

Safe the arts, safe the brain

1.) Where are we coming from?

The emergence and legitimisation of Arts Management during the 1980s, both as part of the academic curriculum and as a profession, is closely intertwined with the following social, economic, cultural and aspects factors:

- Rising of an event-orientated society with new formats of external cultural communication.
- An increasingly aesthetic approach to the life world and democratisation of the arts: art and culture as part of daily life, culture for everyone.
- Extension of the cultural sphere: broad notion of culture (everything with culture); the arts are leaving their traditional institutional framework.
- Convergence of 'high culture', entertainment and mass culture as well as consumption culture.
- Economisation of traditional as well as more recent forms of cultural business: pressure of professionalization for tradition art organisations; imperative of efficiency and orientation towards management with the new providers of culture (festivals, blockbusters, exhibitions, event trend); rising of an omnipresent brand culture.

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_Schleswig-Holstein

_Lange Nacht der Museen

_Schmitt-Ott am Strand (in Modernity)

_Oper im E-Werk

_Kunstsammlung Deutsche Bank (mit dem Rücken zur Macht)

The understanding of management during the 80s and 90s - with its marketing, sponsoring and economic input of culture - was dominated by the economic motives

of efficiency and professionalization.

2.) Who are we?

The social and cultural environment of our days is in transition.

Globalisation, digitalisation and the growing use of media, individualisation, acceleration (Wandlungsbeschleunigung), increasingly aesthetic approaches to the life world, creativity; upcoming of the creative class:

These are the keywords for the rise of a new aesthetic capitalism, not only in the Western World.

For arts management, this results in an expansion of possible areas of experience and research, of interdisciplinary thematic connections and in a new consideration of factors of influence for cultural business, including the new hype of Creative Industries.

- Growing competition
- Struggle for attention and thus for old and new audiences
- Changes in the image of art and artists
- Creativity and social media are elevated to key notions of the digital age

The entire social regime of aesthetic innovation constitutes its own, specific rules: The imperative of creativity – with its constant need of innovation and its continuous demand for new experiences – gradually overshadows the more traditional concepts of art, and merges instead with the consumers' new approach to work, which is marked more and more by aesthetic notions. Aesthetic overload is the necessary result – and thus the distinction between art and the creative sphere becomes blurred. At the same time, the demands and standards of the recipients increase. This is why, for the academic domain and profession, the motive of audience development with its emphasis of cultural education gains importance, particularly in Germany. Ideas and concepts of arts managers have to focus more and more on audiences understood as non-visitors, young target groups, migrants, and so on.

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_Ästhetischer Kapitalismus: Café Oberholz

_Arts Education: Outreach (JMB on the road, Lecutres; aus JMB-Portfolio; d-mobil)

_Apple/Steve Jobs vor seiner Wand

_Niketown oder Mercedes Welt / Autostad

_Handys im Museum

3.) Where are we going?

In times to come, the ideological antagonism between capitalism and socialism, which is already fading, will be replaced by the struggle between two entirely contrary forms of thinking:

On the one hand, there are the old European forms of thinking, influenced by the Enlightenment and Romanticism; on the other hand, there is Californian Thinking, the new global ideology of 'speed economy', a cybernetic world marked by IT, social media and Big Data.

Arts managers, in their acts and in their research, are confronted with three different spheres now – with ideas such as 'Creativity', 'Aesthetics', 'New Ideas' and 'Technological Innovation' as their constant points of reference:

Creativity

New Ideas

Realm of Freedom
= the Arts

Realm of Necessity
= Economy

Realm of Control and Programming
= Big Data

Aesthetic approaches

Technological Innovation

Algorithms are about to control our thinking. We are entering an age in which human

actions are supposed to become entirely calculable, to be programmed in advance – everything, from criminality to diseases, from consumption to traffic, is to be grasped by calculation. Californian Thinking aims at complete control of all actions and a dissolution of all problems; Californian Thinking stands for a new Pre-Age.

What then are the consequences for an academic area of studies such as Arts Management – with regard to their profile, their curriculum and their mission of academic education?

<u>Enlightened-Romantic Thinking</u>	<u>Californian Thinking</u>
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The artist as individualist creator of the new (Original genius)	The programmer, coder and algorithm as creators of the new
History and stories	Now and information
Imagination: autonomous, enigmatic, uncalculable, kontingent	Optimisation: calculable, technical creativity, controlled, coded
Openness	Solutionism
Individual pace	Speed and technical innovation
Analysis, interpretation, reflexions as means of understanding and of generating meaning	Networks, computers, data as means of understanding and of generating meaning

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- _Prometheus
- _Jackson Pollock, Action Painting
- _Big Data / Supercomputer
- _Apple Headquarters
- _Code

The intellectual home, the point of departure as well as the aim of Arts Management are to be found now, more than ever, in the realm of freedom: The unique combination of artistic as well as humanistic and cultural thinking results in an exciting opportunity of providing an alternative to the solely cybernetic notions of creativity offered by Californian Ideology.

To put it in practical terms: Art schools should become a standard at universities; Arts Management should be regarded as an academic field that creates continuities; a field that encompasses economic, creative, and technological competences alike – but always regarding arts and the humanities as its home base! A collective culture of memory provides the basis for countering in a productive way both aesthetic ‘self performing’ and the upcoming, purely technological approaches to knowledge. Thus, the supremacy of culture over a merely coded understanding of creativity and strictly programmed modes of innovation can be ensured: ‘Code is not poetry!’