

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

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Kulturhuset Stockholm Sweden

ARTS MANAGEMENT- TOWARDS THE RECOGNITION OF A PROFESSION FIVE CONTEXTS: AUSTRALIA, ITALY, GERMANY, SWEDEN & USA

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1. Introduction

The idea for this study tour came about when I became president of the Australian Institute of Arts Management. The AIAM is the peak membership body representing arts managers in Australia.

Having been an arts manager for over 20 years, I had become increasingly aware of the general low regard held for arts managers within and outside the arts profession, as evidenced by their low media profile, low remuneration and lack of recognition for various achievements. The Institute has and is attempting to rectify this, but there is still a lot to be done to achieve change. This is because in the arts industry, it is the artists that tend to be the ones who receive the profile, recognition and often the remuneration for their achievements.

I have always believed that given the short history of Australia and also the arts in Australia, that the arts manager, particularly since the establishment of the Australia Council in 1969, has played a vital role in both the development and sustainability of the arts. I wanted to see first hand, how managers were perceived and rewarded for their efforts in different cultural contexts.

Anecdotally, my conclusion is that the similarities in the profession, outlined in this report, are greater than the differences but that in both the European and American contexts, arts management is more a known and respected profession than in Australia. The remuneration for arts managers would seem to be better in both Europe and America, which has resulted in many Australian arts managers taking up jobs in the UK and the USA.

Both in the European and American contexts, there are also more prestigious arts management jobs with better remuneration than in Australia. There are historical reasons for this in Europe and because of the number of states in America that have major arts organisations. In all contexts, including Australia, the managers of smaller companies have less status, recognition and many work for very small salaries and often in extremely bad conditions.

I would like to acknowledge the following for assisting me in with my study tour:

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The Business Committee for the Arts, Judith Jedlicka

The Kennedy Center, New York including the Metropolitan Opera and the American Ballet Theatre

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2. Executive Summary

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Occupation: Arts & Cultural Management Consultant

Project Description: To compare the arts management profession in different countries and different cultural contexts in view of its level of recognition both inside and outside the arts industries as a legitimate profession.

Highlights:

My tour took me around the world. From Melbourne I flew to Hong Kong, then on to Rome. From Rome I flew to Barcelona and on to Berlin before going to London. From London I flew to Sweden and then back to London and home via New York and Los Angeles.

Highlights of the trip, in terms of my area of study and my interest in different arts programs, were the *Summer in Rome Program*, which sees Rome come alive with a vast variety of arts activities and events that run both day and night. These activities complement Rome's other great attractions; the ancient buildings (including the ancient city) as well as the city's contemporary museums and art galleries.

As a particular focus in relation to arts management, I investigated the Museum of Rome, a recently completed museum that details the history of Rome. It is a truly magnificent museum.

In Germany, the highlight was the Jewish Museum, because of its architecture and its very radical approach to museology. The exhibition is extremely different to anything I'd ever seen and also extremely confronting. An interesting aspect of management is that all the museum assistants (like guards in some of our Australian museums) must have a thorough knowledge of the museum and its exhibits and speak up to three languages. The floods in Germany also were a highlight, but did also prevent me getting to see some people in some far out suburbs.

My experience in Stockholm was the real highlight of the trip. There I was able to work with the Kulturhuset under the direction of Uwe Bodewadt. The Kulturhuset is a palace of culture for the people and occupies a vast piece of land in central Stockholm. It was this place, created by the Social Democrats in the 1970's that inspired the French to create the Bourgborg in Paris. I could not get over the number and variety of arts programs offered in this place. As well as participatory arts programs for the people of Sweden, the Kulturhuset also runs educational programs. The building also incorporates restaurants, bars, libraries, cinemas and bookshops.

New York was disappointing as I think I already knew what I would find. There was not the same vibrancy in the streets, in terms of cultural or arts events that I experienced in Europe. Maybe this is because when I was in New York, the focus was very much on the September 11 remembrance ceremonies. Also, many people I had planned to meet were on summer holiday, which meant rearranging things at the last minute. I am grateful to the Business Committee for the Arts for the information they provided and to the Australian Consulate in New York for its support.

Aspects of this report have already been presented at the conference *The Arts-Serious Business* in Canberra on October 28 2002. It was presented as part of a workshop entitled *Business Models for Financing and Managing Not for Profits* presented in conjunction with Dr Richard Steckel who was the keynote speaker for the conference. It is also proposed to disseminate the paper through the AIAM website and depending on funding, it will also be presented at the AIMAC 7th International Conference on Arts Management in Milan in 2003.

3. Why a study on arts management?

I have been in the area of arts management for over 20 years. In that time I have many roles. I have been a general manager, an arts management consultant and a senior arts executive within two government bureaucracies.

I have always been concerned that the profession of arts management deserves better recognition, in terms of the contribution that managers make to the development and the sustainability of the arts industry. Since my appointment to the Board of the AIAM and particularly since becoming President, I have worked extremely hard to further the development of the profession; through my own advocacy work and through the other work I do for the Institute.

In 2000, when I became the President of the Australian Institute of Arts Management, this made me want to see first hand how the profession was regarded in different overseas contexts. I chose the countries Italy, Germany, Sweden and USA because of their different cultural traditions and because of the different ways that each country funds the arts and culture. I wanted to see if there was a connection between this specific context and the recognition of arts managers.

The study was not intended to be an academic exercise, because the brief I set would require an enormous amount of specific research and data gathering, but rather a personal view that could perhaps lead to greater international connections between arts managers and maybe even greater professional recognition in Australia for what arts managers do.

I actually modified the aim of the study in view of a revised outcome. I realised that perhaps my initial brief was too broad and a study that would require a great deal of research and a larger sample group. There was no way I could get to see personally, so many people in the time I had. So rather than try to work on the proposition of how the arts and culture is actually managed, in each country, I tried to connect the study more directly to my role as President of the Australian Institute of Arts Management.

In this role, while I am concerned with arts management generally, my main concern is with the professional recognition of the arts manager and the level of remuneration that the manager receives for their qualifications and experience. This is because in Australia, research has shown that arts managers, with the exception of a few who manage major institutions, are poorly paid and seem to have little professional standing both within and outside the arts industry and within the general community.

So, the aim of the study became more about the professional standing of the arts manager with my aim of trying to use that information to help improve the lot of the arts manager in Australia through my work with the AIAM.

4. A key outcome of the study tour

In my role as President of the AIAM (which ends in 2004), I hope that I can convince government in Australia to recognise the significance of arts management and support the industry through providing opportunities for arts managers through leadership programs, entrepreneurship programs outside the training programs offered by universities and colleges of advanced education. I also hope to secure some ongoing funding for the Institute secretariat, so that it can further develop programs for arts managers in Australia.

5. Arts Management Globally

In the past ten years a lot has been written about arts management. In this report I take the arts to mean all those creative activities and their respective industries that have a connection to a craft or artistic discipline; i.e. theatre, dance, music, writing, the visual arts, craft and museology (collection and display historic materials). I am not so concerned in this report with the creative enterprises of say fashion and advertising which are legitimately creative but not the key art forms of my area of study. These industries tend to be commercially driven. My concerns are more with enterprises and organisations that are culturally driven. In the Australian context, these are mainly subsidised arts companies and organisations.

The major work on arts management has come about through the recognition of arts management as a legitimate profession, largely through the upsurge in arts management courses in Universities and Colleges worldwide.

Australia has in many ways adopted and adapted courses that have been running in American and European universities since the 1960's. While the introduction of these courses may have assisted the discourse on arts management in Australia, they have not necessarily improved the lot of arts managers in terms of professional recognition and better levels of remuneration.

Much work in Arts Management training and writing about the profession has been undertaken in Australia, initially at Queensland University of Technology under Dr Jennifer Radbourne and at Deakin University under Dr Ruth Renschler. I would like to acknowledge their pioneering work in this area in Australia.

6. *The Arts Management Profession in Australia*

While there have always been people with professional qualifications from a variety of backgrounds and with different training involved in managing arts enterprises; theatre, opera, ballet, art galleries, museums, libraries; the establishment of the Australia Council for the Arts in 1969 created an immediate demand for more arts managers as many new "subsidised" organisations in all arts forms emerged.

Many of these managers in the new environment had no formal training but were artists or curators themselves, many not dissimilar to the commercial impresario who often was directly involved in the production of the art and also worked at managing the resources of that production. It was the establishment of the Australia Council alongside the establishment of other state mechanisms for funding the arts that created what might be described as a new culture of arts management in Australia.

Having been directly involved in the arts themselves, these new managers usually had great empathy with the arts and this is what determined their management style. I still think that there is a lot to be written about those artists turned managers who have, I believe, been the glue that has helped hold the arts together in Australia.

The new manager is a different breed. They are mostly not artists, have never been artists or desire to be artists in the future. In many instances they have no connection to the arts, but have been formally trained in management and tend to work in both the profit and not for profit sector. This training sees an objective distance between the manager and the product, whereas in the early days of arts subsidy, many managers were extremely close to and knowledgeable about the product they were managing. Some would say that they were in many instances, too passionate and lacking in objectivity.

The training of arts managers has also developed alongside the increase in formal training programs for managers in the corporate sector. The major qualification in management generally, whether it is in the profit and not for profit sector that has been developing popularity in Australia is the MBA. Programs in many Australian universities have adapted courses from American universities, particularly the Ivy League universities like Harvard and Yale that had been in existence since the 1950's. It is now almost de rigueur for the new breed of manager, irrespective of industry to have an MBA.

7. *The Establishment of the Australian Institute of Arts Management*

The actual formal recognition of the arts management occurred in 1989 with the establishment of the Australian Institute of Arts Management, twenty years after the establishment of the Australia Council. This body (the AIAM) formally recognised the profession and its rules allowed managers with and without formal management qualifications into the membership.

A lot of the concepts of corporate management have also made their way into arts management and this has had both positive and negative effects on the arts. As the arts sector is in the main, not for profit, many new arts managers who have trained within formal management courses often have difficulty balancing the need for healthy bottom line financial results with the artistic motives of their organisations. This has caused much tension between managers and artistic directors as evidenced by many real examples throughout the world. The Australian Opera is a good example.

The positive side is that more professional management styles have led to a growth in new audiences through better marketing methods, better governance and better financial accountability. It has also caused cross-sectoral movement, with managers moving from the arts and not for profit sector over to the corporate sector and vice versa.

8. The Overall Aim of this study

What I wanted to achieve in my study tour was to observe first hand arts management practice and to see what level of recognition that arts managers had in these different contexts. I was also interested to see if changes in training for arts managers in these different countries had changed the perception of the profession and also increased the professional opportunities for arts managers.

In particular, I was interested to observe whether management practice is affected by the actual method of financing the arts in each country and also the cultural environment that each manager works in.

The three European countries in question have very strong traditions of supporting culture both through government and through private individuals. On the other hand, the USA has a tradition of strong private support of culture with government support restricted to major cultural icons, such as museums, libraries and other major civic facilities.

Since the end of major benefaction to the arts through families like the Medici family in Italy, governments in Europe have played an important role in supporting major cultural institutions and also individual visual artists at a research and development level.

Government involvement in the arts is strongly evident in a county like Sweden where the growth in the social democratic movement was been followed by large amounts of investment in the arts and culture particularly targeted to the less arts educated audience.

The Italian and German governments in the past one hundred years have also made major investments in the arts, particularly the high arts such as opera and ballet where there are very old and strong cultural traditions. In Italy, in particular, the church has also played a major role in supporting the arts and individual artists.

The study was meant to give a macro view of each context i.e. general observations about the whole country, make some personal observations and see if there were any common threads between the different contexts.

9. Specific Cultural Contexts

So what is it about the particular cultural context in which arts managers work that makes them do what they do, i.e. their approach to the way they manage? Are the differences between what determines the agenda of a manager in the different contexts I examined greater than the similarities?

I am of the opinion that much of what the arts manager does in terms of how he/she spends time has a lot to do with what they have to do in order to make their organisations financially sustainable. So, just being a bureaucrat may be the style of management in one context and in another the manager may be able to be highly entrepreneurial and actually act more like a manager in the corporate sector, taking calculated risks with money that does not have to be accounted for from the public purse.

Many arts managers in Australia are hide bound by the actual system which is highly subsidised and this forces them to spend much of their time making submissions to government and then reporting back on how they've spent the money. This type of management is more to do with administration than entrepreneurship.

Much has been written about how many arts managers have been able to successfully combine this administrative role with a certain level of entrepreneurship within the framework in which they operate. This has been in the area of fundraising, acquiring sponsorship and actually developing new methods of income generation such as developing new enterprise streams or new ways of marketing old programs.

10. Styles of Management

The other thing that I have observed is that the environment in which the arts manager works can present many frustrations for the entrepreneurial arts manager. To be successful in business requires that managers take a certain level of risk. Many arts managers are hamstrung by programs that may not have been profitable and therefore as managers may see their role as attempting to influence the artistic direction of the organisation.

It seems that the most successful manager is one that can achieve a balance between artistic imperatives and commercial objectives. Such managers have strong negotiation skills and find ways of dealing with the artistic product (via the artistic director) that enable them to achieve good commercial results. Some however and many of the new breed of manager may be frustrated by their inability (because of corporate governance issues) to take real risks that could result in making bigger profits.

It is interesting to speculate whether the new breed of manager both in Australia and overseas will in fact be tempted by corporate jobs that enable them to show they can in fact take risks that generate greater levels of income for shareholders and not just more audiences for arts products. Of course, increasing demand for product is one of the key drivers of an arts management job.

Some managers work in environments that while subsidised, have strong commercial elements. This is particularly evidenced in the film industry in Australia where the distribution and exhibition arms of the industry are commercial. Much of the craft industry also operates in the same way where say a jeweller may need a commercial outlet for his or her product, or where the craftsman may work through a commercial manager.

Many of the art form areas now allow managers to also develop populist programs that rather than being connected to artistic imperatives are produced purely for commercial gain. These are things such as blockbuster exhibitions or very popular operas or musicals, historically the sole domain of the commercial sector.

11. The different cultural contexts-the commonalities

With the exception of Northern America, all the countries visited have strong cultural traditions that date back hundreds (and thousands) of years. These traditions have received patronage from reigning powers, the church and private individuals. So, in each context, you have a strong "sense" of culture, that is, the general populace have a strong sense of who they are and where they come from.

They also have a wealth of material culture in the form of buildings and art and craft that is housed in grand museums and art galleries. Italy, Sweden and Germany also have strong traditions in the performing arts and this survives today with art forms like opera, ballet and orchestras being strongly supported by government. In Germany for example, as well as flagship companies, there are many regional companies that receive large amounts of subsidy.

Given America's relatively brief history, it was the growth of individual wealth in a post-industrial society that enabled the arts to flourish. Wealthy individuals established foundations to support all the art forms and this strong individual patronage is still very strong today.

So, the manager in the European countries work within contexts where culture is very much a given and as such do not need to spend as much time on advocacy as say the Australian or American arts manager might. Anecdotally, it would appear that the majority of managers in the European context are in the roles of managing major cultural institutions; art galleries, museums, major orchestras, major ballet and opera companies. In Australia there is a lot more management activity at the small to medium level where a lot of subsidy is directed, through the Australia Council.

This direction of this subsidy is largely due to the perceived need to further develop our culture and provide funds at an R&D level for artists across all art forms. This also applies to the indigenous arts, which are also highly subsidised in Australia. This is different to America where there is little money at all levels for the development of the indigenous arts.

Managers, it would appear, in all areas and in different countries, agree that there is never enough funding for the arts and culture. This is where the key similarities are greater than the differences. Most managers agree that there is always a greater need for more money to further an art form or further develop the organisation they manage.

It would seem that managers in the arts, notwithstanding where they come from or what sort of training they have, come to see after a while working in the industry, that the value of the product is important and tend to develop a strong involvement with the product. They in fact often become captivated by the product or become major advocates for the arts in general. It is this passion for the arts or an actual art form that can drive some arts managers regardless of what sort of training they've had. In a way, working with the product becomes extremely infectious. But then, Henry Ford was passionate about cars, so this idea is not just relegated to the arts.

This idea of a developing passion for the area of work you are in would seem to have similarities in other not for profit and community organisations where you have managers who are extremely dedicated to their work and often take their on their management work with a missionary zeal. In the corporate sector this zeal often has large financial rewards. Perhaps it is this zeal or passion for the product or working in the environment of such a specialised product that is meant to provide the compensation for the lack of financial rewards.

11.1 Italy

The funding of the arts in Italy is three tiered with federal, state and local government playing a role in supporting the arts. The federal government is largely concerned with supporting major cultural institutions with the states responsible for activities in their particular state (Tuscany, Umbria) and local government supporting local institutions and programs such as festivals and events.

In Italy, the Australian Embassy in Rome supported my visit. Murray Cobden, Ambassador and Clelia March, Cultural Attaché provided briefing sessions and contacts within the Italian Government. While in Rome I decided to focus my attention on *The Summer in Rome Program*, which is a three-month festival of theatre, cinema, dance and music.

Rome is alive with activity during this period and there is literally something to do everyday and night. The city literally "jumps" with culture, which also includes the culture of outdoor dining and drinking-very, much part of Italian culture and the Italian way of life.

This hub of activity is indicative of the attitude to culture in Italy. A rich cultural past means that this level of activity, particularly during the tourist season is par for the course in a place like this. So how does this impact on arts management? It means that there is a lot of employment for artists and managers and for managers in the event management area.

This atmosphere of boundless activity also means that managers in the cultural arena tend to be highly regarded. In Italy I think one could say that that the manager has equal status to say a lawyer, a doctor and perhaps even a priest. As a part of the *Summer in Rome Program* there were also a lot of commercial programs, which were put on by some very successful private entrepreneurs. These events seemed to be very popular regardless of the fact that in many instances these events were very expensive and in direct competition to the free events.

In Italy, culture, quite naturally incorporates what I'd call "life style" and is highly valued and taken for granted and is integral to every ones life. This compares strongly to culture in Australia, which is relegated to a part of one's life and is not necessarily integral to ones life. Within this environment in Italy, the arts manager has a "status" that goes beyond the arts industry and into the public domain.

11.2 Germany

In 1982 I spent three months studying German and working with youth performing arts groups in Berlin. Much has changed since my last visit. The unified Germany now shares cultural institutions that were once in either the East or the West. In 1982, the East was perceived as focusing on programs and institutions that supported the political platform of the DDR, whereas the West was seen to focus on the bourgeois art forms such as the opera, the ballet, the Berlin Philharmonic and some major theatre companies.

The Goethe Institute in Melbourne as well as the Australian Embassy in Berlin supported both my last visit and this last visit.

The major impression of Germany was a country going through massive change. Culturally, this was interesting because some of the companies that were part of both the East and the West have been retained. However, all cultural institutions and programs are now promoted under the umbrella of the unified government.

The Arts Manager works in an environment where there is major financial support for culture, particularly for the major institutions. While there is also support for R&D, this comes mainly from the local or city authority. For example, the city of Wuppertal supports one of the most innovative dance companies in the world- The Pina Bausch Company.

There are a lot of opportunities for arts managers in Germany, given the amount of money that is provided for the arts and also the number of arts and cultural organisations at federal, state and local levels. The German nature is precise or some would say pedantic. They are also extremely well organised, which reflects on their management style. The German people, like the Italians have a respect for both their artists and also have respect for their managers, particularly those who work in the big prestigious jobs.

The arts managers, who work for smaller less significant companies, do not have quite the kudos of those in the bigger jobs and work for small remuneration, in some way like Australia. Floods that hit central Europe hampered my visit to Berlin. For almost a week I had to battle heavy rain to get to museums, galleries and performances. The floods also meant that many of the people I was supposed to meet changed their plans and so I could not get to meet them.

My lasting impression of Germany and Berlin was that just about every arts institution I visited or arts event I saw, like Italy, was seeing was integral to the German way of life. Whether defined as high or low art, it all seemed naturally connected to everyday life.

The Jewish Museum, for example, was incredibly sophisticated and yet it seemed that everyone took that level of sophistication for granted. Built as a history of Judaism in Europe, this museum is firstly the most stunning piece of architecture. The architecture is totally integrated to the overall approach to the museology or ways things are exhibited. The building is in fact central to the exhibition and it is quite obvious that all involved in the development of the museum worked closely together to realise the overall vision.

As well, all the customer service assistants (what we'd call guards in Australia) were required to have a thorough knowledge of the exhibitions and you could stop and ask them quite intricate and detailed questions. Many I was told by the Director had university degrees and were in fact curators who'd come from their desks and out among the people.

As an arts manager, the Director is very proud of this institution and has the manner and style of a chief executive in the corporate sector. The museum is well funded at all three levels and the admission price is kept relatively low through the subsidy and also through a high level of corporate sector sponsorship.

11.3 Sweden

Sweden has a social democratic government. It also has great respect for its past, which is essentially a history of powerful and rich monarchies. Stockholm has many palaces that symbolise the past. In an attempt to balance this in contemporary society, the social democrats in the 1970's decided to create a palace of culture for the people.

"Kulturhuset" is an enormous building in the centre of Stockholm that provides a variety of arts and cultural experiences for the overall population. It provides programs that cater for all walks of society, from high art through to more popular forms of entertainment. It also provides programs for children of all ages.

The arts manager in Sweden works in an environment where the arts are highly valued as part of Swedish society. Anecdotally, the Swedish arts manager is quite well remunerated and there are many opportunities to work in a sector similar to Australia-that is, the small to medium arts company.

Like Australia, Sweden has a strong R&D program that supports emerging artists. There are also major support programs for established artists. In Sweden at one stage in recent history there was in fact an artists living wage. This provided recognised artists with a wage related to their recent earnings for period when they are not working or selling their art.

This no longer exists but there is still a government welfare safety net for artists who earn the majority of their income from making and selling their own art.

While I would not say that the arts manager in Sweden is treated as hero, again like Italy and Germany, there is great respect for people involved in the arts. Anecdotally, there are better levels of remuneration than Australia and better opportunities for career development, on the job training and also social security in retirement or in periods of unemployment.

My time at the Kulturhuset was incredibly valuable both personally and professionally. While I have extensive experience working for more traditional organisations, this was like nothing I'd experienced, particularly from the inside. In this institution, the Director must create programs that can relate to a broad demographic, in fact the entire population of Sweden.

While politically it stands as a grand (almost grandiose) monument to social democracy, given its size and location, it seems to actually work. It is extremely user friendly and really does have a variety of programs to cater for all ages and all tastes and most importantly economic groups. So while I was there, while in one part of the building was an exhibition of the famous French artist Louise Bourgeois, there was also a huge interactive kids environment in another area designed by a well known Swedish artist.

11.4 USA

The USA is unique in that the majority of arts funding come from the corporate sector or from philanthropic trusts and foundations set up by wealthy individuals. There is only one federal mechanism for supporting the arts– the National Endowment for the Arts based in Washington. The National Endowment hands out little more than our own Australia Council (\$A20m) and has to support all American states and therefore the entire American population.

The National Endowment has also been subject to direct political intervention for its support of controversial such as the Andrea Serano exhibition in 1998. It has not really increased its support base in keeping with inflation and CPI since its inception in the 1960's. This federal funding is supplemented in each state by a state arts body and then at the next level down there is some support at local council level e.g. the city of New York.

In 1982 I spent considerable time in New York as a Queen Elizabeth 11 Fellow. At that time I was involved in Theatre for Young People and worked as an observer at the Julliard School and the High School for the Performing Arts.

New York has changed a lot since then, but it is still regarded as a cultural hub and while I was there, the New York City Council had placed banners all through the city, which boasted New York as "City of Culture and the Arts".

My aim in New York was to look at the management of two major institutions, which included the Guggenheim Museum and the Kennedy center, which houses the New York City Ballet and the Metropolitan Opera. I also visited the Business Committee for the Arts to see first hand how corporate support for the arts had changed over the years. The Business Committee acts as a resource in assisting the arts to find appropriate corporate partners for various projects and programs.

The arts are held in high regard by the educated American middle classes. New York is also the real hub of arts activity and intellectual life, so there are a myriad of arts companies, big and small, some commercial, few subsidised but all a part of the overall cultural fabric of New York life.

My impression is that the arts manager is celebrated and well remunerated, but only when he she is in a senior position and running a company like say the American Ballet Theatre or the Metropolitan Opera. Managers at lower levels are in the main regarded as part of the bohemian fringe and some are very poorly paid. New York in particular, as highlighted in many American movies is a very difficult city to be successful in any profession and the arts profession is not alone.

In Europe there is a sense that culture is integral to life and so cultural or arts products seem very naturally connected to what one might do in everyday life. You eat, drink and participate in something cultural. (In Sienna the outdoor production in the town square of Rigelloto seemed equally important to the people, as did the annual horse race in the same square).

In America there is a distinct sense that the arts are more a privilege, something that is directly related to the accumulated wealth of the country. The arts manager also seems to reflect this idea. I got the impression that while the arts manager may have the passion for the arts I talked of earlier, the approach to their job is much more corporate than in Europe.

One gets the feeling that in the American context, the arts manager uses more of the language of business when talking of their work and also incorporates the jargon of contemporary management practice. So it is not unusual in the American context to hear expressions like “discrete market niche” or “bottom line” when talking about the arts. This is not nearly so obvious in the European context.

The language is very much less corporate and more about ideas and the art form that the manager is involved with. The situation in America is probably due to the nature of arts funding which is largely corporate, thereby creating the need for the arts manager to be much more fluent in corporate speak in order to convince corporate partners to support their organisation.

12. Conclusions

- That recognition and status of arts management as a profession in the European countries I visited would seem to be greater than in Australian
- America would seem to place higher value and give greater status to the more entrepreneurial and senior arts manager rather than the manager who works in a purely subsidised or small company context
- Remuneration seems to be better for managers, particularly senior managers in Europe and America. With the exception of certain companies and organisations in Australia, arts managers are poorly paid relative to Europe and the USA
- In the European countries I visited, it would appear that the impact of corporate management thinking and academic management training on arts management has not been as great as it is in Australia
- It is my impression that the European manager is probably a little less inclined to take on board with such gusto, corporate style management for their organisations (and the language that goes with it) and I think in some ways still sees himself/herself as an impresario and/or de facto artiste, someone extremely knowledgeable in the arts with the flair and style for management
- The American Arts Manager is probably more like a manager in the corporate sector than the European or Australian Arts Manager
- The Australian arts manager sits somewhere (often uncomfortably perhaps) in the middle of the American and European Arts Manager in terms of their style of management

13. Recommendations

- The need for a major research into arts management and the profession of arts management. Who managers are, where they've come from, what their qualifications are? This could be conducted on an international level and either corroborate or challenge my anecdotal findings
- Establishment of international network of arts managers. While there are many international bodies for academics and other professions, there is no major international body of professional arts managers.
- The need for myself through the AIAM to work towards greater recognition at Government and Australia Council level of the value of the manager and the establishment of funding programs that allow arts managers to study and work overseas or take time off to study or pursue a particular interest
- Ongoing government support for the AIAM secretariat and for AIAM programs, including greater advocacy and development programs.
- The development of the AIAM to support managers in remote areas of Australia
- The development of the AIAM to support those managers who may not identify themselves as managers or with a management association, but whose jobs are essentially management based (e.g. Director of a Regional Museum)
- Building bridges between the AIAM and other national advocacy and professional arts associations

Attachment 1 Itinerary for Michael Mitchener 2002 Churchill Fellow

The Churchill Trust provided funding for me to visit the following places. Given that I had to travel around the world, I took the opportunity to visit Barcelona in Spain, a truly cultural experience, London, Edinburgh and Paris. In all these places I also had the opportunity to visit various arts organisations and talk about arts management and the role of the arts manager.

<i>Places Visited</i>	<i>Dates of Visit</i>	<i>Organisations Visited</i>	<i>Support Organisations</i>
<i>Rome</i>	<i>July 24-August 2</i>	<i>Italian Ministry of Culture Australian Embassy Summer in Rome Program Museum of Rome Vatican Museum</i>	<i>Australian Embassy Rome Italian Cultural Institute Melb</i>
<i>Berlin</i>	<i>August 11-25</i>	<i>Ministry of Culture Jewish Museum Berliner Philharmonic Berliner Ensemble Deutsche Oper International Tanz Fest</i>	<i>Australian Embassy Berlin Goethe Institute Melbourne</i>
<i>Stockholm</i>	<i>Aug25-Sept 6</i>	<i>Swedish Ministry of Culture Kulturhauset Swedish National Ballet Swedish National Opera</i>	<i>Swedish Consul General Melb Swedish Institute Stockholm</i>
<i>New York</i>	<i>Sept 10-22</i>	<i>The Business Committee for The Arts The Metropolitan Opera The New York City Ballet The Performance Centre Guggenheim Museum</i>	<i>Australian Mission NY American Consul General Melb</i>