

All the world's a stage

Performing arts museums
and collections around the world

A Churchill Fellowship report by
Janine Barrand ©

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.

As You Like It, Act II, Scene VII, William Shakespeare

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Applause

APPLAUSE

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I gratefully acknowledge my international colleagues who generously gave of their time and expertise at interviews and over lunches! They are listed in full at *Appendix C: Contacts & Visits*. Lisbet and Hans Grandjean (Copenhagen), Tina Braceland (Burlington), and Moiyo Montes (San Jose) invited me into their homes and provided welcome conversation and respite from hotel accommodation.

The support of my colleagues at the Victorian Arts Centre made it possible for me to take extended leave. I thank in particular the staff of the Attractions business unit, and Performing Arts Museum team. Thank you to my colleagues and editors Carolyn Laffan and Warwick Knight for insightful comments on the report. On my return Marilyn Cornally assisted with formatting the report, and the Marketing and Corporate Relations unit provided graphic design services.

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Janine Barrand, Melbourne
January, 2004

Curtain up

CURTAIN UP

I was awarded a 1999 Churchill Fellowship by The Winston Churchill Memorial Trust to undertake an international study of performing arts museums and collections. Having worked in a number of roles at the Performing Arts Museum, Victorian Arts Centre since joining the organisation in 1983, I was delighted to at last have the opportunity to travel overseas to increase my knowledge and understanding of these specialist museums and put our own work into an international context.

I took up my Fellowship from 1 September to 17 December 2000 and travelled to Denmark, Sweden, the Netherlands, France, Italy, the United States and Japan. Fifteen institutions were identified as the core study group. The selection criteria adopted for identifying institutions for detailed study is outlined in Table 1.

Table 1
Core Study Group Selection Criteria

CRITERIA	RATIONALE
Culture	Visit a diverse group of countries to understand how culture influences history and development, programming and funding models.
Focus and scope	Study the widest possible range of institutions including subject specific and generalist institutions, and scale (budget, staffing, and collection size).
Governance	Review independent operations, and divisions in larger institutions.
Purpose	Study both not-for-profit and commercial operations.

In addition, the *International Directory of Performing Arts Collections* (published by the International Association of Libraries and Museums of the Performing Arts – SIBMAS), Internet research, and e-mail correspondence conducted with colleagues were additional reference points used to assist with the final selection.

The core and supporting institutions that form the study group are illustrated in Tables 2 and 3, below. The supporting institutions add depth to the analysis particularly in relation to performing arts centres.

Table 2
Core Study Group Institutions

CORE STUDY GROUP	LOCATION
Theatre Museum in the Court Theatre	Copenhagen
Drottingholm Theatre Museum	Stockholm
Dance Museum	Stockholm
Theatre Institute Netherlands	Amsterdam
Theatre Museum at La Scala	Milan
Burcardo Library and Theatre Collection	Rome
New York Public Library for the Performing Arts	New York
Museum of the City of New York -Theatre Collection	New York
National Museum of American History, Smithsonian Institution	Washington DC
Harvard Theatre Collection	Cambridge
Rock and Roll Hall of Fame and Museum	Cleveland
Circus World Museum	Baraboo
Graceland	Memphis
San Francisco Performing Arts Library and Museum	San Francisco
Tsubouchi Memorial Theatre Museum	Tokyo

Table 3
Supporting Institutions

SUPPORTING INSTITUTIONS	LOCATION
Musée de l'Opera	Paris
Le Musée de la Musique	Paris
Lincoln Centre for the Performing Arts	New York
Carnegie Hall	New York
Folger Shakespeare Library	Washington DC
Library of Congress	Washington DC
John F. Kennedy Centre for the Performing Arts	Washington DC
Experience Music Project	Seattle
Aichi Arts Centre	Nagoya

For a full list of institutions visited refer to *Appendix C: Contacts & Visits*.

The primary research tool was a questionnaire¹. This was used to collect statistical data (including budget, staff profile, visitation etc) and guide discussion with institutional representatives. Conversations were also free-flowing capturing stories and projects unique to each institution.

This report provides an overview of international practice and identifies opportunities for discussion at a national level. It is not intended as an in depth analysis of the Australian context. I direct readers to Richard Stone's excellent paper, "The Collection and Preservation of a Nation's Performing Arts Heritage: The Australian Experience"² and a special issue of *Museum National*, "Being There: Performing Arts Museums in Australia"³ which both explore the Australian scene.

The report itself starts by providing a summary historical context for international performing arts museums and collections. Following that prologue, it is then divided into four main parts. Show Time explores collections and public programs. Full House considers audience development and community programs. Onstage looks at major re-development projects, facilities and architecture. The fourth part Backstage reviews the business including governance, structures and financials. Finally, Curtain Call suggests 14 points for discussion in the Australia context, with the Encore summarising important learnings for the future.

For purposes of consistency, financials provided by institutions have been converted into Australian dollars as at January 2001. The Report is supported by a detailed Bibliography.

¹ Refer to Appendix B: Sample Churchill Fellowship Questionnaire.

² "The Collection and Preservation of a Nation's Performing Arts Heritage: The Australian Experience", Richard Stone, National Library of Australia. Paper presented at 23rd SIBMAS Conference, Bibliotheque Nationale de France, Paris, 26th September, 2000

³ Barrand, J (editor), "Being There: Performing arts museums in Australia", *Museum National*, Vol. 6 No. 4, May 1998

Part one

Prologue

PART ONE: PROLOGUE

The development of performing arts museums around the world has been characterised by three primary phases. The first stage occurred in Europe in the early twentieth century, which saw the emergence of the “theatre museum”, and were literally museums in theatres. The second stage emerged in the United States in the late fifties and coincided with the creation of the “arts centre” inspiring the development of specialist performing arts collections and museums in Australia all of which are departments of State-based performing arts centres.

The nineties saw the recreation of these museums into broader-based organisations with strong connections to the live performing arts the most prominent examples being the Theatre Institute Netherlands and Museum of Music, Paris. The latest model (not part of the detailed analysis of this study) is Seattle’s Experience Music Project, which takes the creative process as the jumping off point for a highly interactive visitor-based experience.

The focus of theatre museums, particularly in Europe has been on the traditionally “legitimate” forms of performance such as drama, opera, and dance with art forms such as circus, and popular music having a lower profile. In addition to the specialist theatre museums forming the major focus of the study, many of the cities visited also had subject specific museums often music (particularly musical instruments) or puppetry, with some examples of museums focused on major figures such as August Strindberg (Stockholm), and Gustav Mahler (Paris).

The United States with its large population and popular culture ethos has both generalist and specialist performing arts collections. It is home to many subject-specific museums most notably the Rock and Roll Hall of Fame and Museum in

Cleveland, Circus World Museum in Baraboo, and the Country Music Hall of Fame in Nashville.

Almost all of the theatre collections studied had their beginnings in the acquisition of significant collections, and often the enthusiasm of private collectors, and members of the performing arts community keen to preserve their history. This link crosses continents and cultures.

The history of the Theatre Museum at La Scala has two such examples. The nucleus of the Museum is the Sambon collection, which was auctioned in Paris in 1911. A group of wealthy Milanese citizens encouraged by musicians and artists purchased the collection. The Theatre Museum's Livia Simoni Library was created in 1954 when journalist Renato Simoni donated 40,000 volumes, the library being dedicated to his mother.

The foundation of the Harvard Theatre Collection is built on the extensive collections of Robert Gould Shaw (Harvard Class of 1869) and Evert James Wendell (Harvard Class of 1882). Shaw went on to become the Collection's first Curator.

In Japan, the Tsubouchi Memorial Theatre Museum at Waseda University is dedicated to the memory of scholar Dr Tsubouchi Shoyo, the first person to translate the complete works of Shakespeare into Japanese. Known also as a novelist, critic, playwright, stage director and benefactor, the Museum was planned by former students, friends and admirers in recognition of his many achievements.

Part two

Show time

PART TWO: SHOW TIME

1. Focus and Scope of Collections

The focus and scope of collections is directly related to organisational mission, forming the basis of exhibition programs, research, access and merchandising and publishing activities.

A high proportion of institutions studied reflected the importance of putting performing arts into both a national and international context through collection-based activities, a link that crossed cultural boundaries. In the United States, both international and national collecting briefs existed, although this scope was more likely across the specialist museums. 73.7% of institutions in the core study group have a collection policy with both a national and international focus, with 26.6% of collections focusing on either local (Museum of the City of New York), regional (San Francisco Performing Arts Library and Museum which covers the Bay Area) or national (Theatre Museum in the Court Theatre in Copenhagen) performing arts.

The survey revealed great consistency of object-type across performing arts collections with the major variance around the balance between costumes and three-dimensional objects and library and research materials. The focus on "core" performance documentation including film and video is explored in Section 4: Documenting Performance. The Circus World Museum in Baraboo had the most complex collection comprising three major groups of artefacts: historic structures; a transportation collection including circus wagons and trains; and "small" artefacts such as big top fixtures and carousels. The C. P. Fox Wagon Restoration Centre with its large public viewing area is an integral element of the overall experience providing visitors with the opportunity to watch experienced craftspeople at work.

The date range covered by collections is extensive. The earliest are the archaeological collections of the Theatre Museum at La Scala dating back to the 4th – 5th BCE. The development of theatre in the leading countries in Europe from the Renaissance up to the end of the 18th century is richly documented such as in the collections of the Drottningholm Theatre Museum, Stockholm.

The contemporary performing arts also have broad coverage. Most European collections document current performing arts through the acquisition of core materials. The United States has developed a strong focus on 20th century performing arts forms such as rock music.

60% of institutions were able to provide information relating to the size of their collections the New York Public Library for the Performing Arts the largest with an estimated 9,000,000 items. For details on the size of collections refer to *Appendix A: Statistical Analysis*.

2. Research Policies

47% of the institutions surveyed were able to articulate some kind of research policy, however most research activities were linked to immediate outcomes such as exhibition research.

Three of the core study group presented examples where pure research was conducted. The Theatre Museum in the Court Theatre, Copenhagen has had two research projects over the last decade: the first, to identify theatre review drawings from newspapers; and the second, currently in preparation, to research and write a history of the Court Theatre. The staff of the Museum do not work on Mondays, and for the Director this is a paid research day.

At the Circus World Museum in Baraboo, Robert L. Parkinson Library and Research Centre Director, Fred Dahlinger Jr., has recently researched and

released 3 publications. They are *Badger State Showmen: A history of Wisconsin's Circus Heritage*; *Show Trains of the 20th Century*; and *Trains of the Circus 1872 – 1956*, both published by the Museum in association with Iconograpfix, Hudson, Wisconsin.

The Harvard Theatre Collection is a department of the Houghton Library, the Rare Book and Manuscript Library of the Harvard College Library, Harvard University. The Collection awards several short-term fellowships annually to scholars. Preference is given to scholars whose research is closely based on rare or unique material in the Theatre Collection, and who live beyond commuting distance from Cambridge. Fellowships cover research in the visual arts of the theatre; theatre history; dance; and music for dance and the theatre.

The connection between performing arts museums and universities is an interesting one and includes direct governance relationships, or some kind of formal strategic alliance. Four of the 15 institutions surveyed fell into this category. The Tsubouchi Memorial Theatre Museum in Tokyo is viewed as a research institute by its governing body, Waseda University, and the exhibitions seen as an outcome of research. Hiroshi Ito is the Director and also a Professor at the University (specialising in French theatre) appointed for a two-year term. Currently the Museum has 15 collection-based research projects covering such topics as the translation of ancient Kabuki scripts. Projects are funded by the University or through research grants. The Museum publishes a theatre research journal, *Studies in Dramatic Arts* once per annum. To support this work (and the exhibition program), the Museum has five Research Assistants, who each have a specialisation: Contemporary Performing Arts (two positions); Folk Performing Arts; Russian Performing Arts; and Kabuki.

The Theatre Institute Netherlands also has a close university association with the Director holding a professorship in the Department of Theatre Studies at the University of Amsterdam. The San Francisco Performing Arts Library and

Museum (SFPALM) was affiliated with San Francisco State University under a three-year agreement, which began in 1997. The University contributed to salaries however recently the SFPALM Board determined that the arrangement was not adding value so the agreement will not be renewed⁴. The governance of the San Francisco Performing Arts Library and Museum is explored in Section 5, below.

3. Public Research Services

96% of the institutions studied operated a research service, with 73% offering purpose-built or fit-out facilities separate from Collection storage and featuring a reading room, computer terminals, and viewing and listening facilities for film, video, and sound. Notable examples studied were two “named” centres: the Rolf de Marè Study Centre named in honour of the founder of Stockholm’s Dance Museum, and the Robert L. Parkinson Library and Research Centre (Circus World Museum, Baraboo) named in memory of the inaugural Director of the Library.

The number of researchers ranged upward from 100 to a high of 10,000 in the case of the Theatre Institute Netherlands and Graceland in Memphis. Institutions with high levels of general visitation (plus 1 million) were more likely to manage research enquiries through curatorial staff, and put emphasis on managing rights and reproductions through a highly structured process. For institutions with up to 100,000 visitors per annum, the average number of researchers was 4,000. The linking factors between institutions with this high level of access were appropriate public facilities, specialist access staff, an on-line catalogue, and an excellent range of “ready reference” materials including books, journals, video, film, and sound.

⁴ David Humphrey, Executive Director, San Francisco Performing Arts Library and Museum, San Francisco. Interview 6 December, 2000.

A limited number of institutions offered a loan program. Books after 1900 can be borrowed from the Drottningholm Theatre Museum, Stockholm and members of the Theatre Institute Netherlands and San Francisco Performing Arts Library and Museum are able to borrow books and sound material. The New York Public Library for the Performing Arts operates a Circulating Collection from which users can borrow books, records, and videotapes.

The link between all the public access services surveyed is that they operate on a "user pays" "cost recovery" basis. That is, clients pay for photocopies, and photographic copying (mostly outsourced to external service providers). The exception to this is the Museum of the City of New York, which has a fee structure, with photographic copying requests going through the Museum's Rights and Reproductions Department.

All institutions viewed access as a public service, and several think of this function as an important positioning platform. The Rock and Roll Hall of Fame and Museum, Cleveland for instance, is currently planning a library and archives, which the institution hopes will position it as the nation's leading research centre for the study of rock and roll music.⁵

Public access is one of the key areas in which the convergence of on-site and on-line services is evident. This trend was articulated by staff interviewed at the Theatre Institute Netherlands who provided anecdotal evidence that on-site visits were declining affected by increased web resources and the changing shape of university programs including reduced hours for research⁶. On-line programs are explored in Section 11: Going On-line.

⁵ Henke, J. (editor), *Guide Book – Rock and Roll Hall of Fame and Museum*, Rock and Roll Hall of Fame and Museum Inc., Cleveland, 2000, p.7.

⁶ Paul Post, Co-ordinator - Library, Collections and Documentation, Theatre Institute Netherlands, Amsterdam. Interview 15 September, 2000.

4. Documenting Performance

Around the world documentation of performance has three typical dimensions. The use of film / video to capture live performance; the collecting of performance documentation; and oral history. All forms were observed during the Fellowship.

The “production” is at the centre of many of the collections and documentation systems studied. For example, the Drottningholm Theatre Museum in Stockholm is positioned as the Centre for Documentation of Swedish Theatre. The pre-eminent example however is the Theatre Institute Netherlands, which aims to document all professional productions throughout the Netherlands; all Dutch productions abroad; and all foreign productions in the Netherlands. The Institute sends a monthly letter to each company along with a self-completion form from which data for entry onto the database is collected. Production data is complete and correct from 1983, with some checking of data necessary from 1945. The aim of institutions in this category is to obtain core performance documentation for every production (a program, photographs, and reviews).

Several institutions have active live performance documentation programs. The Dance Museum, Stockholm established its video archive in the mid-1980s, and today offers free documentation services to performing arts groups outside the larger companies. The New York Public Library for the Performing Arts has its impressive Theatre on Film and Tape Archive (TOFT), which commenced in 1970. The Archive documents Broadway, Off-Broadway and regional theatre productions; theatre-related television programs; and dialogues between distinguished theatre personalities. All videotape records are created with the consent of theatrical unions, and the artistic collaborator of each production. TOFT also facilitates the preservation of live performance by assisting and supervising theatre companies who wish to videotape their own work under TOFT’s auspices in accordance with agreements with theatrical unions. The San

Francisco Performing Arts Library and Museum also has a large video archive (commenced 1986) and has reached agreement with Equity regarding recordings.

The Theatre Institute Netherlands' oral history program was one of the most inspiring projects I heard about. The program has two components: *History Tells* focuses on theatre-makers aged 65 plus and can lead to the publication of a monograph; *Future Tells* involves interviewing young people who have been working as theatre professionals for under five years, with interviews repeated every four years.

5. Performing Arts Now

Establishing links with current performing arts practice and developing and maintaining the support of performers and practitioners is a challenge that has been taken up by a small number of the institutions surveyed.

No organisation does it better than the Theatre Institute Netherlands which redefined its charter following an amalgamation which brought together the Theatre Museum, the International Theatre Institute (ITI), and a stage, sound and image archive in the late 1970s. Several smaller service institutes for dance, mime and puppetry were added later in adjoining buildings. It is this "melting pot" that formed the basis for the dynamism and innovation that characterises the institution today.

The Institute proactively identifies current issues for the performing arts and these themes guide programming decisions. The three themes for the period 2000 - 2004 are inter-culturalism and cultural diversity; the impact of technology; and employability of theatre professionals. The staff work with external collaborators to monitor Dutch theatre in its international context, and consult and advise broadly. The Institute serves as the Netherlands centre for the International Theatre Institute, publishes *Dutch Theatre Year Book*, and awards a poster prize

for the season's best theatre poster. Exhibitions are developed in close association with practitioners. The *A House Full of Voices* exhibition was created in collaboration with the Orkater theatre company, and takes visitors on a fully interactive journey through a labyrinth soundscape.

Other organisations are defining themselves as a gateway for contemporary performance by acting as an information resource and utilising technology. The San Francisco Performing Arts Library and Museum has developed the *SFPALM Preview* series, a "what's on" program broadcast on the first lunchtime Tuesday of every month, and streamed live as a web cast and then archived.

Japan has set the scene for some interesting "gateway" models. The Tsubouchi Memorial Theatre Museum in Tokyo has placed emphasis on contemporary performance both by documenting it, and also acting as an information source for current productions (material from troupes and theatres is made available for visitors at the main entrance to the Museum). Its *Minami Kawachi Banzai ichiza* exhibition was a fantastic collaboration with a contemporary company, the Museum providing an "access" space for the company who conceived and installed the exhibition, and designed the marketing materials. The Museum employs two research assistants whose brief is contemporary performing arts.

The Aichi Arts Centre, Nagoya has developed a unique approach to contemporary visual arts and performing arts with "...the Art Plaza and the Art Space (acting as) are pilot facilities to make the arts more familiar."⁷ The Arts Plaza contains a video library; international arts information; event information; a coffee shop; message board; video room and meeting facilities and a theatre ticket agency. Material is kept for one year, and then transferred to storage in the Art Library. The Plaza provides Internet access to a range of sites including the Association of Asia Pacific Performing Arts Centres, international "icons" such as the Louvre, and significant Japanese sites. From 2001, the Centre is planning

⁷ Aichi Arts Centre Outline, n.d., p.22.

to provide a service for performing arts groups to load their own material onto the Internet.

One of the more pragmatic relationships with major performing arts companies prevailed at the San Francisco Performing Arts Library and Museum the “official” archive of the San Francisco Ballet, San Francisco Opera, and San Francisco Symphony Orchestra. Each of the major companies are invoiced \$10,700 (AUD) per annum as a contribution in exchange for the Library providing cataloguing services, and accessing collections for companies on request.

6. *Telling the Story*

80% of the museums studied had a “permanent” exhibition of theatre history and while the approach varied exhibitions explored five major storylines: object type; artist; art form; era; and theme.

The Burcardo Library and Theatre Collection in Rome features the best of the collection by object type however, in future, the exhibitions will be more “didactic” with clearer stories and a chronology as relationships with schools are consolidated as an audience development strategy.⁸ At the Theatre Museum at La Scala visitors can expect to find “...an interwoven network of historical references and cross-references that is the source of endless stimulation and education.”⁹ The permanent exhibitions at this museum are mixed including object type (archaeological material, marionettes), art form (dance and ballet, dramatic theatre, *commedia dell’arte*), artist (Rossini, Verdi) and theme (composers, singers). The Museum of Music, Paris is organised around ten major

⁸ Maria Teresa Iovinelli, Director, Burcardo Library and Theatre Museum, Rome. Interview 3 November, 2000.

⁹ Contrini, A., Ferrario, M. and Sartorio, M. (editors), *Museo Teatrale alla Scala – An illustrated guide*, Museo Teatrale alla Scala, Milan, 1997, p.17.

events in the history of music and instruments, and follows a chronology that leads the visitor from the Renaissance to the present.¹⁰

The focus of the Rock and Roll Hall of Fame and Museum in Cleveland is "...to tell the story of rock and roll, from the one-hit wonders to the legendary inductees."¹¹ It has achieved this thematically such as in the *Rockin' All Over The World* section which covers the music scene across the United States and overseas, and in other areas through the exploration of music of certain eras and styles, and individual artists.

Two institutions studied employed different methodologies to tell the story. Copenhagen's Theatre Museum in the Court Theatre underwent a major restoration in 1991. The exhibition approach adopted following this restoration was "...to position the museum exhibits as far as possible in places where they would be found in a live theatre."¹² For example, props and costumes were placed on the stage, and machinery (lights etc) displayed backstage.

The Theatre Institute Netherlands with its broader brief does not subscribe to the traditional museum-based "permanent" exhibition methodology. As discussed in Section 5: Performing Arts Now this institution has developed a long-term exhibition strategy covering major themes and developments in the performing arts. The current focus is on the costume collection with exhibitions linked to a story such as the relationship between costumes and fashion. *Storage in Glass* is an artist-designed installation featuring selections from the collection. Another current approach enables visitors to experience theatre exemplified by the *A House Full of Voices* exhibition. Over the next six years, the Institute will develop exhibitions around the themes of theatrical space, theatre buildings, and acting, movement and the body.

¹⁰ *Musée de la Musique*, Beaux Arts Magazine, Paris, 1996, p.20.

¹¹ Henke, J. (editor), op. cit., p.15.

¹² Bech, V., Grandjean, L. and Poulsen, I., (editors), *The Theatre Museum in the Court Theatre*, Teatermuseet, Copenhagen, 1992, p.3.

7. Temporary Exhibitions

93.3% of the core study group reported that they stage temporary exhibitions ranging in number from one per annum at Stockholm's Drottningholm Theatre Museum to 12 per annum at the Museum of the City of New York. Two institutions – the Harvard Theatre Collection and Theatre Institute Netherlands - have an exhibition program that is 100% temporary. The drivers at the Harvard Theatre Collection are resources (human and physical) and the emphasis on research activities. The Institute has a strong public program schedule, which provides a cohesive longterm direction. The ratio of permanent to temporary exhibitions ranged from 100% permanent at the Dance Museum in Stockholm (a temporary situation during building works) to 50:50 at the San Francisco Performing Arts Library and Museum and 70:30 at the Rock and Roll Hall of Fame and Museum, Cleveland. Temporary exhibition facilities were extremely varied ranging from purpose-built and designated spaces to a room in an historic building.

In general, European institutions have been slow adopters of the temporary exhibition trend. Factors appear to have been the constraints of historic buildings, the scale of collection management issues, and emphasis on documentation and research activities. By contrast, dynamic temporary exhibition programming characterised the Theatre Institute Netherlands, Dance Museum (Stockholm), Rock and Roll Hall of Fame and Museum (Cleveland), and Tsubouchi Memorial Theatre Museum (Tokyo). The Rock and Roll Hall of Fame and Museum has a very dynamic program of high profile exhibitions that have ranged from *Elvis* (1998), *Roots, rhymes + rage – the hip hop story* (1999) to *Rock Style* in 2000. Prior to the recent opening of its new permanent exhibition gallery, the Dance Museum was well-known for its major temporary exhibitions and associated catalogues which have covered a wide range of subjects including Nijinsky, Toulouse Lautrec, and dance forms such as tango and flamenco.

There is a trend towards state and national institutions staging performing arts-based exhibitions. Some of the most interesting shows were seen in art museums, libraries, and generalist museums. A full list of temporary exhibitions visited can be found at *Appendix C: Contacts & Visits*.

The Boston Museum of Fine Arts exhibition, *Dangerous Curves – the art of the guitar* will be studied in depth here. There were three main success factors from a visitor perspective: a strong brand; the exhibition effectively crossed art forms and provided a broad context for the story of the guitar; and it was fully integrated with public programs, a website, and merchandise.

A series of interconnecting rooms led visitors through the quiet, reflective early history to a dark space dramatically lit highlighting the electric guitar. An audio guide (narrated by musician James Taylor) enlivened the journey enabling visitors to hear samples of guitar music linked to the display, and from other narrators including the curator, and guitarists. The objects were stylishly photographed and used to illustrate both the exhibition catalogue and inspire merchandise such as postcards. The website provided a preview of the exhibition (plus a soundtrack), a Press Room (including all exhibition-related media releases) and links to broader corporate information such as Membership, and the Shop.

Free Sunday Programs featured panel discussions, moderated by the exhibition's curator, with major guitar collectors, and guitar makers, and guitar making demonstrations. *Evenings with Great Guitarists* were a series of informal discussions and performances, and a series of six Chamber Music Concerts included a flamenco guitar concert. A program of film screenings also supported the exhibition.

8. Interactive

The three newest purpose-built institutions most effectively integrated "interactive" technology-based experiences. In this context computer terminals, headsets and large-scale audiovisual presentations were the most common tools. The new Hall of Fame wing, opened at Cleveland's Rock and Roll Hall of Fame and Museum in 1998, features a three-screen multimedia production telling the story of the inductees. Dreamchaser, an Irish film company best known for its work on U2's Zoo TV tour, created the production. The visit to the Hall of Fame ends with four computerised jukeboxes, which enable visitors to select from more than 30,000 songs of the collected works of the inductees.¹³

Individual infrared headsets bring the journey to life at the Museum of Music, Paris where visitors can view instruments and associated musical scores and at the same time listen to the instrument being played separately or in concert. Technology has freed the Museum of didactic information panels and large amounts of written text. Interactive terminals allow visitors to search detailed information about the Collection, the composers and the patrons.

The Experience Music Project in Seattle is totally interactive, working on a number of levels to create a highly individualised journey. MEG (Museum Exhibit Guide) is a hand-held virtual "companion" operating from a Microsoft Windows platform, which enables visitors to access detailed information about exhibitions, and objects on display. "Favourites" can be book-marked and looked at later in the Compaq Digital Lab or via the web. *Sound Lab* is a futuristic studio where visitors are guided through an exploration of the tools of rock and roll including electric guitars, keyboards, drums, and samplers. Participants are encouraged to engage with music by playing unique interactive instruments, learning the basics or improving existing skills along the way. *Artist's Journey* is a "ride" combining special effects, theatrical lighting, film, audio, and video, computer graphics and

¹³ Henke, J. (editor), op. cit., p.108-9.

motion platform technology designed to transport visitors into the world of rock and roll. *Funk Blast* was the first journey programmed.

9. Public Programs

In a museum context, public programs including performances have clear artistic and audience objectives. Program staff at the Smithsonian Institution articulated three key objectives¹⁴: to enhance the exhibition experience; to bring performance and performance traditions to life; and as an audience development and access strategy to attract new audiences and under-represented communities. Repeat visitation is also a recognised strategy.

67% of the institutions surveyed were able to articulate a well-developed public programs strategy. "Performance is central to Circus World." according to Executive Director, Greg Parkinson.¹⁵ The Circus World Museum's annual program features a *Big Show*, and *The Great Circus Parade* among other activities. These programs have an educational basis, and impart important messages about circus history.

Five years on, the Rock and Roll Hall of Fame and Museum, Cleveland has learnt that events drive attendance¹⁶ and has developed a dynamic approach centred on three key programs. The *Hall of Fame Series* designed to honour inductees and educate the public on the history and importance of rock and roll features interviews with, and performances by, inductees. *Black History Month* (each February) is devoted to one of the African-American roots of rock and roll and is marked with a series of lectures, interviews and performances. The *American Music Masters Series* celebrates the life of one the Early Influences inductees.

¹⁴ Howard Bass, Program Producer, National Museum of American History, Washington DC. Interview 14 November, 2000.

¹⁵ Greg Parkinson, Executive Director, Circus World Museum, Baraboo. Interview 30 November, 2000.

¹⁶ Todd Mesek, Director of Marketing, Rock and Roll Hall of Fame and Museum, Cleveland. Interview 27 November, 2000.

The Smithsonian Institution's National Museum of American History¹⁷ has a very active performance program with clear objectives. Established in 1976 the Chamber Music Society shapes its program around the musical instrument collection and programs series, produces recordings and tours. The Smithsonian Jazz Masterworks Orchestra, an ensemble established around 1980, performs the great jazz repertoire, conducts workshops, and tours and performs at external venues. The Museum also programs "living-history" performers. During the opening celebrations for *The American Presidency – a glorious burden* exhibition visitors may have been surprised to bump into George Washington or Abraham Lincoln (actors in costume) among other "presidents"! Discovery Theatre programs annual seasons for young audiences in its own venue at the Smithsonian Institution.

Prior to its current renovation, the New York Public Library for the Performing Arts, programmed over 250 free concerts, play readings, dance events, lectures, films, and panel discussions per annum in its own venue, the Bruno Walter Auditorium. Special programming has included the discussion series *Speaking Out: The Performing Arts Forum*, and the distinguished plays-in-progress program, *Reading Room Readings*. The Library has also developed major public program seasons running several months around themes including anniversaries (*New York New York* – centennial of consolidation of the five boroughs of New York City; *Noel Coward at 100* – centennial of Coward's birth), and major collection acquisitions (*Lillian Gish Remembered*). Similarly, the San Francisco Performing Arts Library and Museum has developed an annual program with links to the performing arts community. Its *Conversation* series features leading performing artists in an informal interview format, and in the *First Glimpse* program artists talk about creating a current new work.

¹⁷ The National Museum of American History is one of 16 museums and galleries that comprise the Smithsonian Institution, Washington, DC.

10. Learning

As discussed above, programs in a museum environment have clear objectives including an educational basis. This section will explore more structured approaches to learning and education. Not part of the core study group, the John F. Kennedy Centre for the Performing Arts (Washington DC), Carnegie Hall (New York) and the Experience Music Project (Seattle) offer well-developed experiences and are discussed in some detail here.

The institutions considered in this section identify kids, families, adults, schools, teachers and professionals as major segments. The education offer amongst the fifteen institutions in the study ranged from passive (a venue for school visits) to highly interactive. 33.3% currently offer a formal educational program with one smaller institution without specialist educators noting that the professional staff conduct tours of the Museum¹⁸. 53.3% claimed that an education program was either not a current priority or unable to be resourced.

Of the institutions that offer an education program 26.6% reported a full service to support it (mailing list, booking system etc). The Museum of the City of New York limits Teacher Guided school group visits to identified times and provides floor plans and exhibition information along with a confirmation letter. At the San Francisco Performing Arts Library and Museum *School Projects* provides access to slide presentations linked to the curriculum, (*The Early History of the San Francisco Stage*) which is followed-up by a visit to the collection.

Many institutions make curriculum-based resources for both students and teachers available on-line or by request. The most notable examples are the Rock and Roll Hall of Fame and Museum (Cleveland), which provides Educators' Guides including Lesson Plans, and Student Guides such as timelines and posters, along with on-line Reading Lists. Several institutions go even further through the

¹⁸ Lisbet Grandjean, Director, Theatre Museum in the Court Theatre, Copenhagen. Interview 6 September, 2000.

delivery of Professional Development workshops for teachers with the Museum of the City of New York providing interdisciplinary techniques for incorporating the Museum experience into their curriculum. Both Carnegie Hall (New York) and the Rock and Roll Hall of Fame and Museum (Summer Teacher Institute) also conduct similar programs.

Several institutions offer structured learning programs for adults. The Rock and Roll Hall of Fame and Museum takes music fans and Museum members on a *Rock and Roll Road Trip* to famous rock music sites such as New Orleans and the Mississippi Delta. Programs include meetings with music legends, lectures, videos, and discussions. *Performance Plus* is the J. F. Kennedy Centre for the Performing Arts' adult arts education program in which forums provide opportunities for artists and audience members to exchange ideas and explore the creative process. The program features participatory workshops, multi-session courses, master classes, and film screenings and covers a broad spectrum of the performing arts including ballet, dance, jazz, and music.¹⁹

Several of the institutions studied have well-developed "leadership in the industry" programs. The Theatre Institute Netherlands develops programs for the performing arts profession in partnership with companies, festivals, associations, and universities including debates, conferences, symposia, seminars, workshops, and courses. Both the Rock and Roll Hall of Fame and Museum (Cleveland) and National Museum of American History (Washington DC) facilitate and host conferences. They may cover particular topics (for example, the Rock and Roll Hall of Fame and Museum's 1999 *Hip-Hop: a cultural expression* conference) or important social history themes such as the *American Slavery In History and Memory* conference organised by the National Museum of American History in 2000.

¹⁹ *Performance Plus* 2000-2001 Program. Brochure produced by The Kennedy Centre Education Department, Washington DC.

Performance as a device to enhance learning experiences has been adopted by many non-performing arts institutions, and includes both “hands-on” experiences, and participation as a member of the audience. The Museum of the City of New York for instance recently staged a family event called *New York Toy Stories: The Musical*, a performance developed in association with the company Theatre in Motion, and based on the Museum’s Toy Collection.

The most notable example studied is the Smithsonian Institution’s Discovery Theatre. Developed as a concept in 1964, today the program operates from its own 220-seat theatre and stages an annual program targeted at pre-kindergarten to seventh grade. In 1999 41,000 children attended Discovery Theatre performances. Roberta Gasbarre, Director of Discovery Theatre, outlined the key criteria for selecting programs as: beauty of form, depth of topic, inspiring and entertaining, consistent with exhibits, low ticket price, educational (matches curriculum) and cultural and/or disciplinary significance. Productions must also be unique to the Smithsonian²⁰.

Other institutions offer even more participatory experiences. At the Rock and Roll Hall of Fame and Museum in Cleveland, *Rock and Roll High School* features bands made up of local high school students who perform in the Museum’s large entrance foyer. In exchange, selected bands receive recording time in a professional studio, along with an engineer/producer’s help in putting together a demo CD and an audiotape of their performance at the Museum. The Experience Music Project in Seattle offers *Sound Lab*, a variety of interactive activities where visitors can perform to a virtual concert audience or engage with interactive instruments.

Interactive on-line learning centres for all identified segments are well developed in two of the institutions studied. The John F. Kennedy Centre for the Performing

²⁰ Roberta Gasbarre, Director, Discovery Theatre, Smithsonian Institution, Washington DC. Interview 16 November, 2000.

Arts (Washington DC) has ARTSEdge (Arts and Education Information Network) a teaching resource designed to provide useful and easily accessible information on the Internet through global resources in the performing and visual arts. ARTSEdge also features tools and strategies to create interdisciplinary arts curricula, undertake research on arts and education, and provides opportunities to interact through on-line chats with international artists. Under the banner of "Create" the Experience Music Project (Seattle) offers the chance for virtual visitors to take a weekly guitar lesson (*Make Music*) or to find out about touring with an Indie band (*Business of the Band*).

The expansion of learning into both professional training programs and centres of scientific research underpins the work of a number of European case studies. In addition to a range of general programs for professionals, the Theatre Institute Netherlands' Department of Research and Development also provides special counselling on career-shift and re-training for dancers approaching the end of their career. The Museum of Music's Research and Restoration Laboratory in Paris undertakes preventative action and conservation of its own collections and through the Directorate of French Museums, on behalf of other public museum collections. The contribution of the Laboratory to broader scientific research and knowledge is an important element of its work. The mission of the proposed Centre of Theatre Costumes²¹ in France will include training for conservators and theatre practitioners in areas such as millinery, armoury and wig making.

11. Going On-line

60% of the organisations surveyed have some kind of on-line collection strategy and content, with the best sites (the Smithsonian Institution, Washington DC and Experience Music Project, Seattle) meeting the needs of both general interest browsers and serious researchers.

²¹ "Planning a Centre of Theatrical Costumes", Irène Ajer, Ministry of Culture. Paper presented at 23rd SIBMAS Conference, Bibliothèque Nationale de France, Paris, 26th September, 2000.

There is an interesting mix of virtual gateways into collections for the general browser but all are characterised by being identified and interpreted by professional staff. Both the Rock and Roll Hall of Fame and Museum (Cleveland) and Experience Music Project (EMP) have "Artefact Showcases" highlighting special objects through images and text, and at EMP there is a "See Also" section (including Suggested Listening, Reading, Related Links, and Stories) for more in-depth research. Both these institutions have also adopted more light-hearted ways to promote the collection offering on-line games and contests, e-cards and screen savers. The Rock and Roll Hall of Fame and Museum has a curatorial column, which at the time of accessing the site, features "The Story Behind the Exhibit". "Featured" theme, artist, and interview sections have also been adopted as ways into the collections. The Smithsonian Institution's On-line Collections site is searchable across artist, maker, department and date and also has a "Highlights" section with ten iconic objects from the Collections. The less successful sites break down the collections into categories such as object type and include large amounts of text with images.

For the serious researcher, five institutions offer searchable catalogues (Drottningholm Theatre Museum, Stockholm, Burcardo Library and Theatre Collection, Rome, the Smithsonian Institution, Washington DC, and the San Francisco Performing Arts Library and Museum). At Milan's La Scala Theatre site visitors can access the archives and undertake free research after completing an on-line application form. The Museum of the City of New York features a Research Section including "How to Go About It", "Frequently Asked Questions", Bibliography, and information on Rights and Reproductions at the Museum. Both the New York Public Library for the Performing Arts, and National Museum of American History Archives Centre (Washington DC) has Collection Finding Aids with the Archives Centre adding a Virtual Tour of the Duke Ellington Collection.

12. Core Product Lines and Retailing

The approach to the development of unique and branded products from collections varied across the survey group. 73.3% of the group had a minimum “core” range that included both a museum/collection guide and postcard set.

53% of the organisations surveyed had produced some kind of “permanent” record of the museum and/or collection often in association with a major event such as an anniversary. The Rock and Roll Hall of Fame and Museum, Cleveland produced its new guidebook to coincide with its fifth anniversary. The guide overviews the history of the organisation, “permanent” and major temporary exhibitions, education and public programs, the Hall of Fame, and a list of 500 songs that shaped rock and roll as determined by curators and music critics. The Museum of the City of New York produced *Our Town*²² featuring images and stories from the Museum’s collection and published to commemorate its 75th anniversary. Selected authors and historians wrote essays, with Museum staff providing support through project management, picture research and commentaries in association with publisher Harry N. Abrams. The Experience Music Project (Seattle) has produced three publications to tie-in with its opening. *Accessible*, and contemporary souvenir books explore the building and experience²³, and a hardcover text, *Crossroads*²⁴, overviews the collection through impressive images, and a series of thematic essays written by guest authors.

Of those that had no such publication, the Theatre Institute Netherlands and the Dance Museum (Stockholm) produce high quality exhibition catalogues. Scholarly annual yearbooks are published by the Tsubouchi Memorial Theatre Museum,

²² Sullivan C. and Simmons, P. (editors), *Our Town – Images and stories from the Museum of the City of New York*, Abrams, New York, 1997

²³ Bruce, C. (editor), *The Building – Souvenir Book; The Experience – Souvenir Book*, Experience Music Project Seattle, 2000

²⁴ Bruce, C. (editor), *Crossroads – The Experience Music Project Collection*, Marquand Books Inc., Seattle, 2000

Tokyo (*Studies in Dramatic Arts*) and Theatre Institute Netherlands (*Dutch Theatre Yearbook*). In one instance a “curated” performing arts program - the American Dance Festival and John F. Kennedy Centre for the Performing Arts – led to the production of a booklet of essays describing the commissioning project and interpreting its larger historical and cultural significance.²⁵

Formal product development and licensing functions were in place at the Museum of the City of New York, National Museum of American History (Washington DC), Rock and Roll Hall of Fame and Museum (Cleveland), and Graceland (Memphis), with the Museum of the City of New York having recently completed a major review.²⁶ The business stream in all four institutions was characterised by clearly focused objectives linked to the mission of the organisation. At the Smithsonian Institution licensed products based on items in the Smithsonian’s collections help extend the Institution’s educational mission and generate revenue to meet programmatic needs. Every product must meet high standards before it reaches the market place, and every product receives curatorial approval. The success of this strategy is evident with the Institution (including the National Museum of American History) earning \$128,000,000 (AUD) through its shops and mail order business. Further, according to its 1999 fiscal year annual report²⁷, the Smithsonian’s sales catalogue continues to dominate the museum theme catalogue market with a 30% market share.

The Rock and Roll Hall of Fame, Cleveland delivers its merchandise and retailing through a joint venture with Transworld (Camelot) who get paid a management fee, and are responsible for managing inventory and staff. The business earns \$8.9 million (AUD) per annum. The primary focus of the shop is on casual clothing, and recordings, with 50% of the stock branded, and tagged as “Official

²⁵ Myers, Gerald E., (editor), *Modern Dance, Jazz Music and American Culture*, The American Dance Festival and the John F. Kennedy Centre for the Performing Arts, Washington DC, 2000.

²⁶ Simmons, P., “Generating Increased Income Through Licensing and Product Development”. Internal document produced by the Museum of the City of New York, January, 1999.

²⁷ *Smithsonian Year 1999*, p.66.

Licensed Product". Links to the Museum's mission are reinforced through swing tags, which carry the message: "Thank you for supporting the Rock and Roll Hall of Fame and Museum. Your purchase helps us expand our educational mission – to be the Museum where rock and roll is remembered and acclaimed."

Elvis Presley Enterprises (EPE) controls all merchandising and publishing working in association with endorsed licensees. EPE takes image, product quality, distribution, creativity and longevity into account when assessing potential licensees. "Elvis Presley Enterprises, Inc., will license only those companies that support (our) long term goals."²⁸

Retailing was conducted in four main ways amongst the survey group. Six institutions operated a linked admission and shop function and four had separate retail activities in at least one outlet. Graceland Plaza in Memphis is home to seven gift shops targeted to different audience segments. The offer includes *Good Rockin' Tonight* (Elvis records, CDs, videotapes, posters and books), *Elvis Threads* (t-shirts, jackets, and hats), and *Gallery Elvis* (upmarket art pieces and collectibles). The Smithsonian Institution opened a new shop in 1999 featuring "The Best of the Smithsonian" merchandise. The Harvard Theatre Collection, and Tsubouchi Memorial Theatre Museum, Tokyo, sold limited collection-based stock from the research library desk. Three institutions had no shop function and/or were undergoing a review in the context of major re-development.

46% of institutions in the core study offered fully operational on-line shopping featuring a searchable catalogue with a shopping cart or bag, checkout and a customer care section. Both the Lincoln Centre in New York and John F. Kennedy Centre for the Performing Arts in Washington DC also fell into this group. Two others (13.3%) had a shop section containing product lists and images only. This group included Carnegie Hall, New York.

²⁸ Refer to Official Elvis Presley website "Licensing Information" section (www.elvis-presley.com/licensing).

Part three

Full house

PART THREE: FULL HOUSE

13. Audience development and marketing

Attendance figures and number of researchers were made available by 13 of the 15 institutions visited²⁹. The analysis can be broken down into three major categories of visitation.

Category one (1 million plus visitors per annum) includes the Museum of the City of New York, and National Museum of American History, Washington DC both distinguished by their locations, high levels of tourism, and status.

Category two (100,000 plus visitors per annum) includes five institutions: the New York Public Library for the Performing Arts, Theatre Museum at La Scala, Rock and Roll Hall of Fame and Museum, Cleveland, Circus World Museum, Baraboo and Graceland, Memphis. This group is linked by “icon” status, and the popular appeal of subject matter.

Category three, (up to 100,000 visitors per annum) the largest group includes the specialist theatre museums. It is useful to consider the organisational focus of the final category by comparing general visitation (to exhibitions) with number of researchers. This analysis would place the Burcardo Library and Theatre Collection, Rome in the research focus category, and the Theatre Institute Netherlands and Tsubouchi Memorial Theatre Museum, Tokyo with a more or less equal focus on exhibitions and research activities.

Meetings were held with marketing staff at 10 of the 15 institutions studied. All category one, plus the New York Public Library for the Performing Arts, Rock and Roll Hall of Fame and Museum, Circus World Museum, Graceland and the

²⁹ Refer to Appendix A: Statistical Analysis and Notes.

Theatre Institute Netherlands (category two) have dedicated marketing functions, and were able to identify their audiences, and quantify marketing resources. The major visitor segments outlined by the core study group were arts-goers and tourists (regional, national and international); groups (including schools); students; families; pensioners/seniors; the performing arts industry and other professionals. The Rock and Roll Hall of Fame and Museum has the largest marketing budget³⁰ of the survey group (where budgets were provided) with category three institutions relying mainly on free promotion and personal contacts.

There was very little consistency around strategies adopted to manage and promote corporate identity. Many institutions have a well-established reputation in the market place such as Harvard. Newer institutions have sought to create an identity linked to target audiences (Experience Music Project, Seattle). Some corporate branding is linked to the building (Rock and Roll Hall of Fame and Museum, Cleveland, John F. Kennedy Centre for the Performing Arts, Washington DC) while others have adopted symbols (Smithsonian Institution, Washington DC). The most common logo adopted are designs based on the institution's title, prominent examples being the Metropolitan Museum of Art, Museum of Modern Art, and Museum of Fine Arts Boston. The use of a "positioning" line was rare the exceptions being the Circus World Museum – "Where memories are made" and Graceland – Elvis Presley - "The King of Rock and Roll". Whatever approach has been adopted the key elements are simplicity, consistency, and integration.

Both the Rock and Roll Hall of Fame and Museum, and Dance Museum, Stockholm outlined audience development strategies with the former targeting "one day only" events such as concerts, and festivals to attract local audiences. At the Dance Museum broadening the theme to include theatre, dance and visual arts has been developed to strengthen audience appeal. The Theatre Institute Netherlands has engaged in a number of partnerships including actively

³⁰ \$3.6 million (AUD).

participating in the Museums Marketing Group and joint promotion with other museums such as that around the *Rhythm, a dance in time* exhibition at the Tropenmuseum.³¹

14. Friends and Members

Ten of the 15 organisations surveyed had formal members or friends groups. Numbers range from 200 at the Theatre Museum in the Court Theatre, Copenhagen up to 12,000 at the Rock and Roll Hall of Fame and Museum. The Drottningholm Theatre Museum, Stockholm has the highest conversion of its existing visitation (including researchers) at 11.3%. This group of 5,000 is the largest friends' society in Sweden with its appeal linked to both the "royal" connection, and access to highly sought after seasons staged at the Drottningholm Court Theatre. The Theatre Institute Netherlands follows with a conversion of 8.75%, with the Rock and Roll Hall of Fame and Museum and Dance Museum, Stockholm sitting at 2.4%.

The Smithsonian Institution, Washington DC and Rock and Roll Hall of Fame and Museum were the only core study group examples where membership was actively promoted on arrival and departure. The Rock and Roll Hall of Fame and Museum had an information desk in the entry foyer (where a competition was in progress to attract new members) and at the cloakroom. The most dynamic and integrated examples were found at the Museum of Modern Art in New York and Boston Museum of Fine Arts. Every retail transaction was linked to the question: "Are you a member?" (which carried a discount) and at the Museum of Fine Arts, Membership had an office located in the shop. In these instances membership and belonging were linked to every public interaction.

³¹ The Royal Tropical Institute has an ethnographical focus and includes Music, Dance and Theatre.

15. Community Programs

My research identified a program stream that can best be described as community relations. The objectives of such programs are to foster involvement, and to establish meaningful relationships between the community and cultural institutions. Very often such programs are targeted to specific audiences (particularly youth) and have a social justice theme. In this context they make the experience more personal.

Strategies adopted range from discounted tickets to community-based boards such as the Community Advisory Board and Teen Advisory Board at the Rock and Roll Hall of Fame and Museum. Several institutions have extensive volunteer and internship programs. At the John F. Kennedy Centre for the Performing Arts in Washington DC volunteers “work” in the shops, and host guided tours. The Centre’s Internship Program involved 90 college students in 1999.³²

Outreach programs also fall into this category in many institutions studied. The Experience Music Project’s (EMP) touring vehicle the Electric Bus crosses the United States transporting EMP directly to music fans. *Blues in Schools*, an initiative of the Rock and Roll Hall of Fame and Museum and the Record Industry Performance Trust Funds is a 50-minute program journeying through the history of blues music which is available to elementary and middle schools in the Greater Cleveland area.

Some of the most interesting programs have been developed for young people. At the Experience Music Project “...(the) goal is to inspire young people to envision new possibilities for themselves and discover new avenues for personal expression.”³³ The Rock and Roll Hall of Fame and Museum’s *Rock Your World* is a mentoring program providing career guidance for teens from the Metropolitan

³² *The John F. Kennedy Centre for the Performing Arts and the National Symphony Orchestra Annual Report*, Washington DC, p.37.

³³ Refer to Experience Music Project website – Education (www.emplive.com).

Housing Project. The Museum is currently running a two-year pilot project, *Appreciating Diversity Through Museums*, in association with the A World of Difference Institute of the Anti-Defamation League. The workshop-based program targeted to middle and high school students uses music as a tool for promoting self-awareness of diversity issues and cultural tolerance.

Part four

Onstage

PART FOUR: ONSTAGE

16. Performing arts precincts and museums

53% of the institutions studied are located in performing arts precincts either within historic theatres or sites with a past or current connection. The Burcardo Library and Theatre Collection in Rome is located near Teatro Argentina (dating from 1730). The Museum's building, once a residence owned by Papal Master of Ceremonies Johannes Burckardt, was built on the ruins of an ancient Roman theatre known as Pompey's.

The Circus World Museum, Baraboo is located at the site of the original Ringling Brothers Circus winter quarters. Known as Ringlingville, nine structures survive today dating from 1897 to 1916. Elvis Presley moved into Graceland, a 1939 Memphis mansion in 1957. In the years since (particularly following opening the property to the public in 1982) there have been many additions and changes most notably the purchase of a nearby shopping centre now known as Graceland Plaza. Both the Circus World Museum and Graceland have been designated National Historic Landmarks by the United States Department of the Interior.

Drottningholm Theatre Museum in Stockholm is located in the historic Drottningholm Palace precinct. The Museum's collections are currently located in the Filmhouse situated in an outer suburb of Stockholm. Established in 1970, the concept of Filmhouse was to facilitate cross art form collaboration, and shared resources. At the time of my visit it was reported that the Film Institute had received increased funding to take on a national distribution function and to establish a film museum. Currently, the Drottningholm Theatre Museum is

searching for a new home for the collection possibly in the Royal Opera House precinct³⁴.

Two of the institutions studied are housed in historic theatres: the Theatre Museum in the Court Theatre, Copenhagen (1766) and the Theatre Museum at La Scala (1778), Milan. La Scala offers a combined museum and theatre ticket (theatre subject to availability) and in association with the status of the venue amongst tourists and aficionados attracts the largest visitation per annum of any specialist theatre museum studied.

The Dance Museum, Stockholm and San Francisco Performing Arts Library and Museum (SFPALM) are located in public buildings within performing arts precincts. Since 1999, the SFPALM has been resident at the War Memorial Veterans Building located next to the War Memorial Opera House home of the San Francisco Opera and San Francisco Ballet. Located in a building close to the Royal Opera House, the Dance Museum opened in its new premises in 1999. The Museum was located in the Opera House from 1953 until the current move however, according to Director, Erik Naslund, it could not charge, the main visitors were going to see shows, "...we operated anonymously in separate houses, with no visibility."³⁵

The New York Public Library for the Performing Arts is located at Lincoln Centre where it is a constituent body of Lincoln Centre Inc. Surrounded by the Metropolitan Opera House, Avery Fisher Hall, Lincoln Centre Theatre, and New York State Theatre, it is located in the performing arts heart of New York. It is this model which influenced the planners of the Victorian Arts Centre who were inspired to establish a similar concept in Melbourne. The Library has a very interesting governance model that is studied in more detail below.

³⁴ Magnus Blomkvist, Chief Librarian, Drottningholm Theatre Museum, Stockholm. Interview 11 September, 2000.

³⁵ Erik Naslund, Director, Dance Museum, Stockholm. Interview 8 September, 2000.

The Centre Georges Pompidou (Bibliothèque Publique d'Information, Musée National d'Art Moderne, IRCAM), Cité de la Musique (Museum of Music) all in Paris and Aichi Arts Centre, Nagoya (Aichi Prefectural Museum of Art) are three further examples of multi-disciplinary sites including a museum and/or library function. What distinguishes them from their arts centre counterparts in Australia is that these specialist functions are virtually "stand-alone" within designated spaces or buildings on the site.

17. International re-developments

67% of the institutions surveyed have either undergone major upgrade programs since 1990 or currently have well-developed master plans in place. Both the Theatre Museum in the Court Theatre, Copenhagen, Theatre Institute Netherlands, and Burcardo Library and Theatre Collection, Rome have had major building restorations carried out on their historic premises. In all three projects this included upgraded exhibition spaces and re-installation of permanent exhibitions, and in the case of Amsterdam and Rome, the outcome also featured improved public access services (including research facilities) and upgraded storage. The Dance Museum, Stockholm moved to new premises in 1999, with its permanent exhibitions opening in 2000, followed by temporary exhibition galleries in 2001.

There have been a limited number of "start-up" museums in the last decade with the Rock and Roll Hall of Fame and Museum, Cleveland (established 1983, opened 1995), and the Experience Music Project, Seattle (opened 2000) the exception. The Theatre Institute Netherlands was formalised in 1992 bringing together three existing institutions, and the Museum of Music (opened 1997) has the instrument collection of the Conservatoire de Musique (created in 1864) as its basis.

The Cleveland and Seattle developments illustrate the arts and urban renewal strategy that has been adopted in recent years. Both projects selected high

profile architects, although the I.M. Pei-designed Rock and Roll Hall of Fame and Museum now looks rather formal alongside Frank Gehry's funky Experience Music Project! Bidding for "official" Rock and Roll Hall of Fame and Museum status was hot amongst several American cities when nominations were called. My hosts answered the question, "Why Cleveland?" by telling me that the city has a high level of music consumption; it is home to key radio stations, and acts; the state government offered a good deal, and saw the Museum as an economic motor for Cleveland; and finally, it would be placed in a city where the Museum would be a major focus. "For its hometown, the Museum's estimated \$100 million (US) annual economic impact plays an important role in Greater Cleveland's ongoing resurgence. The Museum continues to be a symbol of Cleveland's renaissance, a focal point of the city's renowned civic pride."³⁶

Other well-funded projects are located in the United States and associated with existing institutions. At the time of my visit the New York Public Library for the Performing Arts was closed for renovation of its Lincoln Centre premises. The building footprint will remain unchanged while inside major structural modifications will deliver improved exhibition, research, and storage facilities. To be known as the Dorothy and Lewis B. Cullman Centre, this \$53 million (AUD) renovation is scheduled to open in 2001. The Museum of the City of New York, which has a theatre collection, including a permanent display on the history of Broadway has an \$89 million (AUD) redevelopment project planned to expand its exhibition spaces and facilities. Also in New York, Carnegie Hall opened its Rose Museum in 1991 as part of its Centennial celebrations. Funded by the Susan and Elihu Rose Foundation (\$3 million AUD) the Museum is located in the First Tier Level, and hosts a permanent display on the history of the Hall, interspersed with temporary exhibitions linked to major events at Carnegie Hall.

Outside the big cities, major projects have also opened or are planned. The Rock and Roll Hall of Fame and Museum opened a new wing for its Hall of Fame in

³⁶ *Rock and Roll Hall of Fame and Museum 1999 Annual Report*, Cleveland, p.2.

1998 with expanded audio-visual and display facilities. The Museum is currently conducting a feasibility study into plans to expand the building to include a library and research centre, temporary exhibition spaces, and kitchens.

The Circus World Museum, Baraboo has developed a 10 – 15 year master plan, which it believes will play a role in building off-season (winter) attendances. The plan focuses on the interpretation of Ringlingville, expanded exhibition facilities, and new storage facilities for railway cars, wagons, and artefacts.

18. Facilities

46.6% of the core study group are housed in facilities purpose-built as museums. 13.3% are located in historic theatre buildings, with 40% housed in historic buildings. The earliest building dates from 1503 (the Burcardo Library and Theatre Collection, Rome) with the newest, the Rock and Roll Hall of Fame and Museum, Cleveland dating from 1995.

Performing arts museums are far more likely to have permanent exhibition facilities (86.6%) than temporary ones although the most innovative and exciting institutions have both. 60% of institutions surveyed have what the author considers to be better than adequate exhibition facilities. That is, a clearly delineated, fully set-up (lighting, sound, audio-visual etc) facility. Three of the core study group also stage temporary shows however they are located in spaces that maybe a small room without clear signage or differentiation of the experience.

A high proportion of institutions (73.3%) have fully operational public research facilities including a dedicated space with designated areas for reading, viewing or listening to sound or film, and tables or other equipment for viewing museum and/or library materials. 66.6% of the survey institutions had a library as an

integral element of their public access facilities. 66.6% have off-site facilities for collection storage.

19. Architecture

Eight of the core study group operates from buildings purpose-built as museums. However, it is those most recently opened, along with Seattle's Experience Music Project, and the Museum of Music in Paris which provide the most interesting insights into how contemporary architecture and design has played a significant role in re-defining what museum experiences can be.

When the Rock and Roll Hall of Fame and Museum appointed I.M. Pei as the architect of the project he later confessed: "I didn't know a thing about rock and roll." Board members took Pei on trips to Memphis and New Orleans and to concerts in New York. "We heard a lot of music, and I finally got it: rock and roll is about energy." he said.³⁷ Architectural features include eight unique exhibition spaces designed as floor plates starting below ground and decreasing in size as they ascend to the contemplative Hall of Fame. A large glass triangular "tent" inspired by performance venues rises from the water and is juxtaposed by geometric forms including a circular performance drum, "Like an explosive musical chord, the sculptural components reverberate out from the centre."³⁸ Visitors move around the building's open balconies, bridges, stairs and escalators becoming active participants and animating the spaces.

Frank O. Gehry's Experience Music Project in Seattle was inspired by electric guitars. Gehry bought several, took them back to his office and cut them into pieces forming the building blocks for his initial concept design. Influenced by the colours in this early model, Gehry's final design brightly displays the red and blue hues of electric guitars. A fusion of textures and myriad of colours, the museum structure symbolises the energy and fluidity of music.

³⁷ Henke, J. (editor), op. cit., p. 9.

³⁸ Refer to Pei Cobb Freed and Partners website (www.pcfandp.com).

Franck Hammoutène architect of the Museum of Music in Paris describes his design as a “succession of rhythms, dissolves and passages. The museum is a protected, secret place where it’s up to the instrument and their colours to speak...”³⁹ Like the other projects, the challenge was to break down the barriers between the visitor, architecture and exhibitions. Display cases perform a primary role here expanding spaces and displaying instruments so that they appear to float in space. Each of the eight levels of the Museum act as a “trampoline” towards a new discovery linked by a succession of evolving environments and inhabited spaces that move like a musical phrase.

³⁹ *Musée de la Musique*, Beaux Arts Magazine, p.29 – 30.

Part five

Backstage

PART FIVE: BACKSTAGE

20. Governance

73.3% of the core study group was able to provide information regarding its governance model. The Burcardo Library and Theatre Collection in Rome is a “public body”, and Elvis Presley’s Graceland in Memphis a corporate trust. The Museum of the City of New York is described as a not-for-profit education corporation incorporated under the laws of the State of New York. The other institutions were either not-for-profit foundations, or corporations (with both the Rock and Roll Hall of Fame and Museum and Circus World Museum in Baraboo noting that they are foundations registered as not-for-profit charitable organisations under section 501 (c) (3) of the United States Internal Revenue Code).

46.6% of the institutions studied can be classified as independent, with 83% of all European institutions falling into this category. Two institutions, the Circus World Museum and Graceland are “mixed” with the former owned by the State Historical Society of Wisconsin and operated under a lease and management agreement by the Circus World Museum Foundation Inc. Graceland is a division of Elvis Presley Enterprises Inc., operated by The Elvis Presley Trust, a corporate trust. The Archives is a function of the Graceland Division.

Of the other core study group institutions 40% are classed as an office, research library or institute, department, or division of a larger institution with 50% of United States-based performing arts museums, libraries or collections in this group. There are five non-independent institutions in the core study group. Governing bodies in this category are: research institute/university (Harvard Theatre Collection, Tsubouchi Memorial Theatre Museum, Tokyo), like-institutions (New York Public Library for the Performing Arts – New York Public Library; Circus

World Museum – State Historical Society of Wisconsin), and other (Burcardo Library and Theatre Collection – Italian Society of Authors and Publishers).

53.3% of the institutions surveyed operated direct to their own board. Membership varied from 5 up to 25 (Circus World Museum) and 28 (San Francisco Performing Arts Library and Museum) and are drawn from the worlds of business, the financial sector (including banking), law, marketing, entertainment (including commercial theatre, the recording industry, broadcasting), scholarship (particularly the university sector), and in Europe representatives from the Royal Theatre, and/or royal building supervisor. “Socialites” were also added to the list of one institution along with a plan to attract expertise from the dot-com sector. Several boards had representatives appointed by government, and at the Dance Museum, Stockholm and Theatre Museum at La Scala, Milan the president of the board is a government appointee.

A corporate level board governs 33.3% of the performing arts museums and collections surveyed. The New York Public Library for the Performing Arts is the only example (6.7% of the sample), which as a Research Library of the New York Public Library is governed by the Board of Trustees, and in addition has two Committees of its own. The Committee for New York Public Library for the Performing Arts has 16 members, including three New York Public Library Trustees who are all members of the Executive Committee of the Board of Trustees. The Library also has a Committee for the Dance Collection with (an unwieldy) 30 members plus a two-member Advisory Council.

The common link between all boards in the United States was the role member’s play in development and fundraising. The National Museum of American History Board, Smithsonian, Washington DC (22 members) was established in 1996 to provide leadership, guidance, and direct assistance towards building the financial base of the Museum by identifying and securing private funds. The Smithsonian Institution has an overall Board of Regents, including the Chief Justice of the

United States, the Vice-President, three senators, three representatives, and nine private citizens.⁴⁰

The New York Public Library for the Performing Arts has the most interesting governance model, one worthy of further examination in an Australian context. A Research Library of the New York Public Library, it is physically located at Lincoln Centre, and viewed as a constituent body of Lincoln Centre Incorporated, with the Library's Executive Director a member of the Council of the Centre. The Lincoln Centre is responsible for the building (all physical and plant issues), with the Library utilising New York Public Library support services including development, public relations, graphics, design and printing. The Library is thus located in a performing arts hub, maintains an individual identity with its key stakeholders, and is supported by the services of a large organisation (the New York Public Library) with the same core function.

21. Organisational Structure

53.2% of institutions in the core study group have up to 20 staff, with 46.6% employing above 20, four with over 100 staff (the New York Public Library for the Performing Arts, National Museum of American History, Rock and Roll Hall of Fame and Museum, and Graceland). Institutions employing up to 10 staff (Theatre Museum in the Court Theatre, Copenhagen, Theatre Museum at La Scala, Milan, Harvard Theatre Collection, and the Dance Museum, Stockholm) are characterised by core staff roles (curator/librarian/registrar) that are generalists working across a number of areas and have either a Director or Curator as head. Those with between 10 – 20 staff still operate as generalists although have divisions and/or specialist functions such as education, marketing and development.

⁴⁰ Browning, R. (ed.), *The Smithsonian Institution – Highlights and History*, Smithsonian Institution, Washington DC, 1991, p.5.

In larger institutions, clear divisions operate and include corporate support services. The Theatre Institute Netherlands has three divisions: Public Services and Library, Collections and Documentation; Research and Development; and Business Operations, Communication and Marketing. The Rock and Roll Hall of Fame and Museum has four divisions: Business/Administration; Curatorial/Exhibits; Sales/ Marketing; and Legal. The Museum of the City of New York has five: Collections and Curatorial Affairs; Exhibitions, Publications and Electronic Media; Institutional Advancement; Communications; and Learning. Across all institutions a core role is curator, librarian, or research assistant depending on the focus of the organisation.

22. The Funding Mix

The funding mix across the core study group varied. Government support of museum activities in the United States is lower than European counterparts. The Museum of the City of New York topped the survey group reporting 68% of funding, followed by the National Museum of American History, Washington DC at 59% and the New York Public Library for the Performing Arts at 29%. Three institutions claimed to receive no government funding with one, the San Francisco Performing Arts Library and Museum raising 85% of its operating budget from development sources: 50 – 60% from foundations and corporations, and 25% from individuals and board members. The New York Public Library for the Performing Arts and the Circus World Museum, Baraboo followed this institution at 48%. The Circus World Museum receives in-kind support through State of Wisconsin Insurance Program, and building commission funding to maintain facilities. According to Executive Director, Greg Parkinson, the Museum has found it relatively easy to raise funds for new buildings through capital campaigns however raising annual fund money to support operations has proved more difficult.⁴¹

⁴¹ Greg Parkinson, Executive Director, Circus World Museum, Baraboo. Interview 30 November, 2000.

A range of Development programs operated amongst the survey participants. With government funding running between 66% to 80% of operating budgets in Europe, development support has been most often linked to one-off projects. The Dance Museum, Stockholm is an exception. Two foundations were established following the death of founder and wealthy Swede, Rolf de Marè, and prudent investments were made. One foundation supports the Museum, and the second is a memorial foundation for dance research. The winds of change are none-the-less arriving in Europe. According to the Theatre Institute Netherlands corporate and other support is "Not very well developed, or easy to achieve. There has been a culture of handouts, (and some surprise at the) change in government funding."⁴²

Both the National Museum of American History (Smithsonian, Washington DC) and New York Public Library for the Performing Arts look to the private sector for increasing support. The four research centres of the New York Public Library (including the Performing Arts Library) depend on the support of foundations for their Annual Funds ("for the most essential operations"), as well as for major capital projects and special initiatives such as endowment and collection development.⁴³ At the National Museum of American History, Federal appropriation and central Smithsonian funds primarily support salaries and benefits for staff, with some additional federal funds allocated to special projects. Trust funds support educational outreach, program initiatives and special exhibitions, conservation and acquisitions, facilities maintenance, development, and administration. "Increasingly, the Museum looks to the private sector for

⁴² Rob van Gaal, Head - Library, Collection and Documentation/Head - Public Services, Theatre Institute Netherlands, Amsterdam. Interview 15 September, 2000.

⁴³ Refer to the New York Public Library website "Contributions and Membership" section (www.nypl.org/support/foundations).

both essential operating support and – through its Capital Campaign – strategic investment in the Museum’s future.”⁴⁴

The New York Public Library for the Performing Arts has a number of naming rights, and some of the more unusual sources of income. It has naming rights attached to job titles such as the Barbara G. and Lawrence A. Fleischman Executive Director of the New York Public Library for the Performing Arts, and Lewis and Dorothy Cullman Curator for Theatre. The Library also receives income from *Fiddler on the Roof* royalties, and the social security benefits of Committee Chair, Harold Prince.

The Harvard Theatre Collection has 30 endowed funds (from alumni and general supporters) that support both operations (salaries, building), and acquisitions and other programs including exhibitions. The smallest endowed funds allowed have principal of \$18,000 (AUD). A percentage (5%) of the return per annum supports the collection, with the smallest annual return being \$900 (AUD) to the largest \$135,000 (AUD). Harvard University supports the collection through services, infrastructure, and some salary assistance. The Collection has an endowed fund of \$21,500 AUD specifically for merchandising and publishing.

It was common to hear that activities such as temporary exhibitions, and publishing programs have no operating budgets. At the Theatre Museum in the Court Theatre, Copenhagen, Drottningholm Theatre Museum, and the Dance Museum both in Stockholm, museum friends and/or members are called on for special acquisitions, and catalogues. The Museum of the City of New York – which programs 8-12 exhibitions per annum, with budgets ranging from \$2,600 to \$535,000 (AUD) - reported that 90% of its exhibition budgets come from external sources. This also applies to merchandising and publishing, which have no annual operating budgets. The exhibition program at the San Francisco

⁴⁴ Refer to National Museum of American History website for 1999 Annual Report “Public and Private Support Fiscal Year 1999” section (<http://americanhistory.si.edu/youmus/annualreport/about3.html>).

Performing Arts Library and Museum is supported via the Grant for the Arts Program of the San Francisco Hotel Tax Fund, which has a tourism focus. The Library hopes to expand this grant to include library services.

23. Earned Income

The major categories of earned income reported were admission fees, retail sales and catering with smaller contributions from activities such as facility rental, program registration fees, and research services. Those institutions charging admission fees (60% of the sample) have earned income (as a percentage of total operating budget) ranging from 20% (Theatre Museum in the Court Theatre, Copenhagen) up to the Rock and Roll Hall of Fame and Museum, Cleveland at 49%. Both the New York Public Library for the Performing Arts and National Museum of American History, Washington DC are free, and report earned income at 8% and 2% respectively.

Part six

Curtain call

PART SIX: CURTAIN CALL

This section discusses 'stand out' international practices arising from the Churchill Fellowship project.

Structured as 12 discussion topics, it is recommended that they form the basis of dialogue at a national level amongst Australian collecting and educational institutions, the performing arts community and with other stakeholders. Relevant professional associations and unions such as the Performing Arts Special Interest Group (PASIG), Museums Australia, the National Collections Advisory Forum and the Media, Entertainment & Arts Alliance amongst others could provide relevant forums for discussion, agreement and action.

Some of these proposals and ideas are achievable in the short-term. However, others would require major commitments from government and private support to be realised over a much longer timeframe.

It is suggested that PASIG could initially provide a platform for agreeing priorities, with individual and/or groups of institutions undertaking commitments such as preparing briefing papers, or overseeing pilot projects.

1. A national framework

Internationally, a range of models exists for organisational breadth that has been influenced by factors including history, and geography. The "distributed national collection" is the appropriate model to adopt in a vast country like Australia however; an opportunity exists to more fully clarify national performing arts networks and relationships. Topics could include collecting strengths, professional and technical expertise, and resource sharing and collaborative projects.

2. *Telling the Story*

Internationally, a high value is placed on the interpretation of performing arts. The number of specialist “stand-alone” museums but most particularly through “permanent” exhibitions telling the story of performing arts; its history, developments, people, and places reflects this. The absence of any such “permanent” exhibition exploring Australia’s performing arts history and traditions is a major gap. Strategies to address this in the short term could be developed initially through PASIG.

3. *Research in the performing arts*

There is an opportunity to develop an Australia-wide understanding and approach to research in the performing arts. This should include gaining a clear understanding of the needs of the community and an overview of trends in research. Strategies to increase on line access to collections, and improve facilities could also be developed.

4. *Documentation of live performance*

A more proactive approach to documenting contemporary performing arts through video and film could be explored in Australia, along with serious attempts to obtain the support of relevant unions. However, important considerations will be validity of this as a form of documentation in Australia and a clearer understanding of the view of stakeholders particularly the performing arts community.

5. *Links with the performing arts community*

Fostering creative and collaborative partnerships with the performing arts community is central to the success and relevance of performing arts museums and collections and an important leadership opportunity.

Ideas drawn from international case studies include:

- Working with the performing arts community to identify key issues and trends to inform long-term programming (Theatre Institute Netherlands).
- Developing an exhibition-based experience in collaboration with a theatre company (Theatre Institute Netherlands).
- Providing an “access” space and/or period in exhibition programs for a company and/or performer to create an experience (Tsubouchi Memorial Theatre Museum, Tokyo).
- Providing a physical space to make current performing arts resources available (Aichi Arts Centre, Nagoya).
- Refocus job roles to include a contemporary performing arts focus, and links to identified themes (Tsubouchi Memorial Theatre Museum).

6. *Centrality of learning*

An opportunity exists to introduce a more proactive approach to education in the field particularly for schools and families. Increasing awareness and understanding of Australia’s performing arts history and traditions and the contemporary scene by younger audiences would be an important outcome of any initiative. Identifying the potential audience, their interests and opportunities is a project with potential long-term benefits.

7. *Friends and members*

There is an opportunity to build networks and supporters into formal friends and membership programs. Internationally, such groups contribute financially to special programs including one-off acquisitions, and publications. The establishment of such a program is ultimately up to individual institutions. However, as this is in its formative phase for specialist performing arts museums and collections in Australia, a workshop, which brings together representatives from institutions with expertise in the area, could be helpful initially.

8. Product development, licensing, rights and reproduction

In many institutions product development and licensing, rights and reproduction drawn from collections are core revenue streams and operate as separate businesses. For collections located in performing arts centres expanding this program provides an opportunity to generate income and increase profile. Consideration could be given to establishing a consortium of specialist performing arts collections to develop and distribute merchandise.

9. Profile and Marketing

Organisational profile and recognition is linked to the development of a simple, consistent and integrated corporate identity. The creative application of tools such as logo design, and positioning statements set the scene for audience development, and increasing levels of support. This is managed at a corporate level by relevant institutions in Australia. The real opportunity is to develop ways of defining and promoting the value of performing arts museums and collections in Australia. PASIG could provide a leadership role in this area.

10. Location, facilities and architecture and design

There is evidence to suggest that the most successful institutions are located in a performing arts hub. The dynamic influence of live performance provides more reasons to visit the precinct. Visitor experience is also enhanced through purpose-built facilities. Designed with public access in mind, and providing new approaches to exhibitions, display, retailing, and eating such facilities offer the greatest flexibility. The best international developments and visitor experiences employ architects and designers who develop a deep understanding of the performing arts and its application in building and exhibition design.

In Australia we need to be able to better advocate 'best practice' and minimum standards for performing arts museums and collections. Further, any projects in the field in Australia should ensure that briefs reflect this and ensure that consultants, architects, and designers understand how the performing arts and 'theatre' can add a special dimension to the overall experience for visitors.

11. Governance

Internationally a range of governance models operates. Where museums are located on multi-disciplinary sites such as arts centres, these specialist functions are stand-alone within designated spaces or buildings on site. It would be valuable to explore the effectiveness of current models in Australia and areas for possible improvement.

12. Diversifying the funding mix

Strengthening and diversifying revenue including public sector funding will be a critical success factor in future. It is clear the funding mix will need to include income from a range of sources such as admission fees, commercial activities (merchandising and retail, eating, venue rental), specific project grants, and increased private sector support. From significant projects such as capital building campaigns (with naming rights) to endowments for acquisition and conservation programs the United States leads the way. Work in this area could include benchmarking Australian operations and identifying and sharing success stories.

Part seven

Encore

PART SEVEN: ENCORE

So, what conclusions can be drawn from this research and applied to the Australian context?

Firstly, there are several differences worthy of note. The history of our collections, particularly the specialist ones, is significantly shorter. They were part of the second phase that emerged in the United States in the late fifties and coincided with the creation of the "arts centre". Also, a different model exists in Australia. In addition to the distributed national collection concept, the specialist performing arts museums and collections fulfil a brief broader than the traditional model of the "theatre museum". Our international counterparts show off their performing arts history in "permanent" exhibitions.

Specialist performing arts museums and collections in Australia are celebrating 20 years of operating and in this context have been influenced by some of the more contemporary museum practices such as the potential of temporary exhibition programs and new technologies. With smaller collections, which have developed along with professional policy frameworks and documentation practices, the scale of our collection management issues is significantly smaller than some international institutions.

The important lessons for us to learn from our colleagues relate to how central education programs are and their role in raising the level of understanding, enjoyment, participation and profile of performing arts. It is clear from my research that establishing closer links with contemporary performing arts practice is a major opportunity and the exploration of documentation of live performance through video and film important.

In establishing plans for the future, the development of a stable funding base in a climate of reduced and/or limited government funding is a priority. The United States is the leading the way for us with innovative examples of private and

corporate support however, the long history and culture of philanthropy in that country is unlikely to be matched anywhere else in the world.

There are several commonalities. We all work with very appealing subject matter, which by its very nature is entertaining. The performing arts community, one of our key stakeholder groups, offers a wealth of expertise, knowledge and potential advocacy. The challenges too are the same. As an ephemeral art form it can be difficult for the community to understand and appreciate the role of the performing arts museums and collections. Passionate individuals or groups with a vision established most of the specialist operations around the world. In some instances there was no long-term focus and we are only in more recent years developing strategic plans.

So, "where to?" for performing arts museums and collections around the world? There is a clear need to be able to articulate the value of performing arts and our museums and collections – culturally, educationally, socially and economically. Until we can achieve that it will be difficult to attract the level of support required to make a real difference.

Appendix

APPENDIX A: Statistical Analysis & Notes

Institution	Date Established	No. of Visitors	No. of Researchers	No. of Members	Size of Collection	Operating Budget	No. of Staff
Theatre Museum in the Court Theatre	1912	25,000	100	200	n/a	270,000	5.1
Drottningholm Theatre Museum	1921	24,400	2,000	3,000	n/a	1,519,400	(a) 11.4
Dance Museum	1933	15,000	520	400	n/a	1,519,400	8
Theatre Institute Netherlands (b)	1992	30,000	10,000	3,500	?	6,876,782	50
Theatre Museum at La Scala	1912	515,000	n/a	0	n/a	n/a	8
Burcardo Library & Theatre Collection	1932	1,200	8,000	0	365,000	n/a	17
New York Public Library for the Performing Arts	1965	427,000	Refer Visitors	0	9,000,000	16,094,500	137
Museum of the City of New York	1923	1,000,000	1,500	1,200	1,500,000	8,722,370	50
National Museum of American History	1964	5,600,000	n/a	(C)2,100,000	3,100,000	58,601,477	300
Harvard Theatre Collection	1901	n/a	2,500	0	2,650,000	n/a	4
Rock & Roll Hall of Fame & Museum	1983	500,000	0	12,000	10,000	35,765,400	115
Circus World Museum	1959	145,000	3,000	n/a	n/a	8,583,700	(d) 30
Graceland	1982	650,000	10,000	0	n/a	n/a	(e) 350
San Francisco Performing Arts Library & Museum	1947	n/a	5,400	270	2,000,000	1,251,800	15
Tsubouchi Memorial Theatre Museum	1928	(d)5,000	3,650	100	448,000	979,500	15

Notes

- (a) Includes Drottningholm Court Theatre programming staff.
- (b) Theatre Museum established in 1924, and opened to the public from mid-1960s.
Merged with International Theatre Institute and stage, sound and image archive in late 1970s to create Theatre Institute Netherlands.
- (c) Figure represents members of Smithsonian Associates.
- (d) Increases to 225/week during peak Summer season.
- (e) Figure represents total Graceland staff numbers.
- (f) Visitation for temporary exhibitions only.

Appendix B: Sample Churchill Fellowship Questionnaire

NAME ADDRESS CONTACT DATE OF INTERVIEW

PART A GOVERNANCE AND MANAGEMENT

1. *Date Established*
2. *Governance*
3. *Funding Source*
4. *Budget*
5. *Corporate and Other Support*
6. *Building*
7. *Number of Staff and Roles*

PART B COLLECTIONS

- 1. *Collection Policy***

- 2. *Subjects***

- 3. *Size of Collection***

- 4. *Information and/or On-line Management Strategy***

- 5. *Documentation System***

- 6. *Loan Program***

- 7. *Research Policy***

- 8. *Number of Researchers***

PART C PUBLIC PROGRAMS

1. *Exhibition Policy*
2. *Number of Visitors*
3. *Key Visitor Segments*
4. *Admission Fee*
5. *Number of Temporary Exhibitions*
6. *Permanent-Temporary Exhibition Ratio*
7. *Touring Exhibitions*
8. *Education and Events Program*
9. *Friends Group*

10. Merchandising and Publishing Program

11. Marketing Plan

12. Marketing Budget

COMMENTS

CHECKLIST

Annual Report	
Collection Policy	
Information and/or On-line Strategy	
Exhibition Policy	
Marketing Plan	
Acknowledgment Sent	

Appendix C: Contacts & Visits

Contacts at Core Group Institutions

Institution	Contact
Burcardo Library and Theatre Collection, Rome	<ul style="list-style-type: none"> • Maria Teresa Iovinelli, Director
Circus World Museum, Baraboo, USA	<ul style="list-style-type: none"> • Greg Parkinson, Executive Director • Fred Dahlinger Jr, Director of Collections & Research
Dance Museum, Stockholm	<ul style="list-style-type: none"> • Erik Naslund, Director • Thomas Skalm, Archivist
Drottingholm Theatre Museum, Stockholm	<ul style="list-style-type: none"> • Magnus Blomkvist, Chief Librarian • Inga Lewenhaupt, Director
Graceland Division, Elvis Presley Enterprises Inc., Memphis	<ul style="list-style-type: none"> • Greg Howell, Exhibitions and Collections Manager • Carrie Stetler, Registrar/Intern Supervisor, Archives
Harvard Theatre Collection, Houghton Library, Harvard University, Cambridge	<ul style="list-style-type: none"> • Fredric Woodbridge Wilson, Curator
The Museum of the City of New York, New York	<ul style="list-style-type: none"> • Peter Simmons, Associate Director for Communications and Chief Information Officer • Marty Jacobs, Associate Theatre Curator for Collections and Research Services • Eileen Morales, Manager of Collections Access
The New York Public Library for the Performing Arts, New York	<ul style="list-style-type: none"> • Mark Tolleson, Assistant Director
Rock and Roll Hall of Fame and Museum, Cleveland	<ul style="list-style-type: none"> • Brian Kenyon, Vice President of Finance and Administration • Ruthie Brown, Director of Community Relations • Jun Francisco, Collections Manager • Todd Mesek, Director of Marketing • Howard Kramer, Associate Curator • Christie Lucco, Exhibitions Manager
San Francisco Performing Arts Library and Museum, San Francisco	<ul style="list-style-type: none"> • David Humphrey, Executive Director • Kirsten Tanaka, Librarian/Archivist

Smithsonian Institution, Washington	<ul style="list-style-type: none"> • Howard Bass, Program Producer, National Museum of American History • John Fleckner, Chief Archivist, National Museum of American History • Roberta Gasbarre, Director – Discovery Theatre, The Smithsonian Associates
Theatre Institute Netherlands, Amsterdam	<ul style="list-style-type: none"> • Rob van Gaal, Head Library, Collection and Documentation/Head Public Services • Paul Post, Co-ordinator Library, Collection and Documentation • Divera Stavenuiter, Production and Business Leader of Publishing • Edwin Bakker, Communication and Marketing - Public
The Theatre Museum in the Court Theatre, Copenhagen	<ul style="list-style-type: none"> • Lisbet Grandjean, Director
The Theatre Museum at La Scala, Milan	<ul style="list-style-type: none"> • Alice Contrini, Deputy Director and Chief Librarian – Livia Simoni Library
The Tsubouchi Memorial Theatre Museum, Waseda University, Tokyo	<ul style="list-style-type: none"> • Ito Hiroshi, Director and Professor • Maeda Manami, Research Associate

Other Visits

In addition to the institutions forming the core of the study and analysis (above), the following institutions were visited:

Location	Institution
Amsterdam, Netherlands	<ul style="list-style-type: none">• Rijksmuseum• Van Gogh Museum• Stedelijk Museum
Boston, USA	<ul style="list-style-type: none">• Museum of Fine Arts
Brooklyn, USA	<ul style="list-style-type: none">• Brooklyn Museum of Art
Cleveland, USA	<ul style="list-style-type: none">• Playhouse Square
Compiègne, France	<ul style="list-style-type: none">• Imperial Theatre• Chateau and Theatre
Copenhagen, Denmark	<ul style="list-style-type: none">• The Royal Theatre• Tivoli Gardens
Memphis, USA	<ul style="list-style-type: none">• Memphis Rock 'n' Soul Museum• Sun Studios
New York, USA	<ul style="list-style-type: none">• Lincoln Centre for the Performing Arts• Carnegie Hall• Metropolitan Museum of Art• Museum of Television and Radio• Museum of Modern Art
Paris, France	<ul style="list-style-type: none">• Musee du Louvre• Musee des Arts de la Mode• Opera de Paris Bastille• Musee de l'Opera• Opera de Paris Garnier• Bibliotheque Nationale• Cite de la Musique/Museum of Music• Versailles/L'Opera, France• Musee d'Orsay• Pompidou Centre• Theatre du Soleil of Ariane Mnouchkine• Theatres of La Cartoucherie de Vincennes

	<ul style="list-style-type: none"> • Comedie Francaise
Pompeii, Italy	<ul style="list-style-type: none"> • Large Theatre and Small Theatre (Odeion)
Seattle, USA	<ul style="list-style-type: none"> • Experience Music Project
Siena, Italy	<ul style="list-style-type: none"> • Centre for Contemporary Art
Stockholm, Sweden	<ul style="list-style-type: none"> • Culture House • Nordiska Museum • Modern Museum
Tokyo, Japan	<ul style="list-style-type: none"> • Kabuki-Za Theatre
Verona, Italy	<ul style="list-style-type: none"> • Teatro Romano
Washington, USA	<ul style="list-style-type: none"> • Folger Shakespeare Library • Library of Congress • National Gallery of Art • Ford's Theatre • National Museum of Women in the Arts • John F. Kennedy Centre for the Performing Arts

Exhibitions

Institution	Exhibition
Brooklyn Museum of Art, New York	<ul style="list-style-type: none"> • <i>Hip Hop Nation</i>
Centre for Contemporary Art, Palazzo delle Papesse, Siena, Italy	<ul style="list-style-type: none"> • <i>Artisti Collezionisti,</i>
Culture House, Stockholm, Sweden	<ul style="list-style-type: none"> • <i>My Generation</i>
	<ul style="list-style-type: none"> •
Modern Museum, Stockholm, Sweden	<ul style="list-style-type: none"> • <i>David Bailey – Birth of the Cool,</i>
Museum of Fine Arts, Boston, USA	<ul style="list-style-type: none"> • <i>Dangerous Curves – the art of the guitar</i>
Nordiska Museum, Stockholm, Sweden	<ul style="list-style-type: none"> • <i>ABBA – The Exhibition</i>
Library of Congress, Washington, USA	<ul style="list-style-type: none"> • <i>Here to Stay: The Legacy of George and Ira Gershwin</i> • <i>Bob Hope and American Variety, Bob Hope Gallery of American Entertainment</i> • <i>Al Hirschfeld – Beyond Broadway, Swann Gallery of Cartoon and Caricature,</i>
National Museum of Women in the Arts, Washington, USA	<ul style="list-style-type: none"> • <i>Playing With Fire – Julie Taymor</i>
Rock and Roll Hall of Fame and Museum, Cleveland, USA	<ul style="list-style-type: none"> • <i>Lennon – His Life and Work</i>
Sala d'Ercole di Palazzo d'Accursio, Bologna, Italy	<ul style="list-style-type: none"> • <i>Pina Bausch – The Dream Is. Photographs by Francesco Carbone</i>
Smithsonian Institution, Washington, USA	<ul style="list-style-type: none"> • <i>Piano 300 – Celebrating three centuries of people and pianos, National Museum of American History,</i>
Van Gogh Museum, Amsterdam, Netherlands	<ul style="list-style-type: none"> • <i>The Spirit of Montmartre – Cabarets, humour and the avant garde 1875 – 1905,</i>

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