cultural management field for the first time. I decided to apply.

Some people thought it was risky. My employer wasn't thrilled. The decision to leave a perfectly good job to live in Potsdam for seven months, without my beloved husband, certainly made no sense to my 90-year-old grandmother. Yet, most agreed that an opportunity to take a sabbatical from 20 years of communications and fundraising work in the cultural field was irresistible. In work-obsessed Washington, DC it was also virtually unheard of.

After an in-depth application and a grueling interview process, and despite the fantastic odds against it, the Bosch Foundation offered me the Fellowship. I was embedded with the Prussian Palaces and Gardens Foundation's small fundraising team in Potsdam. The questions that brought me there were simple ones: how are German cultural organizations responding to the challenge of raising private funds to supplement diminishing public funding? In what ways is German fundraising in the arts similar or different from what we see in the U.S.?

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Robert Bosch Foundation Fellowship Program: strengthening the transatlantic relationship

The Bosch Foundation has a longstanding commitment to the transatlantic relationship, and since 1984, it has built a growing community of Bosch Fellowship alumni, now dispersed across the United States and in Europe. Fellows return home (or in some cases, stay in Germany) equipped with a new understanding of the political, economic, and cultural ties that link the U.S. to Germany, as well as the insight to foster these connections throughout their careers.

With the addition of cultural management, the Fellowship now represents a profound, and to my knowledge, unrivaled professional development opportunity for Americans in this sector. German arts managers are in a somewhat better position, as the expansion aligns with two existing Bosch Foundation programs. In partnership with the Goethe-Institute, the Bosch Foundation supports exchanges in the Russian Federation and the Arab world. Yet this kind of sustained philanthropic investment in arts leadership, as many of us know all too well, remains highly unusual.

The adventure began with private German language lessons in April 2014. In July, I arrived in Berlin for a month of full-time language classes. German is no easy language, but 30 years of experience has shown that the better Fellows speak the language, the better their experience in the German workplace.

Our first seminar, introducing us to the German political system, issues in domestic and external affairs, and the European Union, took place over three weeks in September in Berlin, Brussels, and Stuttgart. Our formal work placements began in October and lasted through February 2015. Then, our second seminar took us to Hamburg during local elections. While some of us returned to the U.S. at this stage, most Fellows stayed in Germany for a second work placement, followed by the third seminar in May. In addition, each Fellow focused on a transatlantic research topic and presented their findings at the second and third seminars, a cross-disciplinary highlight for all of us.

Fundraising at the Prussian Palaces and Gardens Foundation: A big task for a big institution

Working with exceptional colleagues just steps away from Frederick the Great's Sanssouci Palace, I learned about the remarkable early successes the Prussian Palaces and Gardens Foundation has enjoyed in raising funds to preserve this historic treasure, as well as the legal and structural challenges it experiences. "Two lawyers, three opinions" soon became a favorite German expression, as I witnessed my peers struggle with a complex tax structure that complicated sponsorship negotiations; data privacy laws that slowed the

development of a fundraising database; and accounting systems that have not been adapted to new revenue streams.



A view to the southern fassade of the famous Sanssouci Palace by Frederic the Great and its extensive gardens. © User Mbzt/ Wikimedia Commons

As I tried to support my German colleagues, it became clear that these systemic challenges required new solutions. For instance, whereas membership programs are managed in-house in the U.S., friends associations are external to their nonprofits in Germany. How do you develop a major giving program, if you don't have access to your small donors' information? How do you "share" donors and their information with another entity? Answering these questions, in a foreign language and with lots of gesturing, demands creativity and flexibility, exactly the kinds of problem-solving skills international fellowships promote.

My German colleagues were interested in adapting U.S. fundraising practices, but were judicious and thoughtful about cultural differences. Many conversations centered on what may or may not be effective in a Brandenburger setting. Galas at $10,000 a plate: probably not. Planned giving for individuals who wish to express their values after their death: maybe, yes. Donor interest in arts education: absolutely. This experience helped me distinguish between core, if not universal, fundraising principles, such as the benefits of philanthropic giving and the importance of building relationships, from specific fundraising strategies and tactics. I also came to appreciate that there are multiple pathways to the same optimal result.

Over the course of my research and conversations with other German colleagues, it also became evident that philanthropic funding for arts and culture

has significant potential. Organizations able and willing to experiment (and yes, sometimes fail) now, will be those in the best position to benefit from this trend in the future. Until then, major, international organizations like Greenpeace, WWF, and UNICEF are already importing tactics used internationally and are contributing to the reawakening of a German culture of philanthropy, which has strong historic and religious roots.

Germany and the United States: polar-opposite models for arts funding

Differences in our funding structures and the implications for how we manage our cultural organizations were especially striking during the Fellowship. U.S. arts nonprofits draw only 9% of their funding from local, regional, and national government sources, which means that, on a day-to-day basis, organizations, audiences, funders, and board members are linked in a tight feedback loop. Most arts nonprofits must make artistic and programmatic decisions based on whether an audience exists to support their work, whether in the form of ticket purchases or private donations. This connection is of such significance to the organization's sustainability that it must be directly relevant and intimately connected to its community of patrons in order to flourish.

At the same time, U.S. organizations are on a short leash. The economic downturn in 2008 and 2009 had a devastating effect on arts nonprofits, which are highly reliant on private individual giving. Programs and staffing were cut across the board, and while the sector is now bouncing back, the memory remains fresh: the arts are not a stable business.

In contrast, the German system of sustained government subsidies provides real reliability, allowing arts organizations to plan over the long-term and encouraging the production of art for art's sake, a value rarely articulated in the U.S. The Prussian Palaces and Gardens Foundation has recently benefited from multi-year capital investment in its 33 palaces and 150 historic structures. As I visited Weimar, Dresden, and Berlin, I learned that Potsdam was only one of many cities restoring their cultural infrastructure with millions and millions of taxpayer Euros. This kind of sustained, long-term investment in culture is for all intents and purposes unheard of in the US and represented for me an exciting and reinvigorating perspective.

However, the links between German organizations, their audiences, and even society at large were less clear, less convincing, than in the U.S. In museum after museum, with a few notable exceptions, I found outmoded display and interpretive techniques that ensured that only German nationals with an intimate familiarity with art history or European history would enjoy seeing them. Almost entirely funded through government subsidies, these institutions are often missing a key feedback loop that ensures responsiveness to their audiences' needs and wants. And, while American organizations have fully embraced arts education as a vehicle for building diverse and

multicultural audiences now and into the future, the German arts sector remains too tentative in realizing this potential.

Back in the US: lessons learned and next steps

In short, the Bosch Fellowship offered an exceptional window on German practices in cultural management, and because the Bosch Foundation provided our group with meaningful exposure to political, economic, and social issues in Germany, I could also put this information in context and understand the larger forces at work. As a result, every conversation, every new contact, and every museum visit seemed replete with new and thrilling insight and learning.

At basic level, I absorbed an immense amount of tangible information about a new environment in a short period of time, which I now hope to leverage in a career that spans the U.S. and Europe. In fact, recent research on international exchange programs has found that participating individuals are more likely to gravitate toward international careers, demonstrating how truly life-changing these programs can be.

In addition to language and intercultural communication skills, soft skills were also in play. At the end of my time at the Prussian Palaces and Gardens Foundation, general director Hartmut Dorgerloh asked me to provide the organization's leadership with unvarnished feedback on how it could improve its development strategy. The resulting PowerPoint presentation reflected not only a decade of professional expertise and newfound language skills, but also the adaptability, creativity, and problem-solving skills I had strengthened between biergartens, Christmas markets, and epic amounts of doner kebab.

Everywhere I went in Germany, my fundraising and marketing peers were eager to exchange insights and share common concerns, and now that I am back home, this demand for professional dialogue has stayed with me the most. A few weeks ago I joined the staff of Cultural Vistas, a nonprofit organization that facilitates and promotes professional and cultural exchanges, including the Robert Bosch Fellowship. With an office in Berlin and registered as a nonprofit in Germany, Cultural Vistas provides a welcome forum for continuing this dialogue, and just as the Bosch Foundation would have wished, for doing my part to foster the transatlantic relationship.¶

For more information about the Robert Bosch Foundation and opportunities for cultural managers, visit www.bosch-stiftung.de.



NICO DEGENKOLB

from Munich, holds a B.A. in Cultural History and an M.A. in International Relations. He joined the Goethe-Institut in 2011. Currently working in the division *Cultural Education and Discourse* in the Munich headquarters of the Goethe-Institut, he is fascinated by the recent developments in digital learning. He was project manager for the MOOC Managing the Arts, which ran from February to May 2015.

Culture and Collaboration

How the online course Managing the Arts created a global community of cultural managers

By Nico Degenkolb, project manager for the MOOC Managing the Arts, Goethe-Institut

> *We do not want to build iconic buildings anymore.*
> *We are thinking about extensions in a new way.*
> *Indeed we are building networks.*
> *And these networks often take the form of the web,*
> *of social media, of MOOC,*
> *of learning as a form of participation.*
>
> Chris Dercon, director of Tate Modern London and course moderator of the MOOC *Managing the Arts*.

Since 2009, the Goethe-Institut has been offering cultural management training programmes in different world regions (*for the MENA region see Arts Management Newsletter 120/ December 2015*). As a matter of fact, the demand for these 2-4 week courses by far exceeds the placements that can be offered, with about one out of 40 applicants being able to partake in an actual training. In order to cater this uncovered demand for specialized qualification programmes in cultural management, in 2014 we at the Goethe-Institut decided to offer an online course in arts management and arts marketing that was supposed to bring together a high number of cultural managers from all around the world. A promising learning format to reach that goal seemed to be the MOOC format.

What is a MOOC?

The acronym stands for *Massive Open Online Course* and describes an educational format that has gained increasing popularity in the past few years. MOOCs are characterized by open access for a vast number of learners and by the use of Web 2.0 technologies in order to promote communication, interaction and collaboration between the course participants.

For its first MOOC the Goethe-Institut joined forces with Leuphana University's Digital School, whose concept of the *Mentored Open Online Course* assures a high degree of guidance to the participants and invites students to work within a framework of peer-to-peer team-based learning.

Course design

Managing the Arts was structured in six learning phases, each about two weeks long. In each phase, the working groups had to submit a solution to an assignment task in order proceed to the next phase. It started out by explo-

... Culture and Collaboration. The MOOC *Managing the Arts*

ring the relationship between "the arts" and "the market" (learning phase 1) and subsequently proceeded to more concrete fields of arts management such as audience development (learning phase 4) or digitalization in the cultural sector (learning phase 5). The course drew from four different kinds of learning resources:

- *literature* on cultural management and arts marketing;
- more than *70 teaching videos*, in which international experts such as Chris Dercon (Tate Modern), Arjo Klamer (Erasmus University Rotterdam) and Birgit Mandel (University Hildesheim) provided the theoretical foundation for the participants to work on;
- *4 video case studies* on art institutions in Bangkok, Berlin, Budapest and Lagos gave insights into real-life challenges and practices of art organizations operating in very different contexts;
- the *learning community* is the most important resource within the framework of peer-2-peer learning. Students, teachers, mentors are constantly giving feedback to each other. These feedback cycles result in crowdsourced facilitation and generation of knowledge that - by means of the sheer input and output involved - cannot take place in traditional classroom or workshop defined by physical interaction.

Results

During the one-month registration phase for the MOOC 17,000 people registered for *Managing the Arts*. All of them could obtain a Statement of Accomplishment by giving detailed feedback to the working groups. 800 of the participants had the opportunity to obtain an ECTS certificate (5 credits) from Leuphana University by working in one of more than 100 working groups. Every certificate was issued after academic assessment by a mentor at Leuphana. A limitation to certificate receivers was necessary, as the mentors' capacities required for academic accreditation are limited in nature.

As the figures show, the course appealed to practitioners in cultural management, who were the main target group of *Managing the Arts*. 88% of the participants have an academic educational background. The average age of the MOOC students was 31, more than two-thirds being female. By reaching out to the global network of the Goethe-Institut, *Managing the Arts* was surely one of the most international MOOCs that has ever taken place, with participants from more than 170 countries on board. In numbers, Germany (2500) was followed by Russia (1400), Brazil (1000), France (600) and Bulgaria (500), but the MOOC reached people as far away as Tajikistan (4) and the Solomon Islands (1).

Considering that almost half of the participants of *Managing the Arts* came from outside Europe, one of the biggest pitfalls the course had to avoid was an overly Eurocentric approach to cultural management. For example, while

trying to remain relevant for all participants, the course had to negotiate practices in countries where culture and the arts are largely state-subsidized as well as in environments where there is no state support whatsoever for the arts sector. The video case studies were installed as a projection screen for exactly these context-specific differences of international arts management. Four important partner organizations of the Goethe-Institut collaborated in the production of the video case studies:

- The *HAU Hebbel am Ufer* operates in the dynamic cultural setting of Berlin and therefore has to develop marketing strategies for very segmented contemporary arts audiences.

- The *Trafó House of Contemporary Arts* in Budapest, facing a challenging economic and political situation in Central Eastern Europe, is developing digital marketing strategies in order to diversify its audience.

- The *Bangkok Arts and Culture Center (BACC)* operates in a nine-story building with a wide array of cultural spaces, ranging from graffiti shops to contemporary art galleries. The case study is therefore characterized by an agenda that bridges the divide between "high" and "low" culture.

- The *Centre for Contemporary Arts Lagos (CCA)* is an institution that, without any public funding, is pioneering contemporary arts in the region by promoting an international artist network, offering educational programmes for children and students, and by running the biggest library on contemporary arts in West Africa.

Cultures of Collaboration

While the course proceeded, we witnessed an ever increasing culture of collaboration in the MOOC. One indicator for this is that in spite of (or perhaps because of) the very diverse community, the rate of interaction and participation and the rate of course completion was surprisingly high. More than 50% of the participants eligible for a certificate completed the course, a share that by far exceeds the average completion rates for MOOCs (15%). The 600 submissions that were handed in by the working groups were intensively scrutinized by the MOOC Community. 10,000 peer evaluations, which assessed the quality of the submissions and offered advice for further development, were produced during the course. Increasingly, connections between the different case studies were also established. What if the Trafó Budapest would appropriate the HAU strategy of becoming very visible in public spaces of the city? Could the CCA Lagos also rent out gallery spaces as the BACC Bangkok does in order to increase its budget?

The MOOC set out to combine a collaborative learning approach with globally relevant and practice-oriented content for cultural managers. The high completion rate and the positive participant feedback of the course prove that the

course has reached its goals. Also, *Managing the Arts* was awarded a Comenius EduMedia Seal for being an exemplary digital education programme by the German Society for Pedagogy and Information. First and foremost, however, the course has created a network of arts managers that we hope will prove sustainable. Many participants in the course remain in contact after the MOOC via the social network *Alumni Portal Deutschland*. We also know of others who have traveled large distances, be it from Dublin to Lagos or from Berlin to Athens, to meet up in person and to collaborate further.¶

"Arts for Everyone"

How 4 team members from 4 continents experienced the MOOC Managing the Arts

By Ayşe Taşpınar and Alexandra Resch, participants in Managing the Arts



AYŞE TAŞPINAR

from İstanbul, holds a B.A. in political science and international relations and an M.A. in Conflict Analysis and Resolution. She is a civil society worker, communications specialist, and a Steering Committee member of Cultural Innovators Network, a young non-profit organization for cultural activists.

Our team *Arts for Everyone* included Ayşe from Turkey, José from Costa Rica, Alexandra from Germany and Molemo from South Africa. We worked together on the Case Study Trafó House of Contemporary Arts in Budapest for three months. We gained insights into the Hungarian cultural scene and the structure, marketing and communication strategies of Trafó as well as the challenges the institution faces. Our proposal built on the idea that through its history and reputation for avant-garde work, Trafó has established a name for itself. However, with constant change, increasing competition, changes in funding and an ever-growing city, Trafó has not been able to maintain its place at the centre of the creative community of Budapest.

The way we worked together differed in each of the assignments. It depended mainly on the availability of the team members and their preferences with regard to certain tasks of the assignment. For instance, in Phase 6 *Curating Strategies* we arranged an online meeting and divided the tasks. Furthermore, we jointly defined "community building" as the strategic goal of Trafó, which was important because it provided the base for the entire assignment. In order to align the different work streams of our assignment we made use of the lab provided on the MOOC platform. Moreover, we exchanged documents via e-mail. Doing so, every team member was always able to contribute their ideas and give feedback.

Working in the team created an exciting intercultural exchange, which strengthened our intercultural competencies. Through this collaboration we experienced different perspectives regarding academic expertise and practical demands.

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ALEXANDRA RESCH

holds a BA in International Cultural Business and is currently working for the German Foreign Office. She is interested in bringing complex issues of contemporary life closer to people through art and culture.

The structure of this MOOC was very unique, creating a participatory and engaging setting. It allowed participants to observe the work of other teams even while they were developing their weekly assignments. This kind of setting has two benefits for the participants. First of all, it gives opportunity for peer-to-peer learning. Secondly, the transparent working process, which is rarely found in our education systems, created a less competitive environment. Additionally, the lively human interactions, e.g. the possibility to change teams or the ability to comment on the work of the others, created a strong value that is rarely provided in an offline working environment.

Our main motivation to attend the MOOC was that from a social scientist perspective, culture and arts are among the strongest ways to create solutions both at individual and societal levels. Creating different tools for expression is a strong approach to impact societal and political transformation. The MOOC literature as well as the keynotes and case videos were very strong in the sense of reflecting the recent situation in the culture and arts sector. The resources helped us to recognize the potentials of marketing in the sector while including different people and partners in the process. This inclusion, both for the final product of the work and the implementation processes, enables arts to be for everyone and created professionally by everyone. ¶

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office (at) artsmanagement.net

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ARTS MANAGEMENT NETWORK

c/o KM Kulturmanagement Network GmbH

PF 1198 · D-99409 Weimar

Bauhausstrasse 7c· D-99423 Weimar

Phone +49 (0) 3643.7402.612

Fax +49 (0) 3643.7402.614

office@artsmanagement.net

www.artsmanagement.net
Twitter: www.twitter.com/amnweimar
Facebook: https://www.facebook.com/ArtsManagement.Network

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