

# ABSTRACTS

*Pius Knüsel*

## **THE ABOLITION OF DIFFERENCES**

«The State will support all art indiscriminately. Or none whatsoever» - as Pius Knüsel states in his provocative thesis on the future of art sponsorship and support. For people will be creative in the future. They must be. The questions presses upon us: what is creative? When is art, actually art? Is it handcraft or aesthetic quality that determines it? Regarding Knüsel, all art in the future revolves around the experience. It involves, forceful stimuli, emotion, irritation and shock. Pius Knüsel provides no readymade answers to questions on art and culture support. Which makes his prognoses all the more thrilling.

Keywords: Art, art terms, creativity, creativity dispositifs, art sponsorship, aestheticisation

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*Georg von Schnurbein and Steffen Bethmann*

## **PRIVATE CULTURE SPONSORSHIP – FROM FAVOURITE CHILD TO STEPCCHILD?**

The classic patrons of art and state culture sponsorship appear almost to have gone beyond their Zenith. New forms of art and culture sponsorship have to be provided. Authors Schnurbein and Bethmann reveal alternative forms. Financial support of art for art's sake the author's argue is an obsolete model, as the modern philanthropist of art requires more. Art in the future has to provide more social, economic and cultural surplus values. The probability thus initially increases of financial support emanating from the private sector.

Keywords: culture sponsorship, art, philanthropy, patrons of the arts, educational mandate, democratisation, crowd funding, sponsoring

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*Dirk Baecker*

## **AFTER AUSTERITY**

What was once propaganda is today neo-liberalism: enemy of art and culture. By dint of this challenge and its many obstacles, culture management has come into play. Dirk Baecker shows where culture management reaches its limits. When we are talking of art and companies, the market economy should not be demonized. The way out of this crux is dubbed - multidimensionality. The goal is to establish organisations with a clear profile.

Keywords: art, culture, Kulturbetrieb (cultural operations, management and so on), austerity, neo-liberalism, market economy, organisational theory, culture management

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*Sabine Boerner und Johanna Jobst*

## **THAT WOULD BE GREAT! BUT WHY? AUDIENCE JUDGEMENT IN THEATRE**

When is a theatre performance judged to have been successful? What of the audience member's personal distinguishing features are determinants in the evaluation of a play? The study, in which 3,000 theatregoers were questioned, arrived at the following results: the way in which a theatre performance is evaluated is dependent on the artistic quality of the performance and the reactions, elicited from the audience. Determining of such judgement are theatre competence, the motivation of the theatregoer and the lifestyle of the theatregoer.

Keywords: Theatregoer, artistic quality, audience judgement/evaluation, audience reaction

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*Marcus Gossolt and Philipp Lämmelin in conversation with Kristin Schmidt*

### **CULTURE IN THE EVERYDAY**

Culture in the future? A huge subject, but is it one for a communications and projects agency. Agencies mediate and communicate – do they also create cultural values? What actually is the cultural production to be reflected upon in this instance? And why does it require mediation? Philipp Lämmelin and Marcus Gossolt, founders of the agency «Alltag» (everyday), pose fundamental questions. Only when these are answered can any gaze be aimed at the future.

Keywords: culture, agencies, culture mediation, autonomy, medium, channel, target group, efficiency, sponsorship, curator

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*Philipp Meier*

### **ART MEDIATION IN THE AGE OF SOCIAL MEDIA**

It has never been as easy to reach people with art as it is today. The Worldwide Web is not just a lightning fast global mediations network, but also a location where the promises of the art of the last hundred years can become true. All the art producers and audience can be present simultaneously.

Keywords: art mediation, internet, social media, www, interaction, format, avatar, blog, Facebook, Twitter, Youtube

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*Patrick S. Föhl and Gernot Wolfram*

### **MASTERS OF THE INTERSTICES**

Masters of the interstices: the culture managers of the future. These agents do not operate exclusively in the fields of art and culture, but move, with sovereignty, in other fields and created interfaces of cooperation. The great challenge for the culture manager is to locate the site where consensus is found and where the many protagonists of various interests meet – at the interstices. There they appear as translators, arbitrators, co-operators, networkers and mediators. Authors Föhl and Wolfram reveal how contemporary and future-oriented culture management can function in the framework of the transformation process.

Keywords: culture manager, art terms, discourse, cultural politics, mediation, interstices, interface, transformation

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*Claudine Metzger, Luisa Bitterlin, Remo Longhi, Moritz Walther*

### **PROCESSES OF CHANGE IN CULTURAL OPERATIONS**

Like many other enterprises, cultural institutions face the challenge of reacting to enormous changes. Why do cultural institutions in particular have difficulties with change? Why do measures taken by commercial companies not function in cultural operations? The authors Metzger, Bitterlin, Longhi and Walther discuss these questions. They present the life cycle concept as an instrument for analysing the developments of cultural operations.

Keywords: cultural operations, organisation, change, megatrend, non-profit, companies, life cycle concept

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*Brigitte Schaffner*

**THE PATH TO TWELVE BASEL PROGNOSSES ON THE FUTURE CULTURAL SCENE OF SWITZERLAND OR HOW PROVIDERS OF FURTHER EDUCATION CAN THINK OF THE FUTURE**

Those who wish to claim a place in the future – even those with a university degree – will not be able to avoid further education. There are many diplomas, and academies too. Further education institutions must also be up-to-date if they want to survive on the market. It is about keeping being able up with the future. Brigitte Schaffner has taken an exacting look at the possibilities of further education on the cultural scene in Switzerland. At the course of studies in culture management at Basel University she demonstrates exemplarily how study management can rise to this challenge.

Keywords: further education, cultural scene, cultural management, market, future

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