

Management skills for artists: ‘learning by doing’?

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Abstract

Although artists must usually be self-reliant when managing their business, an artist’s education typically concentrates on artistic skills rather than managerial knowledge. This paper analyses the current curricula of 154 art institutions (public and private), focussing on the so-called DACH countries (Germany, Austria, and Switzerland). The results show a deficit in the implementation of economic and, especially, business-related topics in the education of artists at art universities and institutions. A glimpse at Anglo-American countries shows that, unlike in Europe, art schools are more open-minded about implementing economic content into their curricula.

Introduction: artists and the art sector

Labour in the art sector is characterised by expensive and long-term education, low income, minimally regulated career paths, pitched competition, extremely severe market selection, and high risk (Bonn *et al.* 2008, Haak 2005, Menger 1999, Schelepa *et al.* 2008). Motivated by these factors, many artists pursue their careers part-time or have multiple professional engagements. Although artists are said to provide the ‘core value’ of art – as opposed to institutions and corporations, which offer only infrastructural elements such as distribution channels, licensing, and booking – artists are often forced to think and act economically. Current conditions in the art world contribute to this mindset. Profit-monopolising players, inequality-enhancing mechanisms, low entry barriers, and the constant oversupply of labour on the market create intense competitive pressure, while a reduction in government sponsorship removes one source of potential backing (Menger 2001). Instead of analysing the market structures and forces that might be influenced only by a long-term process, this paper focuses on the artists themselves, suggesting alternatives that might offer positive effects in the medium term.

The art sector and the creative industries are significant contributors to the European economy and have been among the fastest-growing parts of the economy in recent years (Oakley 2009). In 2003, the turnover in Europe’s cultural sector amounted to more than 650 billion Euros, or about 2.6% of Europe’s overall GDP. Between 1999 and 2003, the cul-



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tural sector's growth was 12.3% above that of the overall economy in Europe (European Commission 2006). In 2004, about 5.8 million people worked in the cultural sector and in cultural tourism (3.1% of the actively employed population). That year, the cultural sector posted an increase in employment (+1.85%), while overall European employment failed to grow between 2002 and 2004 (European Commission 2006).

These facts underline the economic significance of culture and the arts for Europe. Moreover, the cultural and art sectors greatly influence other sectors of the economy, such as tourism (Mandl *et al.* 2006). Due to culture's significance in the region, this paper provides insight into the living, working, and educational conditions of artists in Austria, Germany, and Switzerland. These three countries (the so-called DACH countries) form an economic and cultural subspace within Europe. As a result, they have mutual political and social influences, as well as far-reaching cultural and artistic interchange (BAK 2007, Schelepa *et al.* 2008). In addition, statistics in higher education reveal that students – and in particular, art students – show high mobility between the DACH countries (BFS 2010, DESTATIS 2009, Statistik Austria 2006).

This study analyses the syllabi and curricula of 154 art institutions (public and private) and 159 extracurricular courses in the DACH countries. The study aims to determine the ratio of management-related courses in art education to other courses, and thus provide insight into the relative importance of the subject itself. In this study, we (i) concentrate on artists, who deliver the core value of art, (ii) focus on mechanisms that make it possible to improve artists' situation on a medium-term basis (rather than only on a long-term basis), (iii) review the state of management education as part of arts curricula in the DACH countries, and (iv) provide a basis for further in-depth research. As the measures' medium-term impact may be monitored only on a national level¹, separate data sets are provided for each DACH country.

This paper is structured as follows: First, we provide an overview of management issues in the art sector. Then, we discuss the living and working situation of the average artist and outline how the study relates to the educational situation of artists in the DACH countries. Next, we describe the study's methodology in detail and present the final results. We provide an in-depth interpretation of the findings and conclude with an outline of limitations and suggestions for future research.

Art and management

A crucial requirement for any artistic profession is commitment (Dudek *et al.* 1991, Eikhof and Haunschild 2007). Unfortunately, a high degree of dedication is rarely rewarded with adequate income, partially because many professional artists are unable to determine the value of their work (Abbing 2002, Austin and Devin 2009, Caserta and Cuccia 2001). A lack of business knowledge (Eikhof and Haunschild 2007, Menger 1999, Røyseng *et al.* 2007) is one of the reasons why artists fail to make a living from their talent (BMW_i 2009b).

Inevitably, every artist who wants to make a living from her or his artistic work must face economic or management issues (Banks and Hesmondhalgh 2009, Eikhof and Haunschild 2007, Menger 1999, Røyseng *et al.* 2007). Without the security of long-lasting employment, artists are forced into self-employment (BMW_i 2009b, Menger 1999). Although individual work trajectories increasingly involve elements of both professional and entrepreneurial careers (Menger 2001), artists require entrepreneurial (BMW_i 2009b, Menger 2001, Moussetis and Ernst 2004, Weaver and Bowman 2005) and management skills (Menger 1999, 2001) to survive. Consequently, an appropriate background in the field of management is – in addition to artistic talent – a key factor for success. While artists are obviously not expected to become financial or bookkeeping experts, all artists face 'simple' (entrepreneurial) questions during the course of their career, such as: Who will buy my work? How much do I have to sell to make my living? How much should my work cost? (BMW_i 2009b).

¹ Although the DACH countries form a common economic and cultural subspace, they differ in educational systems and cultural policy. For instance, Switzerland considered culture a private matter until the early 1970s (ERICarts 2010b).

Some people argue that the 'superimposition' of a commercially accepted doctrine is problematic, as it may conflict with the aesthetic of artists (Oakes 2003). However, Newman (1981) produced evidence supporting our approach, arguing that commercial and aesthetic considerations can productively coexist; he introduced modern marketing techniques to non-profit artistic environments and criticised artists who wanted to stay 'pure' while 'playing to emptying houses'.

Jeff Koons and Damien Hirst are famous examples of very controversial contemporary artists; they are versed in the art of self-promotion and blur the border between art and commerce (ARTE 2009). However, tensions between the economic sphere, on the one hand, and the sphere of art, on the other, are present in the mind of many (Kräuter 2005, Swedberg 2006).

Keeping the 'nobility' of art in mind, management in art may nowadays be considered a tool that influences the balance between the needs of art and the needs of its creator, a worker exposed to market forces.

The economic situation of the average artist: self-employment and low income

Although some artists range among the best-paid professionals (Abbing 2002, Connolly and Krueger 2006), the average income in the arts is much lower than in comparable professions (Abbing 2002, Adler 2006, Alper and Wassall 2006, Schulze 2003). Art markets are 'winner take all' markets (Abbing 2002, Adler 2006) where a relatively small number of people earn enormous amounts of money; this domination of a market by a select few is referred to as the superstar phenomenon (Adler 2006, Rosen 1981, Schulze 2003).

Data concerning the working situation for the 'cultural labour force' reveals that 25% of the total labour force in the cultural sector is employed in part-time engagements, compared to only 17% of total employees in the European Union. In addition, 9% of the 'cultural labour force' holds down several jobs at once, compared to only 3% of total employees in the European Union (ERICarts 2006). Various studies provide evidence of the tenuous economic situation of artists in Austria (e.g., Almhofer *et al.* 2000, Baier 1995, Beckman 2001, Montgomery and Robinson 2003, Schelepa *et al.* 2008, Schiffbänker and Mayerhofer 2003, Schulz *et al.* 1997, Statistik Austria 2007, 2009), Germany (e.g., BMWi 2009a, Dangel *et al.* 2006, Deutscher Bundestag 2007, Haak 2005, Haak and Schmid 1999, Mundelius 2009) and Switzerland (e.g., ERICarts 2010a, Weckerle and Söndermann 2003).

When analysing current statistical surveys and studies concerning artist income, one must consider that most do not focus exclusively on professionals. Many studies include amateurs, who receive less revenue for artistic activities and are paid for artistic work less frequently. By including amateurs, the calculated average annual income for artists as a whole is statistically biased. Many studies (Alper and Wassall 2006, Schelepa *et al.* 2008) argue that amateurs, who are paid less than others or 'have to' follow jobs apart from artistic activities, actually want to earn their living from artistic work but are not able to do so due to market forces. However, most amateurs and semi-professionals do not seek to earn their living with artistic work, but rather regard this work as an interesting and well-paid hobby (Abbing 2002). Again, the absence of an adequate definition (Karttunen 1998) for what constitutes an 'artist' creates misconceptions about whether and how amateurs should or can be included in the sample. This bias notwithstanding, the income situation of artists calls for political and educational action.

The study's context and motivation: the educational situation in the DACH countries

Like the income of any self-employed person, an artist's income depends on more than just skill, talent and effort. Artists must also perform managerial and entrepreneurial functions (Menger 2001, Weaver and Bowman 2005), be ambitious, and follow emerging technical, economic, and managerial developments (Menger 2001).

The main assumptions of this paper are that (i) establishing the core value of creative work may have medium-term impact and (ii) managerial knowledge and skills grant artists access to the market, set them on rewarding career paths, and bring them income from artistic work.

Nowadays, most artists develop such management and entrepreneurial skills on the basis of 'learning by doing' (Menger 2001). To the best of our knowledge, no statistical evidence underpins the notion that managerial education fosters success in art studies. Still, studies do support our assumption that managerial education is crucial for artists by highlighting that basic knowledge in, for instance, (self-)marketing (Universität der Künste Berlin 2008) or financial management skills (Bolan 2002) foster artists' success. In the early 1980s, a longitudinal study showed that the most successful art alumni of Chicago's School of the Art Institute were more entrepreneurial than their peers and better equipped to negotiate a challenging system. The resulting hypothesis was that 'There will be a positive relationship between entrepreneurial orientation of an artist and success' (Moussetis and Ernst 2004). A British study (La Valle *et al.* 2000) revealed that graduates from art studies without obligatory managerial courses show strong deficiencies related to negotiation and networking skills, self-confidence, self-promotion, entrepreneurial skills, and time management. The study recommended that educators further integrate career preparation activities into the curriculum and make these activities relevant to students early in their coursework.

The Austrian labour force in the field of culture and media shows a high level of education (Statistik Austria 2007), one in which artists go through multiple levels of theoretical and practical education or training (Almhofer *et al.* 2000). In each art-related domain – except literature – more than 40% of artists have an academic education; in music, the figure is almost 60% (Statistik Austria 2007). Considering, on the one hand, the high number of artists who are university graduates, and, on the other, their extremely poor working and income situation, one must consider whether current (academic) art education adequately prepares students for their professional future. Thus, one of the strongest points of criticism directed at art curricula is that they fail to prepare students for the economic reality of life as a (self-employed) professional on the art market (Almhofer *et al.* 2000).

In Germany's cultural sector, the labour force shows – as in Austria – a rather high level of education. 48% of the labour force in the cultural sector is comprised of university graduates, as compared to a share of 25% of university graduates among German employees (Eurostat 2005). Despite this high level of education, the country's 'cultural labour force' does not feel 'well-trained'; the official investigation 'Kultur in Deutschland' (Deutscher Bundestag 2007) indicates that current educational structures at universities and further education programmes allow students to acquire only limited qualifications and knowledge (like, for instance, 'generic skills'). The main point of criticism is that schools lack an interdisciplinary approach to artistic education, as students do not seem to be prepared for the complexity of dynamic career paths. In its final report, the committee of inquiry for 'Kultur in Deutschland' conjectures that art universities offer only insufficient 'crash-courses' in the field of management and self-employment (Deutscher Bundestag 2007).

In Switzerland, the share of university graduates among the 'cultural labour force' is low compared to other European countries. The share of university graduates in areas like art and humanities is only half of the OECD average (organisation for economic co-operation and development) (OECD 2007): 39% for the 'cultural labour force', compared to about 28% among all employees in Switzerland (Eurostat 2005).

The study's methodology

This exploratory study analyses educational offerings related to management skills for artists in the DACH countries. More specifically, the paper addresses the following research questions:

- Do regular art curricula in the DACH countries include courses with managerial or business-related topics?

- If yes, to what extent are such courses offered? Are these courses compulsory or elective? What is their value in terms of course ECTS (European Credit Transfer System) points,² (European Commission 2009) and how does that value compare to the whole curriculum's ECTS points?
- To what extent are extracurricular courses with managerial topics offered to artists in the DACH countries?
- How long do these extracurricular offerings last, and how much do they cost?

This research has an exploratory character that aims to provide a descriptive overview of the current situation and build a basis for further in-depth investigations.

The design of the study includes two steps:

- 1) Identification of relevant institutions via Internet research: The entire set of accredited art universities in the DACH countries (i.e., 81 institutions) was investigated on this basis. 159 different managerial- and business-related extracurricular courses and seminars were identified through the directory provided by the Arts Management Network (Arts Management Network 2010).
- 2) Analyses of the institutions' websites and course brochures, with a focus on the contents of art curricula and course syllabi (159 courses): The curricula of art programs were reviewed to locate examples of business-oriented training and topics relevant to economics or management; such topics include business studies, marketing, accounting, and law for artists (including intellectual property rights) (McCalman 2005).

The study encompasses 'regular' academic art curricula (e.g., bachelor, master, diploma studies), which were investigated to identify elements that focused on managerial learning. Furthermore, the study also includes extracurricular courses with business-related art programmes (e.g., a program for arts management) and both private and academic extracurricular seminars: shorter courses about arts management that last a few days or months. Overall, 149 extracurricular courses and seminars were reviewed.

The study's results

This section contains a detailed presentation of the individual results for Austria, Germany and Switzerland.

Analysis of the DACH region

A total of 81 'regular' accredited art universities were analysed with regard to business-related courses (Table 1). On average, about 70% of universities offer such courses in their art curricula, with the relevant figure standing at 90% in Austria. However, the details reveal that these courses involve a minimal workload, one that amounts to only about 6% in Germany and Switzerland, and as low as 4.4% in Austria. Universities with far-reaching offerings (60 ECTS at Germany's University of Musique Detmold, about 40 ECTS at Switzerland's Hochschule der Künste Bern and Hochschule Luzern Musik) are exceptions, as the offerings at the majority of universities are as low as 2 to 4 ECTS.

² One ECTS point corresponds to a workload of about 25-30 hours per semester. European Bachelor studies (about 8 semesters) comprise 180-240 ECTS-points (European Commission, 2009).

Table 1 Art curricula with business-related courses in the DACH countries (n=81) and their business-related course offerings in 2009

art studies	D		A		CH		DACH	
number of accredited art universities	51		10		20		81	
number of universities with business-related courses	36		9		14		59	
ratio of universities with business-related courses among total number of art universities	70%		90%		70%		76%	
workload								
mean workload of art studies in ECTS	193.9		184.67		150.00		176.19	
mean workload (min/max) of business-related courses in ECTS	11.7 *		8.1		9.86 **		9.89	
	min	2	min	1	min	1	min	1
	max	60 ^a	max	24	max	42 ^b	max	60
mean workload of business-related courses in relation to the mean workload of art studies	6%*		4%		6%**		5%	
<p>* 12 German art universities did not publish the extent (ECTS or other) of their practice-relevant courses; others are remodelling their art studies as part of the Bologna process.</p> <p>** 5 Swiss art universities did not publish the extent (ECTS or other) of their practice-relevant courses.</p> <p>^a 60 ECTS points of practice-relevant courses: University of Musique Detmold (www.hfm-detmold.de/) offers obligatory courses in the field of "professionalization" and additional selective practice-relevant courses.</p> <p>^b about 40 ECTS points of practice-relevant courses: Hochschule der Künste Bern (www.hkb.bfh.ch/) offers specialisations ("minors") and course modules in the field of arts management; Hochschule Luzern Musik (www.hslu.ch/musik) offers obligatory courses in the field of "Musikpraxis" and "Berufskunde".</p>								

We also analysed 46 institutions in the DACH region offering 84 business-related extra-curricular courses for artists. Table 2 contains the cost-performance ratio by a workload-price relation for these institutions; it shows that the courses are rather in the high-priced range throughout the entire DACH region. The offerings in Germany that are free of charge refer to two extracurricular university courses offered by TU Dortmund University.

Most courses offered in the DACH region are 'crash courses' that last less than one week. Longer-term courses that extend beyond a semester are offered principally in Germany. While courses that last from several weeks up to one semester seem to suit the situation of artists, this type of course appears to be underrepresented throughout the entire DACH region.

Table 2 Extracurricular courses (n=84) with business-related contents in the DACH countries in 2009

extra-curricular courses in the field of arts management		D		A		CH		DACH	
number of institutions		28		10		8		46	
number of business-related courses		43		28		13		84	
price									
mean price (min/max) of courses ≤ 1 semester		€ 827.17		€ 719.91		€ 1,777.50		€ 964.28	
	<i>min</i>	€ 0.00		<i>min</i>	€ 93.00		<i>min</i>	€ 0.00	
	<i>max</i>	€ 2,460.00		<i>max</i>	€ 800.00		<i>max</i>	€ 4,900.00	
mean price (min/max) of courses > 1 semester		€ 4,585.25		€ 1,960.00		€ 10,680.00		€ 4,786.95	
	<i>min</i>	€ 0.00		<i>min</i>	€ 1,530.00		<i>min</i>	€ 0.00	
	<i>max</i>	€ 26,880.00		<i>max</i>	€ 2,520.00		<i>max</i>	€ 19,200.00	
course duration									
mean duration (min/max) of courses ≤ 1 semester		7.64 days		6.88 days		4.75 days		6.42 days	
	<i>min</i>	1 day		<i>min</i>	1 day		<i>min</i>	1 day	
	<i>max</i>	21 days		<i>max</i>	16 days		<i>max</i>	15 days	
mean duration (min/max) of courses > 1 semester		2.75 semesters		2.25 semesters		3 semesters		2.67 semesters	
	<i>min</i>	~1 semester		<i>min</i>	~1 semester		<i>min</i>	~1 semester	
	<i>max</i>	6 semesters		<i>max</i>	3 semesters		<i>max</i>	4 semesters	
number of courses									
≤ 1 week		13		14		6		33	
> 1 week ≤ 2 weeks		6		7		1		14	
> 2 weeks < 1 semester		6		3		1		10	
= 1 semester		5		1		1		7	
> 1 semester		11		3		4		18	
workload									
mean workload of courses ≤ 1 semester		1.92 ECTS **		1.5 ECTS **		2.32 ECTS **		1.91 ECTS	
mean workload of courses > 1 semester *		78.44 ECTS ***		7.5 ECTS		47.5 ECTS ***		44.48 ECTS	
<p>* As only few institutions published the ECTS extent of their courses we calculated the ECTS points according to the published time extent of the courses (30 hours = 1 ECTS point).</p> <p>** 9 Austrian and 13 German courses did not publish any specifications concerning the workload (ECTS) or duration (hours). These courses were thus not considered for mean calculations.</p> <p>*** 7 German courses and 1 Swiss course did not publish any specifications concerning the workload (ECTS) or duration (hours). These courses were thus not considered for mean calculations.</p>									

The situation in Austria

Out of ten Austrian art universities, only the Vienna Academy of the Fine Arts does not offer any business-related courses as part of its art curricula, though it stimulates in-house and external discussion concerning the implementation of managerial content in art curricula (Bonn *et al.* 2008). The other institutions offer business-related courses, but the content and the length of these courses is, for the most part, extremely limited (1 to 2 ECTS points). In addition, such non-artistic courses are offered mainly on an optional basis (elective courses). Vienna's University of Music and Performing Arts, particularly its Institute for Cultural Management, is an exception; it offers a wide range of courses in the field of cultural studies and management. These classes, which cover topics such as cultural business administration, exhibition management and law and communication, can be attended by both in-house and external students (Universität für Musik und darstellende Kunst Wien 2009). Vienna's University of Applied Arts also offers courses with cultural management topics (management in the arts, 2 to 3 ECTS points) throughout its curricula. This university also offers a postgraduate programme in 'art & economy' (4 semesters, EUR 2,330 per semester) (Universität für Angewandte Kunst Wien 2009). A private Austrian university, the Anton Bruckner Privatuniversität, offers a variety of optional subjects in the field of arts management (business administration, marketing, public relations, law, computing, etc.) as part of its master's studies programme. In addition, 'cultural management' may be chosen as a major field of study (13 ECTS points) in instrumental curricula (Anton Bruckner Privatuniversität 2009).

In summary, almost all art universities in Austria offer courses with some form of arts management-related topics. However, the length of these courses – and, thus, also the depth in which their content can be taught – is very limited. Considering the average total workload associated with a bachelor degree (about 180 to 240 ECTS points), the majority of such arts management courses are marginal (1 to 2 ECTS points); it is unlikely that complex business-related topics can be communicated meaningfully in such a short time. Even offerings that are more comprehensive, such as the managerial courses at Vienna's University of Music and Performing Arts (instrumental diploma studies with focus on music management, 15 ECTS points) and the Anton Bruckner Privatuniversität (course on 'cultural management', 13 ECTS) seem insufficient for a thorough education in these fields.

To some extent, the lack of business-oriented training and economic/management-relevant learning content in art curricula is mediated by co-operation among educational institutions. For instance, the 'applied musicology' curriculum, a joint offering of the University Klagenfurt and the Kärntner Landeskonservatorium for Music and Acting, aims to improve instrumental students' career opportunities (business-related modules, 12 ECTS points) (Universität Klagenfurt 2009). The University of Vienna co-operates with the private Institute for Cultural Concepts to offer a course called 'culture and organisation' (2 semesters, EUR 2,400 per semester), and with the Wiener Volkshochschulen to provide various extracurricular education programmes in the field of art and economics ('Werkstätte Kunstberufe' up to 3 semesters, prices per semester vary between EUR 250 and 1,086) (Werkstätte Kunstberufe 2009).

In Austria, private institutions play an important role in educating artists in business knowledge. Among the analysed courses in the field of art and management in Austria ($n = 43$), only 18 (41%) seem suitable for artists (Fig. 2) in terms of duration (3 to 14 days) and price (EUR 100 to 900). About one-fourth of the courses cost more than EUR 1,000 (Fig. 1).

The price level is only one of several criteria determining a course's 'suitability'. Because grant systems can lower costs, they represent an incentive to attend such courses. However, educational grant programmes in the DACH countries are often tied to conditions, such as long-term employment or participation in unemployment programs, that apply to few artists. While taking a loan for study purposes is quite common in many other countries, this approach is not implemented in the DACH countries' educational systems.

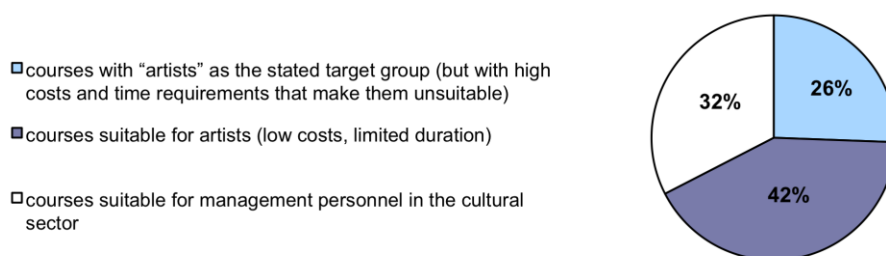


Fig. 1 Extracurricular courses (private and academic) in the field of art and management 2009 in Austria (n = 43)

Nevertheless, the majority of the entire set of analysed courses are characterised by highly practical components such as internships, case studies and guest lectures by experts and practitioners from cultural institutions and business. The courses also feature small groups of participants, with an average of 20.

The situation in Germany

Among art universities in Germany (n = 51), the majority (70%) includes business-related educational content: more than half of their art curricula include either compulsory subjects (more than 2 ECTS points) in the fields of marketing, business administration and law or modules of specialisation in this context (Fig. 2). Furthermore, many of these universities support students through career service centres.



Fig. 2 'Regular' accredited art curricula with business-related offer in art universities 2009 in Germany (n = 51)

Two German academic service centres merit particular mention in this context: the Career and Transfer Service Center of the Art Universities of Berlin (Universität der Künste Berlin 2009) and the Centre for International Arts Management (CIAM 2009). In both cases, several art universities collaborate to offer art students further education in the fields of management, marketing and business administration, and to help them enter the market.

In Germany, only one-third of arts management programmes (n=96) seem to be suitable for artists (Fig. 3). Most programmes with 'artists' as the stated target group offer only long-running (one to two years) or full-time courses at high tuition levels (two-thirds at price levels above EUR 1,000).

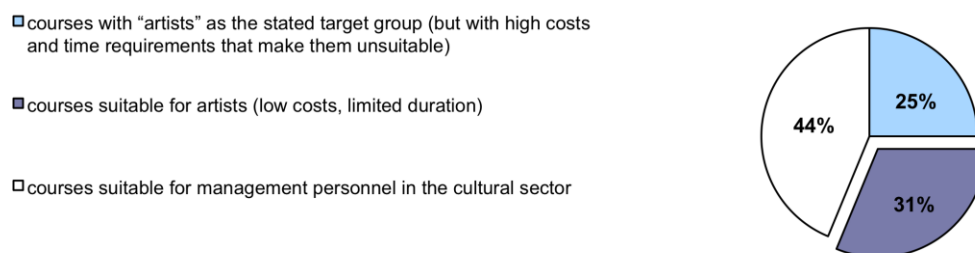


Fig. 3 Extracurricular courses (private and academic) in the field of art and management 2009 in Germany (n = 96)

As an extreme, the University of Musique Detmold offers 60 ECTS of business-related courses, which is almost one-third of the total study programme's ECTS.

The situation in Switzerland

For Switzerland, 14 of the 20 analysed art universities offer relevant programmes. Among these 14 programmes, only seven offer arts management courses as modules of specialisation. Interestingly, the business-related education of art students in Switzerland is especially advanced in the field of design.

Our desktop research found 20 Swiss arts management courses in extracurricular education (private and academic). Because of their subject matter and duration, the majority of these courses were relevant for managers in the art sector, while only four were relevant for artists. All of the courses, however, were offered in a rather high price segment (prices: CHF 1,100-15,000). In light of the courses' price-performance ratios (e.g., a 3-day course focussing on fundraising for CHF 1,100), few of these educational offerings (only four) seem to be reasonable investments for artists.

The study's interpretation

In summary, Austria offers only limited possibilities for artists to develop their management or business-related skills. Considering Austria's cultural importance and the great importance of culture for Austria's economy, the offering of business-related courses for artists seems insufficient.

Switzerland more intensely emphasises business-related topics in academic art curricula, particularly in the field of design. The majority of German art universities provide arts management-related topics, offer career service centres to help students with career planning, or both. Nevertheless, both countries still have many art universities that offer few or no arts management courses: one-third of the 51 German art universities that were investigated and one-third of the 20 investigated Swiss art universities do not offer any business-related courses.

Art universities are responsible for preparing students for complex career paths: that is, they must ready students to enter new markets and work areas (Deutscher Bundestag 2007)). However, with only 5-10% of courses in art studies devoted to business-related topics, university curricula bear no relation to the actual relevance of management skills to an artist's professional success.

Furthermore, our study reveals that private institutions offer a wider variety of courses than public art universities. From an economic perspective, a market mechanism seems to regulate supply and demand for such courses. Still, as the cost-performance ratio is not balanced, it fails to meet artists' demands. We critically question whether the market should, in this case, indeed regulate what the state is responsible for. Leaving educational supply and demand up to market dynamics is a long-term process; public authorities could speed up that process and achieve improvements in the educational system on a medium-term basis.

Concepts in the United Kingdom and the United States at a glimpse

Educational offerings in the United Kingdom reflect the policy of its creative industries, who work to stimulate business-oriented education and improve competitive advantage (Banks and Hesmondhalgh 2009).

For instance, the University of London offers courses in 'Career Management' that focus on '[...] communicating strategies for reflective practice and self-evaluation and personal management for career planning [...]' (University of London 2009) for vocal and theatre students. Main topics in these courses include current cultural and subsidy policy, management structures, marketing strategies, and self-promotion.

In the United States, an exemplary study analysed how schools, colleges, and universities address collaborations between arts and business and entrepreneurship programs (Weaver and Bowman 2005). Among 83 educational institutions in the USA, about 61% offer 'art economic' programmes, and among the 39% of institutions that currently do not offer such programmes, 77% were aware that such topics were lacking. 'Art economic' programmes contain courses such as entrepreneurship, marketing, bookkeeping, strategic management, business law and more. Weaver and Bowman's study may not provide detailed data on the 'art economic' programmes offered by the institutions. However, the study indicates clearly that most of these institutions offer business-oriented courses, courses with managerial topics such as business studies, marketing, accounting, and law for artists, or both.

Columbia College Chicago, for instance, offers courses such as 'Self-Management for Artists', 'Music Business Affairs', 'Music as a Career', and 'Career Building Workshops' with the aim of teaching students '[...] how to acquire an agent, how to network, conduct oneself at job meetings and navigate the shark-infested waters [...]' (Columbia College of Chicago 2009). The Manhattan School of Music also educates students in areas like '[...] artistic planning, fund-raising, audience development, orchestra governance and citizenship, arts advocacy, establishment of long-term life and career goals, and creation of action plans [...]' (Manhattan School of Music, 2008).

Additionally, many art colleges in the United Kingdom and the United States offer 'Career Development Centres' or 'Career Service Offices'. These service facilities assist graduates in entering the art market and developing a successful career. Seminars, training courses, personal coaching and workshops can help students transition to self-employment and independence (Royal College of Music London 2008).

Because the selected educational offerings and courses are but one part of a disparate educational system, cultural policies and cultural framework may not be interpreted as an indicator for whether these countries actually do a better job of preparing artists for the market. Rather, these selected offerings are mentioned to stimulate further analysis and critical discussions.

Limitations and future research

Analysis of academic curricula in the art sector with regard to managerial or business-related learning content shows that art education in the DACH countries is insufficient and needs improvement. Most notably, Austria offers marginal education in the context of business management or marketing for art professions. Educational content that would support artists entering the art market, such as courses in marketing, financing, business administration (incl. bookkeeping) and self-management, are offered mainly by private institutions, who charge rather high course fees.

Our analysis also raised questions concerning the cost-performance ratios of such courses. The syllabi of most private institutions suggest that relevant courses focus on the same basic principles in marketing, business administration, and law. However, because courses differ strongly in terms of duration, the amount of detailed content that courses provide must also differ.

Furthermore, high costs and a significant time investment (for long-running, full-time courses) may deter professional artists from attending such courses. The opportunity-cost of full-time courses is high: the time required for regular attendance at some fixed schedule over

longer periods is time that artists might need for their art, other creative pursuits, or revenue generation. An Austrian study from 2003 supports this argument: it showed that the majority of interviewed artists prefer extra-occupational workshops and seminars for further education (Schiffbänker and Mayerhofer 2003). As this study was conducted as preliminary research, the result has not been verified.

Furthermore, 'management skills' is a rather broad term and – to some extent – subsumes skills related to the use of software and Web tools, Web design and Web communities (Web 2.0). Investigating such technological skills (on a user level) should be subject to further research. For instance, some curricula in fine arts integrate New Media (Universität für Angewandte Kunst Wien 2009, Universität für Musik und darstellende Kunst Wien 2009); however, they address how New Media can be used *in* the art rather than *for promoting* art. Further research should investigate details.

In addition, the presented exploratory study on management education for artists in an academic environment in the DACH region might serve as a benchmark for comparisons with other geographic or cultural units, such as the European Union or the Anglo-American area. Such a benchmark would provide a broader insight into the topic and its impact. In particular, it would be interesting to investigate why the context in the DACH region is different from the context in the US and the UK.

While integration of comprehensive management education into the curricula appears to be a viable way to provide artists with management skills, an artist's marketability and economic success can also be increased in other ways. Alternative methods include coaching systems, attractive funding systems for extracurricular education (with appropriate course offerings), or project funding, to name just a few. Research in these domains is still in its infancy and calls for further investigation. While studies from the United States showed a positive correlation between such offerings and alumni's success (Cohen 1998 cited in Moussetis and Ernst 2004), scientific evidence for the DACH countries has not yet been provided.

Conclusions and recommendation

The labour force in the field of art and culture is among the most flexible and best educated in the current economy. Nevertheless, this high level of education is frequently not reflected in artists' remuneration, which is often very low. Overall, work in the field of art and culture is characterised by a high expenditure of time, permanent stand-by status, multitasking and low income.

Statistics reveal that artists are extremely well educated compared to the overall public. Although the art sector is a highly profitable market, the income and living situation of artists, who contribute the core value, is below average. This fact is striking, as the cultural sector is an important part of the European economy (2.6% of the European GDP) and is particularly vital for Austria, where it contributes 5% to the country's economy. Even though (self-)employed artists in the cultural sector are part of a profitable segment in the economy, they seem to not participate adequately in this sector's revenues. The art sector is characterised by the superstar phenomenon, but one could expect the distribution of earnings among non-superstars to be fair and at average level (compared to the average population). However, various studies show that the economic situation of the average artist is characterized by insecurity, instability, and unpredictability. One way to improve this situation is to verify whether artists' education matches the market requirements of (self-employed) professional artists, who must compete in a 'winner take all' market marked by high competitive pressures and demanding customers.

For the DACH countries, our analysis shows a rather poor educational situation regarding the implementation of management topics and business-related training in art curricula. In most cases, future artists lack opportunities to develop non-artistic abilities in an educational context – although these abilities are highly relevant in practice. At universities and academies, non-artistic courses are offered to only a very limited extent (limited topics, limited level of detail, limited time period). Consequently, future artists have to rely on 'learning by doing' and hints and tips from established colleagues and mentors.

As a result, future (self-employed) artists lack a potentially huge 'building block' for their prospective careers. If art universities and academies offered business-related topics in compulsory courses, artists could avoid professional mistakes caused by ignorance or inexperience. Even sensitising students about these topics would show positive effects: they would know that these issues exist, where they can read about them and where they can ask for details.

Nowadays, a comprehensive artistic education consists of more than just art-specific content; to have a successful (self-employed) career, an artist needs additional competences. Knowledge of business administration, marketing, organisation, and knowledge about legal rights and duties should be included in any artistic education, regardless of the specific art discipline.

The German government and many German universities have perceived the importance of implementing such non-artistic or interdisciplinary topics into art curricula. To accelerate a process of expanding, adding and integrating necessary subjects and content, a German committee of inquiry recommended instituting further requirements for qualification in the fields of (self-)management, self-employment, copyright and ancillary rights. The committee recommended that art universities emphasize advice, further education and development programmes, especially on the topics of business start-up, ensuring one's livelihood, and developing competences in innovation and information and communication technologies (ICT).

We analyzed 154 art institutions and 159 courses in the DACH region. The analysis reveals that the ratio of business-related courses in art curricula is far below the 10% mark in each of the DACH countries. The study indicates that Germany provides first approaches to implementing management and business-related topics into the art education system. In comparison, Austria and Switzerland are lagging behind in offering managerial courses in artistic education.

Based on our findings, we suggest improving the managerial content in academic art education for the following reasons:

- Managerial skills are crucial for artists' professional careers and indispensable for sustainable career development. The Anglo-American sphere could provide an impetus, since business-related art education is already obligatory at these countries' reputable art institutions.
- The educational profiles of art graduates are currently not comparable on an international basis. To improve the competitive position of artists in the DACH countries, curricula must be raised to a level that is at least comparable.
- New media and technologies are crucial for both core artistic activities and auxiliary activities like marketing and distribution. Future artists must be ready to adapt to the constant evolution and upheaval that these technologies experience.

By addressing these managerial topics in their art studies, future artists will not have to rely solely on 'learning by doing'. Instead, they will prepare for their careers by taking guided classes and training.

Our exploratory study contributes a basis for further in-depth research. Furthermore, its findings may raise the awareness of potential art study applicants and help them choose an appropriate university, one that provides business-related course offerings.

While our research focused on the DACH countries, further research shall be expanded both horizontally and vertically. On the horizontal level, further research will include other countries. On a vertical level, we must investigate not only education at universities and academies, but also the educational paths and profiles of other educational institutions.

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