

# *Training Arts Administrators to Manage Systemic Change*

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## **Overview of the Study**

There is a growing perception in the nonprofit professional arts that training needs to be adjusted to changing conditions in the cultural sector. Broadly defined, the cultural sector may be viewed as “a large heterogenous set of individuals and organizations engaged in the creation, production, presentation, distribution, and preservation of aesthetic, heritage, and entertainment activities, products, and artifacts” (Wyszomirski, 2002, p. 187). The cultural sector is represented by the fine arts (e.g., non-profit or public sector professional organizations), commercial arts (e.g., entertainment industries), applied arts (e.g., architecture and industrial design), unincorporated arts (e.g., amateur groups), and heritage arts. Major changes are affecting the cultural sector around the world and suggest an urgent need for new skills in cultural administration. **To what extent is current training in arts administration suited to meet changing demands in the cultural sector?** In my dissertation, I seek to demonstrate that a disconnect exists between new demands in the cultural sector (I focus on the nonprofit professional arts) and the current approach to arts administration education in North America and Europe. This gap would suggest that new skills may be required to manage systemic change (as defined below) to assist the fine arts in coping with new challenges and opportunities.

I argue that four major paradigm shifts are taking place which affect or produce **systemic change** for the cultural sector. First, the **world system** is shifting, due to the force of globalization. Local adaptation through *glocalism* and *global interculturalism* may be the preferred response. Second, a shift in the **arts system** is taking place as boundaries blur among the fine, commercial, applied, unincorporated, and heritage arts. The sector’s scope is broadening from a concern with fine arts to a more *inclusive interest in “culture,”* consisting of all five areas of artistic activity. Third, a shift in the **cultural policy system** is resulting from a growing awareness that national and international policy constraints, incentives, and assistance strongly affect the administration of arts organizations. As such, the cultural sector’s *spheres of activity are expanding* from a focus on the organizational sphere to also include a focus on national and international policy. Fourth, changes in economic assumptions and resources are causing a

shift in the **arts funding system**. *New funding models* reflect changes in the mix of public vs. private and earned vs. contributed income. Despite the demands of these systemic changes, however, current arts administration education – evident in curricular content of member programs of the Association of Arts Administration Educators (AAAE) and European Network of Cultural Administration Training Centres (ENCATC) – seems to still focus on (1) *the domestic environment*; (2) *the fine arts sector*; (3) *organizational administration*; and (4) *outdated arts funding models*.

That said, it is important to recognize that the shifting demands as identified above will most likely manifest themselves very differently in the diverse sociopolitical and economic environments of various nations and communities. The interaction of global trends and national or local contexts may lead to a distinct set of challenges and opportunities for the arts in each country. Dimensions that mediate the effects of universal systemic changes within any democratic nation-state of North America and Europe might include political institutions, regime type, economic strength, type of market economy, cultural traditions, historical patterns of arts policy and patronage, public preferences, connections with international organizations, and overall systemic stability. Although it would be impossible to explore these dimensions globally, I seek to identify in my study the diverse ways in which my representative case studies reflect specific demands in the cultural sector as produced by the interaction between global paradigm shifts and local contexts. My representative city case studies have been selected as exemplars of very different sociocultural, political, and economic contexts:

- *Columbus, Ohio* – In the context of functioning within a market democracy, the cultural sector in this city is viewed analytically as representative of innovative cultural policy and administration initiatives that can take place within typical American historical, institutional, and preferential influences affecting the arts at local, state, and national levels.
- *Vienna, Austria* – Representative of European monarchical patterns of cultural patronage and a national identity closely associated with the arts, Vienna is treated analytically as a social democratic locus of West-East transfer. Austria is an established “Western” democracy in Europe; local, national, and EU influences have been taken into account.
- *Budapest, Hungary* – Representative of a functioning within a consolidating democratic nation-state, the cultural sector in Budapest serves as an exemplar of fast-paced, evident sociopolitical and economic transformation. Hungary is a new post-totalitarian “Eastern” democracy in Europe; local, national, and EU influences have been taken into account.

Vienna and Budapest are the main focus of the investigation; Columbus is treated as a referential case study. In all three cases, I have tracked the four paradigm shifts (world system, arts system, cultural policy system, and arts funding system) through exploring management challenges of classical music organizations, the way in which the fine arts interact with other disciplines of the cultural sector, changes in the arts funding system over the past decade, as well as local, national, and international policy influences.

The interaction of global systemic changes and local contexts may require certain functions (capacities) and skills that are particular to the specific environments of these three case study cities. Therefore, the ways in which arts administration training is optimal may vary significantly depending on the context. I have endeavored to assess the extent to which training options meet the requirements of arts administrators in each of my representative cases. I have explored how **change management capacities** might be identified and cultivated in each of the cases. Specifically, I have looked for evidence of five capacities which preliminary research suggested are important in response to new demands in the cultural sector:

- (1) *managing international cultural interactions*
- (2) *representing cultural identity*
- (3) *promoting innovative methods of audience development*
- (4) *exercising effective strategic leadership*
- (5) *fostering a sustainable mixed funding system*

I have found some constructive ways in which arts administrators are responding to changing systemic demands by exercising these change management capacities, but that they are lacking knowledge and skills to fully address new challenges and opportunities. New systemic demands and the need for new change management capacities suggest a requirement for new training approaches. I have explored three types of **training options**: (1) *formal higher education programs*; (2) *professional development programs*; and (3) *practical on-the-job experience*. I consider transnational knowledge transfer, policy transfer, and technology transfer to be significant processes that inform the three types of training. For each training option, I examined (where applicable) current curricular content, program structure, syllabi, course materials, and teaching methods. I collected data on training when I was a course instructor or guest speaker and when I participated in courses and workshops. For each type of training, I looked for evidence of the five change management capacities I identified as necessary for arts administrators to be able to respond to contextual shifts in the cultural sector. In gathering data throughout this research project, I used qualitative research methods of interview, participant observation, and document analysis, supplemented by secondary analysis of statistical data.

In sum, evidence of **changing systemic demands, training options, and capacities to manage change** have demonstrated the extent to which current training in arts administration is suited to meet new demands in the cultural sector in each of my case studies. In each of my cases, a mismatch exists between changing demands and current training options, and between current training options and capacities to manage change. I have also looked for patterns across the cases to explain the nature and degree of the gaps that may be more generalizable (i.e., not specific to the local context).

I am thus showing in this research project that current training in arts administration is inadequate in response to systemic change in the cultural sector. This study was based on data from research

conducted from 2000 to 2002 in five areas: (1) a literature review of pertinent multidisciplinary social science theory; (2) a review of literature pertaining to issues and research methods in comparative and international higher education; (3) findings from ongoing research conducted by my department on international issues in cultural management training; (4) interviews conducted in summer 2001 of 20 young professional arts managers from Eastern Europe; and (5) surveys conducted of international curricular content in university arts administration training programs around the world and North American-based professional development programs. In addition, the project's conceptual framework and operational methodology drew on my personal international experience and professional networks in the fields of cultural policy, arts administration, and classical music. It has addressed the need expressed by arts administration educators and cultural policymakers around the world for advancing international cooperation, research, and instructional materials in this field.

## **Systemic Change in Arts Policy and Administration**

Leaders in the field of arts policy and management in North America and Europe are becoming increasingly aware of major changes taking place throughout and around the cultural sector and an urgent need for new skills in cultural management. "Change management" was a buzzword at the Association of Arts Administration Educators (AAAE) Conference held in New York, April 10-12, 2002. The mission statement articulated on the website of The European Network of Cultural Administration Training Centres (ENCATC) similarly discusses managing "great changes" taking place in the cultural sector (Website). The European League of Institutes of the Arts (ELIA) states in the opening sentence of its manifesto that "we are living in times of unprecedented change" (Website). Multiple papers, articles, and reports published in the field – and referenced throughout this paper — currently discuss managing change as a major factor for ongoing successful development of the fine arts, commercial arts, applied arts, amateur arts, and heritage sector.

A significant problem in arts policy and management, however, is that extant research does not appear to fully address what, exactly, the major changes throughout the cultural sector are and what, precisely, these new challenges and opportunities might require in terms of new management skills and training options. In this dissertation, I seek to address this problem by demonstrating that a gap exists between new demands in the cultural sector and the current focus of arts administration training in North America and Europe. I explore in what ways change is taking place, what kinds of new arts management skills may be called for in a changed environment, and the extent to which current training in arts administration is suited to meet new demands in the cultural sector.

According to Wyszomirski (2002), "A decade of profound change following three decades of significant growth, has brought the nonprofit arts and cultural sector to the recognition of a need for even

more change and a more positive attitude about accommodating and adapting to the environment. Articulating, integrating, and routinizing the emergent financial, administrative and political paradigms are now the task at hand” (p. 215). In my dissertation, I aspire to articulate four emergent paradigms of relevance to arts policymakers and administrators in North America and Europe: the changing world system, arts system, cultural policy system, and arts funding system.

To begin, I will provide evidence of change and explain how I will demonstrate each of the four major paradigm shifts. For each of the four paradigm shifts, I will also illustrate the differences between the old and the emerging paradigm, describing the general character of the paradigm shifts.

### *The Changing World System*

An extensive body of literature exists on the forces, causes, and outcomes of *globalization*, although no generally accepted definition of the term appears to exist. For purposes of this dissertation, I am considering globalization as a force that evokes a tension between homogeneity and heterogeneity in the dialectic of the global and the local. An era of globalization may be considered as “the dominant international system that replaced the Cold War system after the fall of the Berlin Wall” (Friedman, 2000, p. 7). Globalization may also be understood as *complex connectivity*, which refers to “the rapidly developing and ever-densening network of interconnections and interdependencies that characterize modern social life” (Tomlinson, 1999, p. 2). Scholte (1999) argues that globalization requires a paradigm shift in social analysis toward a *world system studies* approach, in which “a researcher can adopt a world system methodology without necessarily endorsing a Wallersteinian analysis of the modern capitalist world economy” (p. 19). “A world system concept suggests that, on the one hand, local relations deeply divide nation-state-country societies while, on the other hand, international regional and global relations deeply interconnect nation-state-country societies” (p. 20). Of particular interest to individuals interested in cultural policy may be publications of leading current scholars following the Weberian tradition, such as Samuel Huntington, Francis Fukuyama, and Robert Putnam. For example, Huntington (1996) argues that “culture and cultural identities, which at the broadest level are civilization identities, are shaping the patterns of cohesion, disintegration, and conflict in the post-Cold War world” (p. 20).

As Finnemore (1996) argues, nation-states should be seen as “embedded in an international social fabric that extends from the local to the transnational” (p. 145). The fact that the nation-state can no longer be considered as the sole or even primary actor in the globalized world system suggests a major paradigm shift for the cultural sector. Wyszomirski (2000, p. 80-81) identifies six possible outcomes of the trajectory of the forces of globalization on the arts and culture sector: *Americanization, homogenization, repluralization, commodification, globalism, and glocalism*. For resistance against the negative effects of Americanization, homogenization, and commodification to take place, a society must

be able to take an external cultural influence and adopt or adapt it to suit the community's own frame of reference and purposes. Friedman (2000) refers to this critical filter as the ability to "glocalize."

The effects of globalization in the cultural sector typically refer to the impact of *global popular culture*, *Americanization*, or *Westernization*. It may be argued that the only feasible means to attain a positive balance in the global-local cultural tension is through a *hybridization* approach, which with respect to cultural forms is defined as "the ways in which forms become separated from existing practices and recombine with new forms in new practices" (Pieterse, 2000/1995, p. 101). The process of achieving such a global/local dynamic is referred to as global localization, or *glocalization*, or *global interculturalism*. The main point is that, regardless of a nation's chosen response to the forces of globalization, the new global world system must be taken into account. It is no longer possible to focus solely on the domestic environment, ignoring a diverse range of transnational actors and norms that may have dramatic influence on a nation's cultural environment, organizations, competition, and public preferences.

### *The Changing Arts System*

Over time, human creative expression has led to a thriving, vibrant, and dynamic cultural sector. As Cherbo and Wyszomirski (2000) explain, "certain art forms take precedence in each era; the functions art serves will vary along with the meanings and values associated with them; the arts are produced, supported and distributed in various ways; the range of artistic activities and their stratification among the population according to time and place as well as in the ways they are linked to power and government, and the ways they are taught" (p. 3-4). Culture and the arts are vital to the world's advanced economies, which are transforming from information-based systems to creativity-based systems (Venturelli, 2000). Five distinct segments of this cultural sector can be defined as shown in figure 1.

The fine (or "high") arts are described in figure 1 as a professional activity in which, in the United States, the dominant organizational form of production combines the professional artist and the nonprofit corporation. Fine arts organizations in other countries are often part of the public sector. Each major fine arts discipline (visual, performing, literary or media) can be divided into subdisciplines, each of which has its own generally recognized standards of professional excellence. It is this *fine arts sector*, in its various organizational forms in North America and Europe, which is the main focus of my research in the cultural sector. Specifically, I have researched the performing arts subdiscipline of classical music, focusing on major symphony orchestra and opera institutions.

A paradigm shift may be witnessed in the arts system, however, in that the arts segments, disciplines, and subdisciplines are no longer considered as isolated, independent art forms. "Currently, systems thinking is developing with regard to the arts and culture because of a growing awareness of the intersections and linkages among nonprofit arts, entertainment, and the unincorporated arts" (Cherbo &

Wyszomirski, 2000, p. 15). *Creative America*, a 1997 report published by the President’s Committee on the Arts and Humanities, states that “amateur, nonprofit and commercial creative enterprises all interact and influence each other constantly” (p. 3). As boundaries blur between the various arts disciplines, new forms of public/private and for-profit/non-profit partnerships and initiatives are beginning to emerge (Seaman, 2002). A recent trend reflecting this systemic shift may be seen in the increasing number of conferences and publications pertaining to broadly defined *cultural industries* or *creative industries* that have recently appeared in North America and Europe (Mercer, 2001). With this shift, a new sector-wide focus on creativity is being emphasized – and sometimes replacing – the prior policy emphasis on “artistic excellence.”

**Figure 1:** *The Fine, the Commercial, the Applied, the Amateur, and the Heritage Arts* (Modified from Chartrand & McCaughey, 1989, p. 47)

<b>Art Segment</b>	<b>Operating Rationale</b>	<b>Status of Artist</b>	<b>Status of Organization</b>
<b>Fine Arts</b> (High Arts)	Art for art’s sake Public purpose of the arts	Professional	Non-profit or Public Sector
<b>Commercial Arts</b> (Entertainment)	Art for profit	Professional	For Profit
<b>Applied Arts</b> (Industrial Design) (Architecture)	Art for potential to enhance profit	Professional	For Profit or Public Sector
<b>Amateur Arts</b> (Unincorporated)	Art for self-actualization	Amateur	Voluntary
<b>Heritage Arts</b>	Public purpose of the arts Commodification of heritage	Professional Amateur	For Profit Non-profit or Public Sector Voluntary

### *The Changing Cultural Policy System*

Reflecting shifts in the world system and in the arts system described above, “the policy arena is broadening to encompass the high, popular, and unincorporated arts, whether nonprofit or commercial, and deepening to include a number of issues that touch upon the activities of many arts disciplines and are invested in many federal departments and agencies and levels of government” (Cherbo & Wyszomirski, 2000, p. 13). It may be argued that arts administrators are becoming increasingly aware of the national and international policy frameworks in which they are operating. Throughout the cultural sector, the levels of activity are expanding from the organizational level to also include a focus on national and international policy. This paradigm shift may be most readily witnessed in areas such as cultural heritage and preservation, cultural diplomacy, international touring and presenting, and intellectual property rights

issues. However, the elements and constellation of this nascent cultural policy paradigm are not yet readily apparent (Wyszomirski, 1995, 2002).

A key element of the new cultural policy paradigm seems to be the important community role of culture and the arts, in terms of education, community building, urban development, audience accessibility, and generation of social capital (American Symphony Orchestra League Report, 1993; Weil, 2002; Mercer, 2001; Bradford et al, 2001; Strom, 2001; Harrison & Huntington, 2000; Adams & Goldbard, 2001). As Cliche (2001) explains, a “creativity governance and management” concept of cultural administration is now emerging which goes beyond artistic creation to be viewed as

...the foundation of our creativity and progress including economic, political, intellectual and social development. This more open concept of culture implies the participation, at least in principle, of a wide range of decision-makers, promoters and managers in the formation, production, distribution, preservation, management and consumption of culture at all levels of society. It also implies a host of institutions and regulatory frameworks to support such a broadened system of governance (2001, p. 1).

The nature of the emergent cultural policy paradigm in the United States and abroad is uncertain at present, but it is to be expected that spheres of activity in this new paradigm will have to include organizational administration, national policy, and international diplomacy. Individual and organizational involvement is expanding to include all three spheres, evident in proactive activities in policy entrepreneurship, policy influence, heritage, national identity, cultural identity, social enterprise, and diplomacy.

### *The Changing Arts Funding System*

A growing recognition that the arts and culture sector is a legitimate and worthwhile element of society, and is as deserving of governmental support as other sectors, developed throughout the world's industrialized countries in the second half of the twentieth century. Government financial support for the arts expanded almost everywhere in the 1960s and the 1970s, as part of a dramatic growth of government spending for social programs generally. In the 1980s, massive deficit financing of social programs came to an end, and the arts sector had to adjust to an era of retrenchment (Cummings & Katz, 1987, p. 364-365). Mulcahy (2000) points out that European government subsidies for the arts have declined in recent years and many European nations are considering expansion of privatization and searching for alternative sources of arts support. When compared with Europe, the American system of cultural patronage is, in effect, much broader and stronger than may be evident at first. Also, although federal support for the arts in the United States has decreased over the past decade, “state and local arts councils have increased their composite support and demonstrated their institutional and political resilience in sustaining the nation's cultural infrastructure” (Mulcahy, 2000, p. 139). Budget cuts and governmental restructuring in countries



with a heritage of lavish cultural patronage are forcing these nations to search for new models of pluralistic arts support. Indeed, Cummings & Katz (1987, p. 367) assert that, due to common political pressures and economic forces, cultural policies of the Western industrialized nations have tended to converge overtime.

As Wysomirski (2002, p. 189-191) notes, the 1990s brought significant changes in patterns of American non-profit arts organizations' revenues and in practices of financial supporters of the arts, leading to new challenges and opportunities for fundraisers. "Overall, the amount of money contributed to the arts and culture increased from just under \$10 billion in 1995 to \$11.7 billion in 1999. However, even though the dollar amount increased, the sector's share of giving decreased from 7.6% in 1989 to 5.8% in 1999" (Wyszomirski, 2002, p. 191). In Europe, the 1990s brought major new challenges through broad systemic efforts to privatize arts organizations and decentralize cultural policy (van Hemel & van der Wielen, 1997; Wesner & Palka, 1997), leading to an (intended) expansion of non-governmental support for the arts – such as corporate sponsorship and foundation grants – in many European nations.

The key issues and assumptions regarding arts funding are identified by Seaman (2002) as "(1) private vs. public funding; (2) 'earned' vs. 'unearned' income; (3) public national vs. state vs. local funding that is endemic to the complex 'division of labor' that characterizes a federal system; (4) for-profit vs. non-profit arts organizations; and (5) successful and financially wealthy producers of 'popular' culture and mass entertainment vs. financially vulnerable producers of live, high quality, 'real' art" (p. 7). Such distinctions also exist in Europe, with the European Union, nation states, provinces, and local communities serving as the relevant units of analysis. Additional issues affecting arts organizations may include ongoing revisions in accounting and reporting standards, an increased concern of funders for evaluation and program outcomes, the establishment of new trust funds and organizational endowments, an emerging concern with protecting and exploiting intellectual property assets, as well as possibilities for e-commerce and e-philanthropy. New arts funding models must reflect these changes in economic assumptions resources, and issues. They must take new patronage systems and changed means and tools of arts funding into account.

With the four paradigm shifts (world system, arts system, cultural policy system, and funding system) demonstrated through this literature review, I now turn to an overview of the five change management capacities I am proposing correspond with systemic change taking place in this field.

## Proposed Change Management Capacities

The interaction of systemic changes and local contexts may require certain functions (capacities) and skills that are particular to the specific national and local environment. Specifically, I have looked for evidence of five capacities which preliminary research suggested are important in response to new demands in the cultural sector:

- *managing international cultural interactions* – competencies to negotiate international touring and presenting, trade, and cultural tourism;
- *representing cultural identity* – the way in which the arts are treated as an element of foreign policy, diplomacy, and intercultural exchange; also, maintaining local identity, pluralism, and diversity in the face of global cultural forces;
- *promoting innovative methods of audience development* – for example, cultivating entrepreneurial partnerships between the fine arts and other arts disciplines; treating the fine arts as a member of the creative industries; encouraging innovative marketing, education, and outreach programs; dealing constructively with changing audience demographics; and using technology to develop audiences of the future.
- *exercising effective strategic leadership* – a constant strategic awareness and entrepreneurial focus on environmental demands in all three spheres (international, national, organizational) of the cultural policy system, both proactive and reactive policy advocacy involvement, and negotiating coalitions and alliances; and
- *fostering a sustainable mixed funding system* – capacity for increasing earned and contributed revenues within each representative context.

To understand the range of skills and competencies required of cultural policymakers and administrators, it is important to note that these five capacities do not replace established skill sets; rather, these capacities are largely adding skill requirements in response to changing demands. I found in my study that practicing arts administrators, researchers, policymakers, and instructors consider the five change management capacities identified above to be important to the cultural sector in each of the cases – albeit to varying levels and understood differently depending on local context. I found some constructive ways in which arts administrators are responding to changing systemic demands, but that they were lacking knowledge and skills to fully address new challenges and opportunities. New systemic demands and the need for new change management capacities suggest a requirement for new training approaches. Such training approaches would need to find a way to educate arts managers in both “global” capacities or functions (e.g., the change management capacities listed above) and “local” skill sets particular to the specific environmental context in which they are working.

Throughout the research project, I have explored whether there is a mismatch between new demands in the cultural sector and characteristics of current arts administration training as indicated in figure 2 on the next page. The five change management capacities are placed in this figure as they might

most closely correspond with changing demands in the cultural sector, but these competencies would often imply more than one issue focus. As such, multiple interlinkages and interdependencies should be taken into account.

**Figure 2:** *Managing Systemic Change in the Cultural Sector*

<i>Focus of Current Arts Administration Training</i>	<i>Causes of Paradigm Shifts in the Cultural Sector (Systemic Change)</i>	<i>New Demands in the Cultural Sector</i>	<i>Key Corresponding Capacities as Focus of Inquiry (Managing Change)</i>
<b>Domestic focus</b>	Shift in the <b>world system</b> due to globalization	The impact of <b>globalization</b> , with <i>glocalization</i> and <i>global interculturalism</i> as preferred local adaptation or filter to global forces	<b>Managing international cultural interactions (ICIs)</b>  <b>Representing cultural identity</b>
<b>Fine arts sector</b>	Shift in the <b>arts system</b> : a growing awareness that boundaries are blurring among the fine, commercial, applied, and amateur arts	The sector's <b>scope is broadening</b> from "arts" to "culture." The former emphasis on <i>quality</i> and <i>access</i> is broadening to include <i>creativity</i>	<b>Promoting innovative methods of audience development</b>
<b>Organizational administration</b>	Shift in the <b>cultural policy system</b> : a growing awareness that national and international policy influences affect arts organizations	The sector's <b>spheres of activity are expanding</b> from the organizational level to also include a focus on national and international policy	<b>Exercising effective strategic leadership</b>
<b>Outdated arts funding models</b>	Shift in the <b>funding system</b> : changes in economic assumptions and resources	<b>New funding models</b> reflect changes in mix of public vs. private and earned vs. contributed income. New patronage systems, changed means and tools of arts funding	<b>Fostering a sustainable mixed funding system</b>

## The Current Arts Administration Training System

In North America and Europe, arts management has evolved as a specialized academic field over the past 35 years. Three types of training options currently exist in the field: (1) *formal higher education programs* (university degree-granting programs); (2) *professional development programs* (non degree-granting programs, workshops, seminars); and (3) *practical on-the-job training* (internships, technical assistance, in-house organizational training programs, practical experience). While considerable extant research is available regarding formal higher education programs, data pertaining to professional development programs and practical on-the-job training is virtually non-existent.

An assessment of current training in arts administration can be presented from varying perspectives. It is possible to look at the number, structure and scope of training programs currently existing or being developed in North America and Europe. One could conduct a comparative assessment of curricular structure and thematic areas of instruction. Or, one could explore in depth teaching methods and instructional materials to determine the match of current training to demands in the cultural sector. I have addressed the first two approaches through a literature review and exploratory research conducted prior to commencing this study. However, the third approach – in-depth analysis of instructional methods and materials – will likely provide the only accurate and reliable means to assess the current state of arts administration training. I used this approach in my research project, resulting in three comparative case studies. These cases provide evidence of changing systemic demands, capacities to manage change, and training options and approaches, demonstrating the extent to which current arts administration training is suited to meet changing demands in the cultural sector. I now turn to a brief overview of current training options in arts administration.

### *An Overview of Arts Administration Education*

Two international organizations have played a crucial role in the development of arts administration education as an academic field: the USA-based **Association of Arts Administration Educators** (founded in 1975) and the Western Europe-based **European Network of Cultural Administration Training Centers** (founded in 1992). “The AAAE was created to provide a forum for communication among its members and advocate formal training and high standards of education for arts administrators. The Association, moreover, encourages its members to pursue, publish, present and disseminate research in arts management and administration to strengthen the understanding of arts management issues in the academic and professional fields” (Martin, 2000, p. 123). Its sister organization, ENCATC, presents its mission as follows (ENCATC Website):

The mission of ENCATC is to lead the way in the development of cultural management within the context of great changes in the fields of culture, arts, and media.

ENCATC explicitly states the need to respond to “great changes in the fields of culture, arts and media” in their mission statement (although nowhere is it explained what the organization means by “great changes”). The “aims” listed as organizational objectives on the Website appear to be the steps the organization feels are necessary for the organization to take in to address change in the sector. ENCATC currently has 110 member institutions from 35 countries, including some U.S. membership. The AAAE currently has 51 full member programs, mostly from the United States and Canada.

Evidence of research, specialized publications, conferences, higher education training programs, and supporting organizations in the field of arts management all point to this new field taking shape throughout the world. While the number of programs and students in this field has grown dramatically over the past two decades, it is important to note that most programs appear to be under-resourced. That is, these university programs are often run by one faculty member, relying heavily upon interdepartmental collaboration and adjunct instructors. Further, these programs vary dramatically in their disciplinary emphasis, structure, and curricula (Source: Internet research on AAAE and ENCATC member programs).

The ways in which arts administration functions are translated into course offerings varies considerably among university-level degree-granting arts administration training programs in North America and Europe. However, it is possible to group curricular content into eleven major areas with possible corresponding course topics as listed in figure 3. This list is not exhaustive, but reflects curricular content that is commonly found in member institutions of the AAAE and ENCATC.

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**Figure 3:** *List of Curricular Content in North American and West European University Arts Administration Training Programs*

\_\_\_ **Principles of Arts Management**

\_\_\_ **Specialized Arts Management**

Visual Arts, Performing Arts, Media, Heritage, Preservation, Folk Art,  
International Arts Management

\_\_\_ **Development**

Fundraising, Grant-writing

\_\_\_ **Marketing and Communications**

Marketing, Sponsorship, Public Relations, Writing, Audience Development

\_\_\_ **Leadership and Human Resources**

Governance, Trusteeship, Volunteer Management, Strategic Planning, Decisionmaking,  
Team Building, Project Management, Human Resources, Labor Relations

\_\_\_ **Arts/Cultural Policy and Economics**

Advocacy, Political Science, Public Policy, Cultural Economics

\_\_\_ **Financial Management**

Finance, Accounting, Budgeting

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**Law and the Arts**

Contract Law, Copyright Law

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**Technology and Information Management**

Computer Systems, Programming, Statistical Analysis

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**Aesthetics and Cultural Theory**

Aesthetics, Sociology/Philosophy/Theory of Culture

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**Research Methods and Applications**

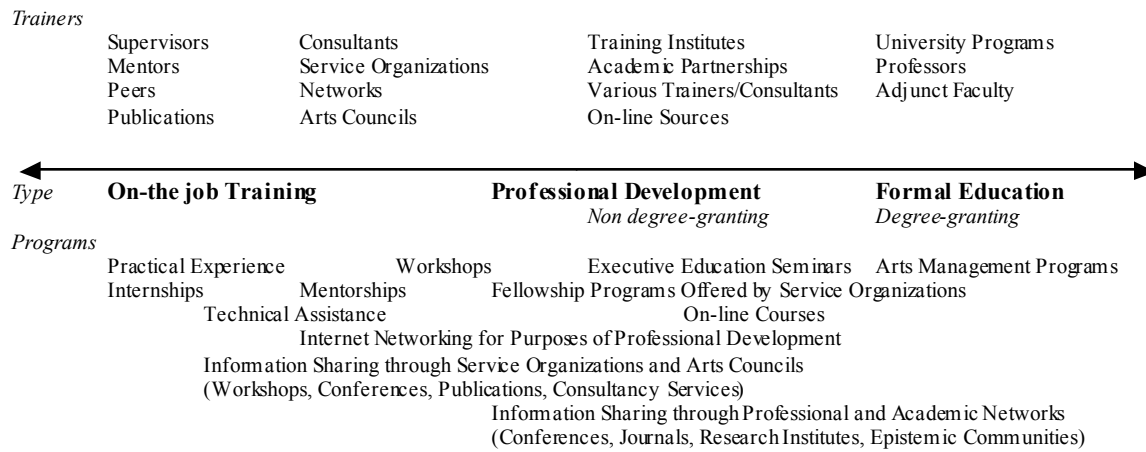
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Research into other types of arts management training provided through professional development programs and on-the-job training does not seem to exist at present. This appears to be a major gap in research in this field, especially since training acquired during employment is considered to be so important to professional arts administrators (Hutchens & Zoe, 1985; DiMaggio, 1987; Martin & Rich, 1998). The Martin & Rich (1998) survey suggests that a combination of formal classroom training and on-the-job training (e.g., internships, practical experience) is best. “In addition, arts managers have made a strong call for training programs to move beyond the traditional degree-granting structure and to create new packages of executive education programs for those in the field who cannot afford either the time or the money (or both) to enroll in a full- or even part-time program” (Martin & Rich, 1998, p. 23).

Non-degree training in arts management – whether acquired through executive education programs, seminars, workshops, consultants, internships, in-house organizational training programs, mentorships, or practical experience – appears to constitute significant new approaches to training in this field. In addition, these training options may be more responsive to the changing demands in the field, since needs expressed by professional arts managers might be specifically addressed through targeted training programs and workshops. Although research into such training options does not exist at present, it may be possible to begin to construct a framework for studying content and delivery of professional development and on-the-job training. Boundaries between various training options are very fuzzy; strict categorization may not be possible. Nonetheless, a preliminary typology of training options in arts administration may be conceptualized along a continuum as illustrated in figure 4.

An exploratory examination of professional development and on-the-job training options in North America may be constructed as shown in figure 4. Extensive online research in multiple languages would be required to formulate an equivalent European construct. A systematic study into non-degree training options would greatly enhance the body of scholarship currently available on formal university-level degree-granting arts management education.

**Figure 4: Inventory of Arts Management Training Options**



## Conclusion

This paper has introduced the conceptual framework for my current research project, in which I explore the extent to which current training in arts administration is suited to meet changing demands in the cultural sector in North America and Europe. In three comparative case studies of Columbus, Ohio/USA; Vienna, Austria; and Budapest, Hungary, evidence of systemic change, capacities to manage change, and training options demonstrate the mismatch between current training in arts administration and changing demands in the field. In this paper, I have aspired to articulate emergent paradigms of relevance to arts policymakers and administrators. I have also provided a brief overview of the training options that currently exist in arts management. With this study, I hope to be able to lay the groundwork for developing higher education and professional development approaches to cultivate cultural policy and administration skills to meet the demands and opportunities of twenty-first century cultural administration.

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