

*8<sup>th</sup> Annual Conference of the Fachverband Kulturmanagement  
16<sup>th</sup>-18<sup>th</sup> January 2014  
University of Applied Sciences Kufstein (Austria)*

## *Dispositions of Cultural Funding*

*Cultural funding structures and their consequences  
for cultural production and reception*



## *Booklet*

- Introduction
- Abstracts
- Special Events
- Organizers and Partners

**Please note that only some lecture are held in English (see Flyer – German titles indicate German speech).**

## *Introduction*

The 8th Annual Conference of the Fachverband Kulturmanagement focuses on the inter-dependency between financing systems and the production and reception of cultural goods and processes. Artistic practice and cultural activities do not simply happen by themselves, but rather refer – by their results and effects – to their conditions of creation. Which theory-based approaches can cultural management use for contributing to a debate on cultural funding that allows for authenticity, innovation and diversity in the cultural field? How can cultural management influence the forming of support criteria and structures? What financing models, apart from the existing ones, could be envisaged in order to strengthen alternative forms of cultural production? The conference programme thus offers theory-based, empirical and interdisciplinary keynote addresses and workshops. These should inspire a theory-building debate involving statements from representatives of funding systems and institutions, artists' perspectives, postcolonial African issues as well as new ideas and exemplary models of cultural funding.

## *Abstracts*

Friday, 17th January 2014

### **Keynote addresses: Structural Implications**

9.30-10.30 am

#### **Money talks: on the non-neutrality of money in cultural funding**

In contrast to classical economic theory, money is not a neutral medium of exchange: cash flows always carry meanings. This is all the more the case in cultural funding, where financiers import their meanings and logic concerning the market, the public sector and the civil society into cultural institutions. When these different logics clash within the institutions, this may lead to unwanted interference and dysfunctions.

**Thomas Heskia** is a lecturer in Theatre Management at the WAM Media Academy Dortmund and Administration Manager at Schauspiel Leipzig.

10.30-11.30 am

**The artist as an entrepreneur: radical changes within the EU with relation to cultural funding programmes, or a necessary reaction to new cultural structures in society?**

The new EU support programme "Creative Europe" (2014-2020) and its revised principles in relation to the support priorities suggest a completely different understanding of the social role of artists. It is strongly expected that cultural projects are considered a way to generate profit and to establish an economic premise in the artistic and cultural field. The lecture reflects on the consequences and risks of this new approach for artists as well as cultural institutions.

**Gernot WOLFRAM** lectures in Culture and Event Management at the MHMK (Berlin) and is an expert on cultural work and intercultural communication for the European Commission's Team Europe in Germany.

12.00-1.00 pm

**Concept-based and criteria-led cultural support: theoretical and empirical findings**

In view of demographic change, the crisis of public finances and the pluralization of cultural interests, the additive cultural practice that is common in German-speaking countries and that is based on a corresponding growth logic, is not a long-term cultural policy solution. As a result, it is increasingly discussed whether cultural policy should be more concept-oriented and focus more on aims and effects. It is against this backdrop that two reports on the requirements, risks and methods of a support concept were produced, using the example of federal support for the music sector. The implications of concept-oriented cultural support presented here were derived from an analysis of existing materials, guided interviews and a focus group interview. At the same time, a method guided by governance criteria was developed that shows how a concept for federal support for the music sector could be developed discursively and cooperatively.

**Patrick S. Föhl** is Head of the Network for Cultural Consulting (Berlin), author and lecturer specializing in issues of contemporary culture management and cultural policy approaches as well as a Board Member of the Fachverband Kulturmanagement e. V.

**Doreen Götzky** is Research Assistant in the Department of Cultural Policy at the University of Hildesheim.

**Workshops**

**Applied Strategies 1:**

2.00-3.30 pm

**Crowdfunding**

The issue of funding is in most cases the biggest hurdle that cultural projects of any kind must overcome in order to get realized. Particularly in the area of microfinance, a new field with more and more supporters has established itself: Crowdfunding and Crowdinvesting. The aim of this workshop is to critically investigate how Crowdfunding works and what advantages as well as disadvantages this form of funding has in the cultural sector.

**Chairperson: Martin Lücke**, Professor of Music Management at the MHWK in Berlin

**Guest speaker: Carsten Winter**, Media Scholar, Hannover University / **other guests** t.b.a.)

3.45-5.00 pm

**Collecting and co-operating: private collection strategies and their consequences for public art museums**

Public art museums nowadays face the challenge of maintaining and building outstanding and competitive collections. In view of tight public budgets and an art market going haywire, how can civil society involvement in the form of fundraising, support associations, donations or permanent loans help museums expand their cultural and art history collections and fill important gaps in them?

**Chairperson: Eva Estermann** is Project Manager for the Fundraising Verband Österreich and a PhD student at the University for Music and Performing Arts in Vienna (supervision: Franz Otto Hofecker) / **Guest speaker: t.b.a.**

### **Applied Strategies 2:**

2.10-3.40 pm

#### **Between revenue increases and societal mandate: pricing policy in publicly supported cultural institutions**

Public funding of the arts has been facing considerable financial challenges for years now. Structural changes and cost cuts have reached artistic production in many places, especially in theatre. Stabilizing the system in the long run only seems possible if ticket revenues can increase. Consistent public funding on the other hand can only be legitimized if a clear public mission is fulfilled. This conflict between economic necessities and artistic freedom makes ticket revenues as a source of income and pricing as a marketing tool an especially delicate subject of arts management research.

**Tom Schößler** has a B.A. in Business Administration and an M.A. in Arts Management. He is Deputy Administrative Director at the Theaterhaus Stuttgart and a Ph.D. student at the Institute for Cultural Management in Ludwigsburg. His PhD thesis is concerned with pricing policy in public theatre and is supervised by Armin Klein. / **Guest speaker: t.b.a.**

3.50-5.15 pm

#### **Cooperation and coproduction as an important form of work for festivals**

Local and national cooperation as a working method has been one of the tools and assets of innovative cultural institutions for a long time. These cooperate not only with one another, but also with other institutions, e.g. educational establishments. What is new, however, is the intensity and motivation of such cooperation. It is mostly economic reasons that give impetus for cooperation since it is often the only way to soften the blow of decreasing budgets without sacrificing diversity. However, it is the needs of art or artists that should guide the way cooperation is organized. It is necessary therefore for forward-looking cooperative models to consider not only joint funding, but also increasingly contents, competences of single partners and mediation at local and international levels.

**Chairperson: Artemis Vakianis** is Commercial Manager of the steirischer herbst (Graz) and expert on alternative financing models in culture management

**Guest speaker: Veronica Kaup-Hasler** is Artistic Director of the steirischer herbst (Graz)

### **Governance**

2.15-4.45 pm (Break 3.15-3.30)

#### **Cultural funding and democracy: when is „good governance“ „good democracy“, too?**

The buzzword “cultural governance” is currently used to discuss and test participative forms of decision-making processes in relation to cultural planning and funding. What opportunities and risks, what options and limits are inherent in them, especially with regard to the tense relationship between cultural policy and democracy? A theoretical and scientific perspective provides the stimulus for a discussion based on the experiences of the co-speakers from the fields of cultural administration, management and production.

**Chairperson: Anke Schad** is Researcher Assistant at EDUCULT (Vienna) and a PhD student at the University of Music and Performing Arts Vienna (Cultural Institution Studies, supervision: Tasos Zembylas)

**Guest speaker: Juliane Alton** (IG Kultur Vorarlberg)

## **North-South Relations**

2.30-5.00 pm (break 3.50-4.10)

### **„Culture as currency“: The constructive and destructive impact of Western funding in African contexts**

Cultural funding in African contexts is embedded in historically and geopolitically determined, asymmetrical power dynamics. Commonly referred to as ‘North-South relations’, these dynamics do not only transform culture into a contested ‘currency’, but also create a complex, yet uneven field of structural conditions, which affects the work of Western funding institutions and of local cultural practitioners on different levels and in different ways. In view of a multitude of interdependent factors, the constructive and destructive impact of Western funding will be discussed by relating three significant aspects: the post-/colonial characteristics of the current funding landscape in African contexts; the partly corresponding but often competing agendas, strategies and needs of funding institutions and funded practitioners; concretized practical experiences of cultural funding in the field of applied theatre/drama. The workshop aims at providing different points of entry to critical thinking about sustainable ways of funding in order to improve the work of both: African cultural industry and Western funding institutions.

**Chairperson: Munyaradzi Chatikobo** is Programme Manager (Cultural Leadership, Fundraising and Partnerships) for the Drama for Life initiative (Wits School of Arts, Johannesburg). He is a Facilitator, an Arts Manager and a Cultural Leader in the field of theatre pedagogy (Applied Drama and Theatre).

**Chairperson: Nicola Lauré al-Samarai** is a Historian and Cultural Scientist. She works as a freelance author and lecturer in Berlin.

**In cooperation with the Goethe-Institut**

Saturday, 18th January 2014

### **Keynote addresses: International perspectives**

9.30-10.30 am

#### **Imposed income standards in the performing and visual arts: have the Dutch and Flemish governments developed an adequate and effective instrument encouraging cultural entrepreneurship?**

Both the Netherlands and Flanders are exemplary for a continental European system in which the bulk of the cultural offering is being developed at arm’s length by third parties which are being supported to do so. Being neighbouring countries, they regularly look across borders to find inspiration for policy issues. Recently the central governments have developed a so-called ‘income standard’ in order to encourage (or force?) cultural organizations to exploit their earning capacities. We focus on these standards as a policy instrument, and explore issues such as sectorial differences with regard to their ability to tap from market resources, the rigor with which income standards have been introduced, and the adequacy and effectiveness of the imposed standards.

**Ellen Loots** is a member of the *Competence Centre Management, Culture and Policy* at the University of Antwerp (Faculty of Applied Economics). Her research interests concern non-for-profit cultural institutions as well as the role of gatekeepers.

10.30-11.30 am

**Approaching evaluation in a different way: interview-based research commissioned by 3Arts (Chicago)**

The Chicago based foundation 3Arts funds individual artists that are underrepresented in the art market – women, artists with disabilities, and artists of color. In an effort to evaluate its grant making procedures, 3Arts commissioned Mers to interview applicants in order to find out if and how applying artists benefit from participating in application processes in general, regardless if they win support or not. The goal is to learn from artists directly how they need to be supported. Results of this art research project will be presented in the form of a diagram, with an explanatory talk.

**Adelheid Mers** is an artist with diagrammatic practice and Associate Professor, Arts Administration and Policy at the School of the Art Institute of Chicago.

**12.00-1.00 pm Summary Report:** Martin Tröndle (Zeppelin Universität Friedrichshafen)

*Special Events*

**16<sup>th</sup> January**

**7.00 pm: Opening of conference : Welcome** by **Johannes Lüthi** (President of the FH Kufstein), **Robert Kaspar** (Director of Studies - Sports, Culture & Event Management FH Kufstein) and **Birgit Mandel** (Chairperson, Fachverband Kulturmanagement, University of Hildesheim)  
Afterwards **Panel discussion** with **Monika Mokre** (The Austrian Academy of Sciences Vienna), **Oliver Scheytt** (Kulturpolitische Gesellschaft Bonn) and **Michael Wimmer** (EDUCULT Vienna) / Moderator: Verena Teissl (FH Kufstein)

**17<sup>th</sup> January**

**5.30-7.30 pm: Annual meeting of members of the Fachverband Kulturmanagement und Open Space** to discuss research cooperation, teaching ideas and international projects (open to non-members).  
Moderator: **Birgit Mandel** (Chairperson of the Fachverband)

**8 pm: Dinner at the Festung Kufstein**

**18<sup>th</sup> January**

**2.00-5.00 pm Sledging (optional)**

The *Fachverband Kulturmanagement* is an association of arts managers in German-speaking countries who are involved in academic teaching and research. Its mission is the representation and advancement of cultural management in research and teaching.

Further information can be found at [www.fachverband-kulturmanagement.org](http://www.fachverband-kulturmanagement.org)

**Media Partner:** Kulturmanagement Network ([www.kulturmanagement.net](http://www.kulturmanagement.net))



**Cooperation Partners:**

Kulturpolitische Gesellschaft e.V. ([www.kupoge.de](http://www.kupoge.de)), Goethe-Institut

([www.goethe.de/entwicklung](http://www.goethe.de/entwicklung)), Stadtgemeinde Kufstein ([www.kufstein.at](http://www.kufstein.at))

**kufstein**



Kulturpolitische Gesellschaft e. V.

